

## Course Outline

**Course Name:** Written Communication

**Course Number:** WRT 098

**Credits:** 3

**Rationale:** WRT 098 is designed as a refresher for students who enter the university with an insufficient command of writing fundamentals. This course focuses on sentences as building blocks of paragraphs and paragraphs as building blocks of essays. By the end of the semester, students should be writing sentences that are free of most of the basic grammar errors, paragraphs that are unified and coherent, and short essays with a clear central idea. The change in title better reflects the content of the course and eliminates the stigma attached to the words “basic” and/or “remedial.”

**Description:** This course focuses on sentences as building blocks of paragraphs and paragraphs as building blocks of essays. By the end of the semester, students should be writing sentences that are free of most of the basic grammar errors, paragraphs that are unified and coherent, and short essays with a clear central idea. **Prerequisite:** Appropriate placement.

**Learning Outcomes/Objectives:** After completing this course, students should be able to:

- Demonstrate awareness of writing as a process
- Write error-free, somewhat elegant sentences
- Write short, well-developed, unified essays
- Demonstrate an improvement in vocabulary
- Understand the relationship between writing and critical thinking

**Assessment:** This course will be assessed regularly using a combination of three direct measures: 1) holistic scoring of a sampling of initial and final writing samples using a rubric based on learning outcomes for this course and generally accepted outcomes for first-year writing as outlined by the Council of Writing Program Administrators; 2) holistic assessment of a sampling of portfolios to ensure that students are learning writing as a process and are completing a wide variety of writing projects; and 3) holistic assessment of final projects using a rubric based on learning outcomes for this course and generally accepted outcomes for first-year writing as outlined by the Council of Writing Program Administrators.

### Topical Outline

I. Topic: The primary purpose of this course is to review and practice the fundamentals of written communication. Because effective writing instruction does not occur in a vacuum, the instructor will select short related readings designed to provide students with material about which to write and respond. These readings, however, should be in the service of practiced writing and should not dominate the course. Ideally, these readings will center on a theme chosen by the instructor or by students individually. For example, an instructor may choose “survival” as a theme and ask students to write about and/or

respond to short selections in *The New York Times*, or ask students to pick an individual theme for the semester (“survival” or “war,” for example), collect sample articles from *The New York Times*, and respond to them in writing.

## II. The Sentence

- A. What is a sentence?
- B. Types of sentences
- C. Editing sentences for coherence
- D. Combining sentences to improve “flow”

## III. The Paragraph

- A. What is a paragraph?
- B. Sentences as building blocks of paragraphs
- C. Central idea
- D. Unity
- D. Coherence
- E. Content—evidence and details
- F. Using transitions to improve “flow”

## IV. The Essay

- A. What is an essay?
- B. Thesis statement/controlling idea
- C. Paragraphs as building blocks of the essay
- D. Organization
- E. Using transitions between paragraphs to improve “flow”

## V. A Writer’s Grammar—What a writer needs to know about grammar (to be reviewed in context throughout the semester). By the end of the semester, students will need to demonstrate significant control over the following:

- A. Sentence fragments
- B. Comma splices and fused sentences
- C. Accurate and clear pronoun reference
- D. Various uses of the comma, the semicolon, and the apostrophe.

## VI. Academic Skills

- A. Note-taking
- B. Strategies for essay exams
- C. Using the dictionary
- D. Improving vocabulary

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard. The use of the “R” grade is appropriate for this course. The grade given is not calculated as part of the GPA.

**Resources Needed:** This is an existing course and no additional faculty resources are needed. **Bibliographic:** The current holdings in the Haas Library are sufficient to launch this course. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Written Communication for ESL

**Course Number:** WRT 099

**Credits:** 3

**Rationale:** English is a second language for many incoming students at WestConn. This course is designed as a refresher for ESL students who enter the university with an insufficient command of writing fundamentals in English. Like WRT 098, this course focuses on sentences as building blocks of paragraphs and paragraphs as building blocks of essays. The difference, however, between the two courses is in the approach to teaching these skills. The instructor will address the specific needs of ESL students (globally and individually). By the end of the semester, students should be writing sentences that are free of most of the basic grammar errors, paragraphs that are unified and coherent, and short essays with a clear central idea. The change in title better reflects the content of the course and eliminates the stigma attached to the words “basic” and/or “remedial.”

**Description:** This course is designed for students whose first language is not English. The course focuses on sentences as building blocks of paragraphs and paragraphs as building blocks of essays. By the end of the semester, students should be writing sentences that are free of most of the basic grammar errors, paragraphs that are unified and coherent, and short essays with a clear central idea. Instruction centers on the specific needs of ESL students.

**Prerequisite:** Appropriate placement.

**Learning Outcomes/Objectives:** After completing this course, students should be able to:

- Demonstrate awareness of writing as a process
- Write error-free, somewhat elegant sentences
- Write short, well-developed, unified essays
- Demonstrate an improvement in vocabulary
- Understand the relationship between writing and critical thinking

**Assessment:** This course will be assessed regularly using a combination of three direct measures: 1) holistic scoring of a sampling of initial and final writing samples using a rubric based on learning outcomes for this course and generally accepted outcomes for first-year writing as outlined by the Council of Writing Program Administrators; 2) holistic assessment of a sampling of portfolios to ensure that students are learning writing as a process and are completing a wide variety of writing projects; and 3) holistic assessment of final projects using a rubric based on learning outcomes for this course and generally accepted outcomes for first-year writing as outlined by the Council of Writing Program Administrators.

## Topical Outline

I. Topic: The primary purpose of this course is to review and practice the fundamentals of written communication with an emphasis on the needs of students whose first language is not English. Because effective writing instruction does not occur in a vacuum, the instructor will select short related readings designed to provide students with material about which to write and respond. These readings, however, should be in the service of practiced writing and should not dominate the course. Ideally, these readings will center on a theme chosen by the instructor or by students individually. For example, an instructor may choose “survival” as a theme and ask students to write about and/or respond to short selections in *The New York Times*, or ask students to pick an individual theme for the semester (“survival” or “war,” for example), collect sample articles from *The New York Times*, and respond to them in writing.

### II. The Sentence

- A. What is a sentence?
- B. Types of sentences
- C. Editing sentences for coherence
- D. Combining sentences to improve “flow”

### III. The Paragraph

- A. What is a paragraph?
- B. Sentences as building blocks of paragraphs
- C. Central idea
- D. Unity
- D. Coherence
- E. Content—evidence and details
- F. Using transitions to improve “flow”

### IV. The Essay

- A. What is an essay?
- B. Thesis statement/controlling idea
- C. Paragraphs as building blocks of the essay
- D. Organization
- E. Using transitions between paragraphs to improve “flow”

### V. Specific Areas of Focus for ESL (to be reviewed in context throughout the semester)

- A. Verbs
- B. Articles
- C. Voice – Active and passive
- D. Nouns
- E. Pronouns
- F. Adjectives and adverbs
- G. Prepositions
- H. Word order
- I. Idiomatic expressions

VI. A Writer's Grammar—What a writer needs to know about grammar (to be reviewed in context throughout the semester). By the end of the semester, students will need to demonstrate significant control over the following:

- A. Sentence fragments
- B. Comma splices and fused sentences
- C. Accurate and clear pronoun reference
- D. Various uses of the comma, the semicolon, and the apostrophe

VII. Academic Skills

- A. Note-taking
- B. Strategies for essay exams
- C. Using the dictionary
- D. Improving vocabulary

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard. The use of the “R” grade is appropriate for this course. The grade given is not calculated as part of the GPA.

**Resources Needed:** This is an existing course and no additional faculty resources are needed. **Bibliographic:** The current holdings in the Haas Library are sufficient to launch this course. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Composition I: The Habit of Writing

**Course Number:** WRT 101

**Credits:** 3

**Rationale:** This course emphasizes both learning-to-write and writing-to-learn techniques, the paragraph, the fullness of development, the correctness and appropriateness of sentence-level choices (e.g., grammar, syntax, mechanics, and punctuation). While these are legitimate and important considerations, they tend to ignore whether a student has something s/he considers important to say. Through writing-to-learn techniques, students will find they have a great deal to say. At that point, the injunctions, so long the mantras of writing teachers, make sense to students: They learn the forms so that their ideas can be taken seriously. In addition, using writing to discover (or determine) what one has to say, rather than just to lay out what one has already decided, increases (probably more than doubles) the amount of time that students spend writing. The addition of “Composition I” to the title will help to better communicate the purpose of this course to first-year students and to signal that it is an introductory course in college writing. The name change also helps align our first-year writing program with national norms.

**Description:** This course will instill in students the habit of writing. They will use writing to master challenging subject matter and discover their own legitimate and powerful relationship to that material. Students will learn how to convey their own ideas persuasively. Students will also learn the fundamentals of writing a fully documented research essay.

**Prerequisite:** A “C” or better in WRT 098 or WRT 099 or appropriate placement.

**Course Objectives:** This course will 1) familiarize students with both learning-to-write and writing-to-learn techniques; 2) teach various essay structures and formats; and 3) work to instill in students the habit of writing.

**Learning Outcomes:** After completing this course, students should be able to:

- Demonstrate awareness of writing as a process
- Understand the relationship between writing and critical thinking and demonstrate this understanding through a variety of writing-to-learn techniques
- Use various rhetorical strategies
- Demonstrate an understanding of the importance of organization, audience, tone, and voice
- Integrate secondary research into their writing
- Demonstrate proficiency with the conventions of Standard American English and academic documentation

**Assessment:** This course will be assessed regularly using a combination of three direct measures: 1) holistic scoring of a sampling of initial and final writing samples using a rubric based on learning outcomes for this course and generally accepted outcomes for first-year writing as outlined by the Council of Writing Program Administrators; 2) holistic assessment of a sampling of portfolios to ensure that students are learning writing as a process and are completing a wide variety of writing projects; and 3) holistic assessment of final projects using a rubric based on learning outcomes for this course and generally accepted outcomes for first-year writing as outlined by the Council of Writing Program Administrators.

## Topical Outline

I. Topic: The instructor will select (a) topic(s) and related readings that are designed to challenge and interest first-year students: for example, the changing notion of a hero(ine), the environment, music and art, or liberty and justice for all. The instructor will introduce as many writing-to-learn techniques as appropriate. Students write at least 18 pages of finished prose.

### II. Learning-to-Write Techniques

- A. Structure and development of the essay
- B. Central idea (thesis statement)
- C. Review of a writer's grammar: what a writer needs to know about grammar. Students will need to demonstrate significant control over the following: sentence fragments, comma splices and fused sentences, accurate and clear pronoun reference, and the various uses of the comma, the semicolon, and the apostrophe.

### III. Writing-to-Learn Techniques (Examples)

- A. Freewriting
- B. Focused freewriting
- C. Affective response
- D. Double/triple entry notebook
- E. "Tell the story of . . ."
- F. Three leading questions
- G. Summary
- H. Precis
- I. The believing game and the doubting game
- J. "How do these parts of the text talk to each other?"

### IV. Introduction to Rhetorical Strategies

- A. Exemplification
- B. Narration
- C. Description
- D. Cause-and-effect
- E. Comparison/contrast
- F. Classification
- G. Process

- H. Definition
- I. Argument

#### IV. Writing a Research Essay

- A. Gathering and evaluating sources—at a minimum, those sources available at the library
- B. Using researched sources properly (format) and effectively (content) in an essay that conveys the writer's own idea
- C. Accurately documenting sources used

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard. The use of the “R” grade is appropriate for this course.

**Resources Needed:** This is an existing course and no additional faculty resources are needed. **Bibliographic:** The current holdings in the Haas Library are sufficient to launch this course. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Introduction to Creative Process

**Course Number:** WRT 102W

**Credits:** 3

**Rationale:** Professional writers understand that the most important knowledge they have about writing is the knowledge they have of their own creative process. This course starts with the assumption that if writers learn what strategies, environments, and modes of persistence work best for them, they will in due time learn to write confidently and well.

**Description:** This course serves as an introduction to the creative process that goes into any kind of writing: fiction, nonfiction, poetry, essays, and even technical writing. Writing projects in different genres will help students develop their own working methods and discover how to match these methods to the specific requirements of a writing task. Every semester. General Education: Humanities/Communications or Humanistic Studies.

**Prerequisite:** WRT 101: Composition I: The Habit of Writing or appropriate placement.

**Overview and Objectives:** A mix of assignments from creative, expository, and nonfiction genres helps the student discover how s/he can best approach a writing task as an individual with his/her own strengths, weaknesses, and idiosyncrasies. Outline, research, freewriting, journal keeping, responsive writing, summaries, handwritten drafts—a number of writing strategies will be introduced. At the end of the course, each student will produce a detailed description of his/her own best working methods.

**Learning Outcomes:** After completing this course, students should be able to:

- Demonstrate awareness of writing as a process
- Write in a variety of creative and nonfiction genres that will prepare them for writing across the curriculum
- Understand key aspects of what the research says about how writers work
- Understand how to conduct their own research appropriate to the genre they are working in
- Understand how to integrate criticism and feedback into an ongoing work
- Demonstrate proficiency with the conventions of Standard American English

**Assessment:** This course will be assessed regularly using a combination of two direct measures: 1) holistic scoring of a sampling of initial and final writing samples using a rubric based on learning outcomes for this course and generally accepted outcomes for first-year writing as outlined by the Council of Writing Program Administrators; and 2) holistic assessment of a sampling of portfolios to ensure that students are learning writing as a process and are completing a wide variety of writing projects.

## Topical Outline

- I. Introduction to various writing genres
  - a. Analyzing the characteristics of a genre
  - b. Seeing how the experts do it through analysis of their texts
  - c. Imitation, emulations, and originality
  - d. What strategies work best for each genre?
  
- II. Theories of learning styles and individual process (e.g., possible text, Howard Gardner's *Frames of Mind*, theory of seven types of intelligence.)
  - a. Find out how one's own mind works
  - b. Capitalizing on one's strengths in the writing process
  - c. Putting even weaknesses to work
  
- III. Elements of an individual's creative process
  - a. The urge to express, inspiration
  - b. The germ or starting idea of a particular piece
  - c. Environmental conditions, perspiration—when, where, and under what conditions does one write best?
  - d. Possible strategies for getting started
  - e. The role of research, fact and imagination in creativity
  - f. Revision—how much, what kind and when?
  - g. Creative thinking strategies (e.g., metaphoric thinking)
  - h. Polishing
  - i. Reacting to criticism
  - j. The role of collaboration in the creative process
  - k. Presentation, publication: the little things one must do to make readers take the writing seriously

The writing goal for the course is 18-25 pages of polished/finished prose that has gone through drafting and consultation. The drafting and consultation are important to eliminate the possibility of plagiarism and to implant the writing process.

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard

**Resources Needed:** This is an existing course and no additional faculty resources will be needed. **Bibliographic:** The current holdings in the Haas Library are currently sufficient. **Computer/Video:** WCSU's current computer and video resources are currently sufficient.

## Course Outline

**Course Name:** Composition II: Research and Writing

**Course Number:** 103W

**Credit Hours:** 3

**Rationale:** This course is intended as a follow-up to Composition I and places great emphasis on research methods and the integration of research into written documents. The course will require a semester-long development of a major paper of 10-15 pages on a single subject. Students will be required to document throughout the semester the process through which they have gathered the materials for this final project. In addition to library and Internet research, students will learn to use interviews and oral histories as sources. Students need exposure to a wide variety of methods of finding evidence for their opinions. In particular, they need to evaluate the quality of their sources—a growing area of concern in a world in which almost anyone can post apparently authoritative materials on the Internet. Each section of the course will have a particular thematic focus that will be included in the course listing.

**Course Description:** Intensive semester-long work on a major research project on a particular subject with emphasis on methods of research. Students will be required to perform traditional library research and will demonstrate the ability to use more recent electronic research tools. The course emphasizes the critical thinking necessary to evaluate sources and arguments by requiring students to learn and recognize logical fallacies. Students will learn and use standard methods of documentation of sources.

**Prerequisite:** Successful completion of WRT 101: Composition I: The Habit of Writing or appropriate placement.

**Course Overview and Objectives:** Students will learn research methods and will produce a substantial piece of finished writing that incorporates a semester's inquiry into a particular topic. Students will learn to evaluate arguments and to spot logical fallacies. Students will document the process of their research throughout the semester and produce several preliminary drafts and shorter papers that can be incorporated into the final project.

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

- Write a substantial research essay (10-15 pages) that incorporates research materials into the fabric of an argument of their own
- Use a standard method of citation such as MLA or APA
- Recognize logical fallacies in various written documents

**Assessment:** This course will be assessed regularly by reviewing the term projects that the students produce as the culmination of their writing activities. The assessment should be able to determine from those projects whether the student writers have met the course goals.

## Topical Outline

- I. Introduction to the subject matter of the course.
  - A. Required reading of seminal documents that concern the chosen thematic focus of the course
  - B. Understanding of various positions that may be taken with reference to the subject
  - C. Determination of the kind of written project to be produced and the research that must accompany that project
  
- II. Research Methods
  - A. Library research
    1. Use of databases.
    2. Books and their indices.
    3. Scholarly Journals.
    4. Catalog searches.
  - B. Internet searches.
    1. Boolean search terms.
    2. Evaluation of websites.
  
- III. Workshop Activities
  - A. Preliminary thesis development.
  - B. Anticipation of counter arguments.
  - C. Draft writing.
  - D. Revision.
  - E. Peer Review.
  - F. Sharing of research.
  
- IV. Final Draft Writing
  - A. Outlining the final draft
  - B. Integration of quoted material into the writer's texts
  - C. Rhetorical strategy for an effective argument (Modes of development such as comparison/contrast, cause and effect, etc.)
  - D. Revision
  - E. Editing: Attention to grammar, punctuation, and mechanics

**Time Provision for Incorporation into the Program:** This course will be offered first during Summer 2007.

**Grading:** Standard.

**Resources Needed: Faculty:** No new faculty resources will be necessary to launch this course as it will replace other introductory "W" courses that have been taught by the writing faculty in the past. We are working with Dean Linda Vaden-Goad's office to ensure that our rotation—based on the reallocation of the resources of the former

Department of English Language, Comparative Literature, and Writing—is resource/revenue neutral. **Bibliographic:** The current library holdings are sufficient to support this course. **Computer/Video:** WCSU’s current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** First-Year Seminar for Professional Writing Majors

**Course Number:** WRT 119

**Credits:** 1

**Rationale:** First-year students frequently don't have much contact with their major departments during their first semester. This course is designed to acquaint incoming freshmen with their options within the Professional Writing major and with the university community as a whole. Students will meet weekly as a group and hear presentations from guest speakers, including Professional Writing faculty, visiting writers, student leaders/editors, and alumni. They will also be asked to research their areas of interest within the Professional Writing major and to attend related activities (such as readings, film screenings, etc.) on campus. As part of this course, students will be introduced to various services on campus and be given quick tips about how to manage their time, etc. Numerous national studies indicate that first-year students are particularly vulnerable and are looking for ways to connect to their professors, fellow classmates, and institutions. This course will provide incoming Professional Writing majors with immediate contact with full-time and adjunct professors in the major, with their fellow classmates, and with professional writers visiting campus. It is hoped that this course will help to make our incoming freshmen feel part of the Professional Writing community and to increase overall retention rates. The Mathematics and Chemistry departments have created similar courses for first-year students and have reported wonderful results.

**Description:** This course introduces first-year students to the various career options offered within the Professional Writing major and to the university overall. Every fall. **Prerequisites:** No prerequisite.

**Learning Outcomes:** After completing this course, students should:

- Demonstrate familiarity with the various career options offered within the Professional Writing major
- Have explored an area within professional writing of particular interest
- Be aware of a variety of university services and campus publications
- Have been exposed to a variety of guest speakers, including visiting writers, editors of campus publications, alumni, and representatives from various campus support services.
- Have attended a university event related in some way to professional writing
- Demonstrate awareness of a variety of time management and study skills techniques

**Assessment:** A representative sample of student work will be assessed using a rubric based on learning outcomes and the current rubric used to assess professional writing courses. Retention rates and GPAs of each cohort will also be tracked.

## Topical Outline

- I. What is Professional Writing?
- II. Career Options within Professional Writing
  - a. Journalism
  - b. Fiction
  - c. Technical Writing
  - d. Public Relations
  - e. Creative Nonfiction
  - f. Education
  - g. Advertising
  - h. Poetry
  - i. Editing
  - j. Specialized Writing
    - i. Legal
    - ii. Medical
    - iii. Children's publications
    - iv. Grant writing and proposals
  - k. Playwriting/screenwriting
  - l. Internet publications
- III. Getting the most out of college
  - a. Campus services
  - b. Campus activities
  - c. Time management
  - d. Study skills
  - e. Taking care of yourself
- IV. Professional Writing Opportunities on Campus
  - a. *The Echo*
  - b. *Still River Review*
  - c. WCSU-TV
  - d. WXCI
  - e. MFA Literary Festivals
  - f. Internships
    - i. University Relations
    - ii. *Connecticut Review*
    - iii. *Sentence*
    - iv. Writing Lab
    - v. WCSU-TV
- V. Internships in community
- VI. Thinking ahead: How to begin building a professional portfolio

Note: The above material will be in varying order depending on the availability of guest speakers and the semester calendar. As part of the study skills component, tips for studying for midterm exams, for example, would be discussed a couple of weeks before midterms.

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional faculty resources are needed. **Bibliographic:** The current holdings of the Haas Library are sufficient to launch this course. **Computer/video:** The University's current and planned resources are sufficient to launch this course.

## Course Outline

**Course Name:** Introduction to Professional Writing

**Course Number:** WRT 132W

**Credits:** 3

**Rationale:** WRT 132W addresses a need to offer to WestConn's general education population a course that addresses the more technical types of writing that occur across the curriculum. Professional writing as described in this proposal introduces students to the concept that writing is a discipline that can be wrapped around many projects, topics and subjects. Underlying the course is the theme that writing (more particularly, the writing process) is of paramount importance in thinking through the technicalities, nuances and logical twists of specialized projects, topics and subject matters.

**Description:** An introduction to the skills of the professional writer through a number of different writing assignments. The course emphasizes the integration of research, critical analysis and writing process as applied to technical and specialized subjects. This project-oriented course offers training applicable to writing in many disciplines. Every semester. General Education: Humanities/Communications. **Prerequisite:** WRT 101: Composition I: The Habit of Writing or appropriate placement.

**Learning Outcomes/Objectives:** After completing this course, students should be able to:

- Demonstrate awareness of writing as a process
- Write in a variety of professional writing genres that will prepare them for writing across the curriculum
- Integrate research into a variety of professional writing projects
- Illustrate an understanding of the importance of organization, audience, tone, and voice
- Read critically and evaluate sources in terms of credibility and suitability for a variety of professional writing projects
- Demonstrate proficiency with the conventions of Standard American English

**Assessment:** This course will be assessed regularly using a combination of three direct measures: 1) holistic scoring of a sampling of initial and final writing samples using a rubric based on learning outcomes for this course and generally accepted outcomes for first-year writing as outlined by the Council of Writing Program Administrators; 2) holistic assessment of a sampling of portfolios to ensure that students are learning writing as a process and are completing a wide variety of writing projects; and 3) holistic assessment of final projects using a rubric based on learning outcomes for this course and generally accepted outcomes for first-year writing as outlined by the Council of Writing Program Administrators.

## Topical Outline

### I. The Range of Professional Writing

- Technical Writing
- Blogs and Informational Websites
- Newsletters
- Legal briefs
- Analyses of Positions, Strategies, History
- Journalism
- Advertising
- Case Reports in Various Fields
- Creative Writing as Professional Writing
- Hardcover/paperback trade books/textbooks
- Proposals
- Reports

### II. Elements of Professional Writing

- Determining audience
- Conducting Research
- Varieties of Research
- Determining Appropriate Form
- Determining Appropriate Voice
- The Drafting Process
- Drafting to Achieve Organization
- Self-criticism
- Assimilating feedback from editors, peers, supervisors

### III. Philosophy

- Thinking to Write and Writing to Think
- Balancing Acts
  - Brainstorming and Analysis
  - Messiness and Discipline
  - Imagination and Research
- Ethics about Facts

### IV. Reading

- Sample Professional Writing Documents
  - Textbook
  - Real-life Reports
  - Websites
  - Pdf Files
  - Interviews With and Samples from Professional Writers

### V. Writing Assignments

- Email Memorandum
- Proposal

Reports  
Case Study  
Creative Project  
PR Release  
Content Analysis  
Database Analysis  
New Reporting  
Etc.

The writing goal for the course is 18-25 pages of polished/finished prose that has gone through drafting and consultation. The drafting and consultation are important to eliminate the possibility of plagiarism and to implant the writing process.

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard

**Resources Needed:** This is an existing course and no additional faculty resources will be needed. **Bibliographic:** The current holdings in the Haas Library are sufficient to launch this course. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** An Introduction to Writing Fiction

**Course Number:** WRT 133W

**Credits:** 3

**Rationale:** Whereas WRT 243: Fiction Workshop I might be seen as the first stepping-stone for fiction writers, An Introduction to Writing Fiction will benefit anyone interested in learning the way that writers and stories work, and how/why some are more successful than others. The course will provide a thorough analysis of fiction writing and the myriad choices a writer makes and tasks s/he performs in the process of cultivating a powerful piece of fiction.

**Course Description:** A course that 1) provides a thorough overview of the fiction writing process, 2) exposes students to great writers of fiction and their works as models, prompts, and inspirations, 3) provides students with the vocabulary and analytical skills necessary to critique the writing of others, and 4) helps students analyze and revise their own fiction in a workshop setting. **Prerequisite:** Completion of WRT 101: Composition I: The Habit of Writing or appropriate placement.

**Course Overview and Objectives:** An Introduction to Writing Fiction will 1) provide an overview of key aspects of fiction writing, 2) analyze great works of fiction to understand the varied ways authors approach their subjects and elicit a range of responses from their audience, 3) ask students to write critiques of the authors and fiction studied in the course from the perspective of craft, and 4) write their own fiction for analysis in workshop sessions. Students may also be encouraged to take advantage of existing university resources such as *Connecticut Review* and *Sentence: A Journal of Prose Poetics* by reading recent issues, submitting to the journals, and/or volunteering as editorial assistants.

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

- Demonstrate awareness of fiction writing as a process
- Demonstrate awareness of basic elements of fiction (see #1 in Topical Outline, below)
- Demonstrate the ability to use significant tools a writer uses to develop a story (see #2 in Topical Outline, below)
- Demonstrate awareness of contemporary modes of fiction
- Demonstrate the analyze classic and contemporary fiction from the perspective of craft

**Assessment:** This course will be assessed regularly. Faculty will assess the course by reviewing a sampling of portfolios to ensure that students are reaching the learning outcome goals.

## Topical Outline

- 1) Key elements of fiction
  - A. Plot
  - B. Setting
  - C. Characters
  - D. Point of View
  - E. Conflict
  - F. Climax
  - G. Resolution
  - H. Theme(s)
  - I. Images
- 2) Author's toolkit
  - A. Story
  - B. Language
  - C. Tone
  - D. Style / Diction
  - E. Scene Selection
  - F. Revision
- 3) Assessing the market: Pop fiction vs. literary fiction
- 4) Overview of selected major authors and texts as models, prompts, and inspirations
- 5) Analysis of authors and selected readings from perspective of craft
- 6) Student fiction writing
- 7) Criteria for analyzing peers' writing
- 8) Workshopping student fiction

**Time Provision for Incorporation into the Program:** This course may be offered as soon as Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional faculty resources will be needed. **Bibliographic:** The current holdings in the Haas Library are sufficient to launch this course. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** An Introduction to Writing Poetry

**Course Number:** WRT 134W

**Credits:** 3

**Rationale:** This course will orient students to the wide variety of poetic styles, devices, and traditions available to them in the composition of their own poetry. While it is a gateway course for students interested in pursuing the writing of poetry as a specialization, it also will benefit any student interested in learning how writers and poems work, and how/why some poems are more successful than others. The course will provide a thorough analysis of poetry in contemporary modes, the choices a poet makes, and the tasks the poet performs in the process of cultivating a powerful work of poetry.

**Course Description:** This course 1) provides a thorough overview of a variety of poetry writing processes, 2) exposes students to classics of the genre and work being done now in the genre as models, prompts, and inspirations, 3) provides students with the vocabulary and analytical skills necessary to critique the writing of others, and 4) introduces students to the processes of analyzing and revising their own poetry.

**Prerequisite:** WRT 101: Composition I: The Habit of Writing or appropriate placement.

**Course Overview and Objectives:** In *An Introduction to Writing Poetry*, students will 1) overview key aspects of poetry writing, 2) analyze both classic works and contemporary works of poetry to understand the varied ways authors approach their subjects and elicit a range of responses from their audiences, 3) begin to build a list of important readings in the genre as models, prompts, and inspirations, 4) write their own poetry. Students may also be encouraged to take advantage of existing university resources such as *Connecticut Review* and *Sentence: A Journal of Prose Poetics* by reading recent issues, submitting to the journals, and/or volunteering as editorial assistants.

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

- Demonstrate awareness of poetry writing as a process
- Demonstrate awareness of basic elements of poetry, such as prosody, tone, style, imagery and metaphor
- Demonstrate awareness of contemporary modes of poetry
- Demonstrate the ability to analyze classic and contemporary poetry from the perspective of craft

**Assessment:** This course will be assessed regularly. Faculty will assess the course by reviewing a sampling of portfolios to ensure that students are achieving the above learning outcome goals.

## Topical Outline

1. Key elements of poetry
  - a. Language
  - b. Prosody
  - c. Tone
  - d. Style
  - e. Music
  - f. Theme, Content, and Subject Matter
  - g. Imagery
  - h. Metaphor
2. Development of free verse
3. Overview of selected major authors and texts as models, prompts, and inspirations
4. Overview of selected contemporary authors and texts as models, prompts, and inspirations
5. Analysis of authors and selected readings as models, prompts, and inspirations
6. Writing and discussion of original student poems
7. Criteria for analyzing peers' writing
8. Workshopping student poetry

**Time Provision for Incorporation into the Program:** This course may be offered as soon as Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional resources will be needed. **Bibliographic:** The current holdings in the Haas Library are sufficient to launch this course. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** The Craft of Writing I: Conversations with Predecessors

**Course Number:** WRT 171W

**Credits:** 3

**Professional Writing Category:** Core

**Rationale:** Writers throughout history and in every culture have “rewritten” older texts in order to express their own existential condition. In doing so, they make contact with the universal elements of these prior texts. This core writing course introduces General Education students and Professional Writing majors to a key method of writers across time and cultures: the imitation and appropriation of great texts and artworks. The course uses a variety of texts, artworks, and films as models and prompts for student writing. Students will immerse themselves in the experience of writers and other artists who have responded to the inspirational works of their predecessors and will engage in a-historical “conversations of texts” themselves by making their own creative responses to model texts.

**Course Description:** This writing workshop focuses on examination of influence in the works of major writers, artists, and filmmakers for the purpose of showing how writers have imitated and appropriated the works of their predecessors. Students also will create their own texts that imitate and/or appropriate the texts under examination. Typical model writers and artists might include Joyce and Tim O’Brien, Shakespeare and Faulkner, Marlow and Goethe, Whitman and Ginsberg, John Ford and Annie Proulx, Joseph Conrad and Francis Ford Coppola, and Charlotte Brontë and Clare Boylan. *Available for General Education credit in the Humanities/Communication category. Required for Professional Writing majors. Prerequisite:* WRT 101: Composition I: The Habit of Writing or appropriate placement.

**Course Overview and Objectives:** Students will study how writers draw inspiration and influence from other writers, artists, and texts. Attention will be directed to the means by which later writers have imitated and innovated upon the stylistic, formal, and thematic concerns of earlier writers. Examples of such pairings might include the following: *Beowulf* rewritten as *Grendel*; *Hamlet* rewritten in *The Sound and the Fury* and sequenced as *Rosencrantz and Guildenstern* and variously interpreted in its many film adaptations; Goethe rewriting Marlow; Hesse (in *Siddhartha*) rewriting the story of Buddha; T.S. Eliot rewriting and appropriating many writers in *The Wasteland*; Annie Proulx re-writing the American West of John Ford’s films; Coppola’s *Apocalypse Now* as the Vietnam War’s *Heart of Darkness*; Joseph Cornell’s appropriation of junk and Western culture; recent appropriative strategies by poets such as Anne Carson; and Clare Boylan’s recent completion of a Charlotte Brontë novel. Students will write short papers in which they express their understanding of the influence and will apply what they have learned about interpretive and appropriative strategies to their own work. Students will draft

throughout the semester a term project in which they re-write one of the texts or pairs of texts they have examined.

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

- Understand imitation and appropriation of prior texts as ways to learn craft
- Demonstrate relationships to predecessors in their own texts
- Situate themselves as writers in ongoing conversations with their predecessors

**Assessment:** This course will be assessed regularly by reviewing the term projects that the students produce as the culmination of their writing activities. The assessment should be able to determine from those projects whether the student writers have met the course goals.

### Topical Outline

- I. Model Pairing 1 (*Beowulf* and *Grendel*, for example):
  - A. Delineation of stylistic, formal, and thematic influences and appropriations.
  - B. Student response paper which involves craft analysis of the influence as well as an exercise in imitation.
- II. Model Pairing 2 (*Hamlet* and *The Sound and the Fury*, for example):
  - A. Delineation of stylistic, formal, and thematic influences and appropriations.
  - B. Student response paper which involves craft analysis of the influence as well as an exercise in imitation.
- III. Model Pairing 3 (Whitman and Ginsberg, for example):
  - A. Delineation of stylistic, formal, and thematic influences and appropriations.
  - B. Student response paper which involves craft analysis of the influence as well as an exercise in imitation.
- IV. Model Pairing 4 (*Heart of Darkness* and *Apocalypse Now*, for example):
  - A. Delineation of stylistic, formal, and thematic influences and appropriations.
  - B. Student response paper which involves craft analysis of the influence as well as an exercise in imitation.
- V. Term Project
  - A. Determination of authors or artists to be imitated
  - B. Drafting
  - C. Workshop Activities
  - D. Final Drafts

- VI. Research into creative influence and inspiration
  - A. Writers' discussions of influence/inspiration
  - B. Letters
  - C. Biographies
  - D. Memoirs

The Department will establish a pool of specific texts to be used in this course. This pool will be reviewed every two years, but every effort will be made to revise the lists as little as possible so as to create a *lingua franca* that instructors in more advanced courses may use to discuss artistic influence, inspiration, and other issues of craft.

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading:** Standard.

**Resources Needed: Faculty:** No new faculty resources will be necessary to launch this course, as this course will be one of three replacing current sections of ENG 160, ENG 161, and ENG 200W in the former Department of English Language, Comparative Literature, and Writing's joint core. We are working with Dean Linda Vaden-Goad's office to ensure that our rotation—based on the reallocation of the resources of the former Department of English, Comparative Literature, and Writing—is resource/revenue neutral. **Bibliographic:** The current library holdings are sufficient to support this course. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** The Craft of Writing II: Conversations with Contemporaries

**Course Number:** WRT 172W

**Credits:** 3

**Professional Writing Category:** Core

**Rationale:** Like WRT 171W: The Craft of Writing I: Conversations with Predecessors, this core writing course introduces General Education students and Professional Writing majors to a key method of writers: the imitation and appropriation of other texts and artworks. This course, however, focuses on 20<sup>th</sup> - and 21<sup>st</sup> -century writers. As part of this examination, this course will explore modern and contemporary artistic or social movements to show how contemporary writers have engaged one another either by contrast or by membership in a particular “school” of writing. WRT 172W uses a variety of modern and contemporary texts, artworks, and films as models and prompts for student writing. Students will find this writing accessible; engagement with it is likely to empower the development of their own voices. As in WRT 171W, students will immerse themselves in the creative process of writers and other artists who have engaged one another by influence and collaboration. They will also enter this conversation through a series of writing assignments that will culminate in a substantial writing project in a creative genre.

**Course Description:** This writing workshop examines competition, imitation, influence, and appropriation among 20<sup>th</sup>- and 21<sup>st</sup>-century writers. Students will come to understand how contemporary writers have responded to one another and how they, too, must find ways of responding to their contemporaries. Students will imitate and appropriate the texts under examination. Typical model writers and artists might include William Faulkner, Ernest Hemingway, Joseph Conrad, Sherwood Anderson, Ralph Ellison, Virginia Woolf, Dada and Surrealism, William Carlos Williams, T. S. Eliot, Wallace Stevens, Ezra Pound, H. D., the Black Mountain School, the New York School, Sylvia Plath, Toni Morrison, Don DeLillo, Tim O’Brien, Seamus Heaney, and Joyce Carol Oates. *Fulfills General Education requirements under Humanities/Communication. Required for Professional Writing majors.* This course does not presume knowledge of material covered in Craft of Writing I. **Prerequisite:** WRT 101: Composition I: The Habit of Writing or appropriate placement.

**Course Overview and Objectives:** Students will study how a writer responds to and re-writes his or her contemporaries. Attention will be directed to the craft of the writers’ stylistic, formal, and thematic innovations and responses. Examples of authors who have re-written and “borrowed” from one another and might be considered in the course include the following: Faulkner and Hemingway responding to Conrad and Sherwood Anderson; Synge and Yeats responding to Ibsen; Hilton responding to Conrad; and Heaney responding to Yeats; and Pound’s influences and antagonisms among his

contemporaries and later poets. Students will write short papers in which they express their understanding of the responses and will apply what they have learned about interpretive and appropriative strategies to their own work. Students will draft throughout the semester a term project in which they re-write one or more of the texts they have examined.

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

- Recognize and understand influence and appropriation in texts as models for learning craft
- Demonstrate relationships to contemporaries in their own texts
- Situate themselves as writers in ongoing conversations with contemporary writers

**Assessment:** This course will be assessed regularly by reviewing the term projects that the students produce as the culmination of their writing activities. The assessment should be able to determine from those projects whether the student writers have met the course goals.

### Topical Outline

- I. Movement 1:
  - A. Delineation of stylistic, formal, and thematic predilections of the writers associated with the movement.
  - B. Student response paper which involves craft analysis of the movement as well as an exercise in imitation.
- II. Movement 2:
  - A. Delineation of stylistic, formal, and thematic predilections of the writers associated with the movement.
  - B. Student response paper which involves craft analysis of the movement as well as an exercise in imitation.
- III. Authors Responding to One Another 1:
  - A. Discussion of stylistic, formal, thematic, and subject matter similarities of two modern writers who have written in response to one another.
  - B. Student response paper which involves craft analysis of the responses as well as an exercise in imitation.
- IV. Authors Responding to One Another 2:
  - A. Discussion of stylistic, formal, thematic, and subject matter similarities of two contemporary writers who have written in response to one another.
  - B. Student response paper which involves craft analysis of the conversation between the two authors as well as an exercise in imitation.
- VII. Term Project

- A. Determination of authors or artists to be imitated.
- B. Drafting
- C. Workshop Activities
- D. Final Drafts

VIII. Research into Influence

- A. Writers' Discussion of Influence
- B. Letters
- C. Biographies
- D. Nationality/Ethnicity

The Department will establish a pool of specific texts to be used in this course. This pool will be reviewed every two years, but every effort will be made to revise the lists as little as possible so as to create a *lingua franca* that instructors in more advanced courses may use to discuss literary and artistic influence.

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed: Faculty:** No new faculty resources will be necessary to launch this course, as this course will be one of three replacing current sections of ENG 160, ENG 161, and ENG 200W in the former Department of English, Comparative Literature, and Writing's joint core. We are working with Dean Linda Vaden-Goad's office to ensure that our rotation—based on the reallocation of the resources of the former Department of English, Comparative Literature, and Writing—is resource/revenue neutral.

**Bibliographic:** The current library holdings are sufficient to support this course.

**Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Writer's Toolbox

**Course Number:** WRT 219W

**Credits:** 1-2

**Professional Writing Category:** Genre Workshop

**Rationale:** Professional writers frequently attend mini-workshops to hone their skills and to learn techniques to boost their marketability. The Writer's Toolbox courses will provide students with the opportunity to enroll in 1-2-credit courses in a variety of professional writing-related subjects. Each Writer's Toolbox course will focus on honing a specific skill. Possible Writer's Toolbox course topics might include the following: grammar and punctuation review for writers, writing query letters, electronic portfolios, working collaboratively, proposal writing, and working as a freelancer. As these possible topics suggest, the Writer's Toolbox courses will help students equip themselves for careers as professional writers. The variety of topics will allow students to pick subjects applicable to their particular interests within the Professional Writing major.

**Description:** The Writer's Toolbox course focuses students on a topic of interest to professional writers. This course may be repeated for credit provided that the topic is not the same.

**Prerequisites:** WRT 101: Composition I: The Habit of Writing or appropriate placement.

**Learning Outcomes:** After completing this course, students should demonstrate:

- Familiarity with a tightly focused skill or subject area that will help them to hone their skills and/or marketability
- Understanding of the applicability of the topic to their areas of interest within the Professional Writing major
- Proficiency in the specific subject matter

**Assessment:** A representative sample of student work will be assessed using a rubric based on learning outcomes and the current rubric used to assess professional writing courses. Students will also be surveyed to determine whether students find topics relevant. While perhaps an indirect measure of student learning, these surveys will help Professional Writing faculty develop Writer's Toolbox courses that meet students' needs.

## Sample Topical Outlines

### Sample Topical Outline #1: Collaboration

- I. Defining a Collaborative Project
  - Brainstorming
  - Feedback
  - Analysis
  - Reality Testing
- II. The Collaborators
  - Assessing Their Strengths and Weaknesses
  - Gauging How Input Takes Place
- III. The Psychology of Collaboration
  - The Ambiguities of the Idea Flow
  - Overcoming Differences in Style and Approach
  - Supporting and Criticizing
  - The Issue of Who Takes Credit for What
- IV. The Collaborative Process Itself
  - Assessing the Methods of Interaction
    - Electronic
    - Face to Face
  - Drafting
    - Who Goes First
    - Back and Forth or Leader and Follower
    - Who Has the Last Word

### Sample Topical Outline #1: Grammar and Punctuation Review for Professional Writers

- I. Importance of Grammar and Punctuation to Professional Writers
- II. Review – Parts of Speech
  - a. Nouns
  - b. Pronouns
  - c. Verbs
  - d. Adjectives
  - e. Adverbs
- III. Review –Sentence Basics
  - a. Subjects
  - b. Verbs
  - c. Direct objects
  - d. Indirect objects

- e. Phrases vs. clauses

#### IV. Common Errors—Grammar

- a. Sentence fragments
- b. Run-on sentences
- c. Comma splices
- d. Agreement
  - 1. Subject-verb
  - 2. Pronoun-antecedent
- e. Dangling modifiers

#### V. Common Errors—Punctuation

- a. Commas
- b. Semicolons
- c. Colons
- d. Question marks
- e. Exclamation points
- f. Apostrophes
- g. Dashes

#### V. Other Trouble Areas

- a. Style
- b. Usage errors

**Time Provision for Incorporation into the Program:** Fall 2007. May be offered one hour per week for 15 weeks or three hours per week for five weeks.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional faculty resources will be needed.

**Bibliographic:** The current holdings in the Haas Library are sufficient to launch this course.

**Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Poetry Workshop I

**Course Number:** WRT 242W

**Credits:** 3

**Professional Writing Category:** Genre workshop

**Rationale:** Many Western students harbor the desire to write poetry and this workshop will provide these students with the discipline, encouragement, and the constructive criticism necessary to begin to realize their poetic potential. The course title has been changed to better reflect its content and level.

**Course Description:** This class will be a workshop where students will be introduced to the writing of poetry. Each student will gather appropriate information/data/perceptions (including but not limited to encounters with the natural world). Each student will be encouraged to develop his/her poetic talents as fully as possible. Emphasis will be placed on the actual language of the poems, the extent to which students succeed in incorporating their research into their poetry, and the extent to which students succeed in saying what they set out to say. **Prerequisites:** Successful completion of WRT 101: Composition I: The Habit of Writing or appropriate placement. WRT 134W: An Introduction to Writing Poetry is highly recommended, but not required.

**Learning Outcomes/Objectives:** After completing this course, students should be able to:

- Use appropriate diction in their poems
- Use appropriate imagery in their poems
- Use appropriate tone and voice in their poems
- Create well organized, well focused poems
- Incorporate their research (as defined above) into their poems
- Demonstrate their understanding of writing as a process

### Assessment

For assessment purposes, this course requires students to generate a portfolio of fifteen original poems (one per week of class time) as a minimum. These portfolios may also, at the discretion of the instructor, include drafts, journal entries, philosophical ruminations, etc. Sample portfolios will be assessed regularly to ensure that students are achieving the learning outcomes.

### Topical Outline

- I. What is poetry?
  - A. Shared human experience
  - B. Self expression

- C. Explanation of insight
- II. The people in poetry
  - A. Narrator/speaker/persona
  - B. Reader/Listener
  - C. Characters and other people.
- III. The language of poetry
  - A. Sentimentality
  - B. Linguistic imprecision
  - C. Mixed metaphors
  - D. Other

Note: The above material will be covered in varying order depending on the student poems submitted and the chemistry of the class.

**Time Provision for Incorporation Into the Program:** This course will be offered beginning Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional faculty resources are needed. **Bibliographic:** Current holdings in the Haas Library are sufficient to launch this course. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Fiction Workshop I

**Course Number:** WRT 243W

**Credits:** 3

**Professional Writing Category:** Genre workshop

**Rationale:** Fiction Writing Workshop allows students to explore the art and process of fiction writing from a number of approaches. These include engaging in fiction writing exercises, reading extensively about the elements and process of fiction writing, and studying established writers' stories as models, prompts, and inspirations. Students will also write their own stories and have them critiqued in a workshop setting. The title of this course has been changed to better reflect its content and level.

**Course Description:** An introductory workshop in writing short fiction. Students will engage in a thorough study of the elements of fiction. Studies in this class may include the following: reading texts about the fiction writing process; reading established writers' fiction as models, prompts, and inspirations; engaging in various fiction writing exercises; writing short stories; and having short stories critiqued in a workshop setting.

**Prerequisites:** Successful completion of WRT 101: The Habit of Writing or appropriate placement. WRT 133W: An Introduction to Writing Fiction highly recommended, but not required.

**Course Overview and Objectives:** Students who want to become professional writers, in whatever capacity, benefit from the discipline, structure and feedback that a workshop provides. The critiques given by the instructor and other students help writers discover their strengths and weaknesses. Via a workshop setting, in-class writing exercises, discussions of fiction writing texts, and analysis of established writers' fiction from the perspective of craft, students will gain a thorough understanding of the elements of fiction and successful written storytelling. They will also benefit from writing their own fiction and subjecting it to critiquing by their instructor and peers.

**Learning Outcomes:** Upon completion of the course, students will:

- Have a thorough understanding of the elements of fiction, and the ways that each element contributes to successful storytelling
- Be able to identify and emulate the models that have been studied
- Be able to understand key differences between pop fiction and literary fiction from a market perspective
- Be able to write their own original fiction

**Assessment:** This course will be assessed regularly by reviewing the term projects that the students produce as the culmination of their writing activities. The assessment should

be able to determine from those projects whether the student writers have met the course goals.

### **Topical Outline**

- I. Analysis of the Elements of Fiction
  - A. Plot
  - B. Setting
  - C. Characterization
  - D. Point of View
  - E. Conflict / Crisis
  - F. Resolution
  - G. Themes and Images
  
- II. Starts, Middles, Finishes
  - A. Getting started; hooking the reader
  - B. The importance of the first line
  - C. The importance of the first scene
  - D. Choices: beginning in the beginning, the middle or the end?
  - E. Scene selection
  - F. Review of story pacing
  - G. Testing various conflicts and resolutions
  - H. Wrapping up the story in the strongest possible fashion
  
- III. Language, Style, Tone
  - A. Vague vs. general vs. specific language
  - B. The importance of word selection
  - C. Analysis of various writing styles
  - D. Showing vs. telling
  - E. The importance of significant details
  - F. Revision: A must
  - G. Discussion of tone and prose rhythm
  
- IV. Assessing the market
  - A. Literary fiction
  - B. Pop fiction
  - C. Discussion of various writers and their place in the ongoing pop fiction vs. literary fiction
  - D. Judgment: good stories vs. inferior stories

**Time Provision for Incorporation into the Program:** This course will be offered once a year (usually in the fall semester) and may be offered as soon as Fall 2007.

**Resources Needed:** This is an existing course and no additional faculty resources will be needed. **Bibliographic:** The current holdings in the Haas Library are sufficient to launch the course. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Playwriting Workshop I

**Course Number:** THR/WRT 244W

**Credits:** 3

**Professional Writing Category:** Genre workshop

**Rationale:** The one-act play has become very popular, and colleges and universities are a vital source for the development of this art form. Economically producible with small casts and simple sets, these plays are able to find stages at the university, in community theatres and at festivals where they can be further developed. As Western Connecticut State University is within a 70-mile radius of major theatre centers such as New York City, New Haven and Hartford, opportunities for professional production are uniquely available here. The purpose of this course is to afford students the opportunity to write a one-act play. In the process, students will become familiar with the nuts and bolts of the playwriting process: selection of story, creating characters, development of dialogue, plotting, scene by scene play-building, critical editing and script polishing. The workshop structure will require active participation as each play provides a “case in point” to discuss the specifics of stagecraft. The course culminates in “cold readings” of the student plays.

**Course Description:** The purpose of this course is to afford students the opportunity to write a one-act play. In the process, students will become familiar with the nuts and bolts of the playwriting process: selection of story, creating characters, development of dialogue, plotting, scene by scene play-building, critical editing and script polishing. The workshop structure requires active participation as each play provides a “case in point” to discuss the specifics of stagecraft. The course culminates in “cold readings” of the student plays. **Prerequisites:** Successful completion of WRT 101: Composition I: The Habit of Writing or appropriate placement.

**Learning Outcomes/Objectives:** Upon completion of this course, students should:

- Understand the nuts and bolts of the playwriting process
- Understand the importance of story selection, character creation, dialogue, and plot in playwriting
- Illustrate their understanding of key concepts through the creation of a one-act play
- Demonstrate awareness of the importance of editing and polishing through a series of drafts
- Understand the importance of stagecraft
- Know how to critique one-act plays in a workshop setting and to participate in “cold readings”

**Assessment:** This course will be assessed regularly. A sample of final projects and/or portfolios will be collected and evaluated to ensure that students are achieving the above learning outcomes.

## Topical Outline

### I. The Play

- A. Fundamentals of formatting a stage play
- B. Advantages and requirements of the one-act structure
- C. Choosing a story that can be dramatized in this format
- D. Understanding the play as a “ritual” interrupted
- E. Critical “conflicts” that drive the play
- F. Developing a “Rough Scenario” to aid in editing

### II. The Setting

- A. Creating a workable, economical environment
- B. Understanding and use of basic stage directions

### III. Characters

- A. Limiting cast to 5
- B. Creating believable characters with relevant back-story
- C. Writing the unique voice, body language and special jargon of each character
- D. Revealing the character’s inner conflicts through text and subtext

### IV. Scene

- A. Creating the most dramatic “Dramatic Arc”
- B. Use of “light and dark” moments, the “hook,” and the “rubber band”
- C. Revelation of conflicts. Resolution of conflicts
- D. Building intensity to Climax
- E. Denouement

**Time Provision for Incorporation Into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional faculty resources are needed. **Bibliographic:** Current holdings in the Haas Library are sufficient to launch this course. **Computer/Video:** WCSU’s current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Title:** Technical Writing: Topic

**Course Number:** WRT 245W

**Credits:** 3

**Professional Writing Category:** Genre workshop

**Rationale:** Technical writing offers a wide variety of working environments and opportunities for students. This course acquaints students with many of the writing assignments, audiences, and document types they might encounter in the technical writing workplace. WRT 245W was changed to a topics course to provide more flexibility/variety in our offerings and to allow students to take more than one technical writing course.

**Course Description:** The course is a “topics” course, so it can be adjusted to focus on particular areas of technical writing such as Reports, User Documentation, Online Help, Technical Marketing, or Software Documentation. Students will become acquainted with technical writing by studying the conventions of various technical discourses and environments (such as user documentation, software documentation, product requirements and specifications), and writing a variety of document forms (such as white papers, memoranda, reports, brochures, and manuals). Students learn the shorter paragraph and shorter sentence style of the technical writer and will learn conventions specific to particular document types and audiences. This course may be taken more than once so long as the topic is different. **Prerequisite:** Successful completion of WRT 101: Composition I: The Habit of Writing. WRT 132W: An Introduction to Professional Writing is highly recommended, but not required.

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

- Identify conventions of particular varieties of technical writing
- Demonstrate the ability to write within those conventions
- Demonstrate knowledge of appropriate document forms
- Demonstrate ability to create professional documents

**Assessment:** Faculty in the program will regularly review writing samples from the course to ensure that course practices are sufficient to meet the learning outcome goals.

## Topical Outline

An example course outline might include:

- I. Style
  - a. Precision
  - b. Sentence structure and length
  - c. Paragraph structure and length
- II. Outlines and Abstracts
- III. Definitions
  - a. Information definition
  - b. Applied definition
- IV. Description of a Mechanism
  - a. Introduction
  - b. Parts descriptions
  - c. Principles of organization
- V. Description of a Process
  - a. Organization and development
  - b. Progress report
- VI. Proposals
- VII. Audience
  - a. Knowledge
  - b. Education
  - c. Feedback
- VIII. Document layout and design
- IX. Online documents

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional faculty resources are necessary. **Bibliographic:** The current holdings of the Haas Library are sufficient to launch this course. **Computer/video:** The University's current and planned resources are sufficient to launch this course.

## Course Outline

**Course Name:** Advertising, Copy Writing and Promotion

**Course Number:** WRT 255W

**Credits:** 3

**Professional Writing Category:** Genre workshop

**Rationale:** This course introduces students to writing skills unique to the world of advertising and media, and will enable them to practice the art of concise statement crafted to suit a definite need—advertising copy, media spots, brochures, commercial layout and design of copy and graphics. The course will, in addition to satisfying practical requirements for the Professional Writing major and providing practice in writing beyond freshman composition, serve the needs of students in the Ancell School of Business and the Art Department's Graphic Communications major.

**Course Description:** An introduction to the skills necessary for preparing advertising copy, media spots, internet ads, brochures, flyers and direct mail copy. Students will study techniques applicable to radio, television, newspaper, magazine and internet advertising and writing. **Prerequisite:** Successful completion of WRT 101: Composition I: The Habit of Writing or appropriate placement. WRT 132W highly recommended, but not required.

**Overview/Objectives:** The major objective of this course is to give students a solid introduction to the practice of copywriting in today's market. This course operates under conditions simulating real-life demands on advertising copywriters. A strong emphasis is placed on deadline writing, as well as understanding advertising strategy and how it applies to selling products and services, and persuading consumers to buy. Throughout the semester, students will write a variety of assignments—under both hypothetical and actual conditions—for electronic, print, and broadcast campaigns. Students may work alone on some projects and (time allowing) on creative teams for others. This course looks beyond the textbook and explores what the advertising world is really like, what it expects from the writer, and what the writer has to do to survive from a career perspective.

**Learning Outcomes:** Upon completion of this course, students should demonstrate:

- Familiarity with the scope of advertising copywriting in current markets
- Ability to write ad copy in response to several different assignments
- Ability to critique the ad copy and its effectiveness
- Ability to work in a copywriting team situation
- Ability to write on deadline

**Assessment:** This course will be assessed regularly through reviews of representative samples of work submitted by students in the sections.

## Topical Outline

- I. Review of advertising and ad copy in today's markets
  - A. Evolution of advertising and ad concepts
  - B. Ethics, libel, legal aspects, and regulation of advertising
  - C. Scope of advertising in today's world
  
- II. Ad and market strategies
  - A. The consumer and consumer psychology
  - B. Marketing Mix
  - C. Market research
  - D. Ad strategy and planning
  - E. Market outlets
  - F. Direct marketing copy
  - G. Print, digital, interactive, and electronic ad copy
  - H. Exhibits, flyers and brochures
  
- IV. Creative process
  - A. From assignment to completed ad
  - B. The creative team approach
  - C. Combining copy with graphic elements, sound, streaming video or other
  - D. The role of design in advertising

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional faculty resources are needed.

**Bibliographic:** The current holdings of the Haas Library are sufficient to launch this course.

**Computer/video:** The University's current and planned resources are sufficient to launch this course.

## Course Outline

**Course Title:** News Writing

**Course Number:** WRT 270W

**Credits:** 3

**Professional Writing Category:** Genre workshop

**Rationale:** The 5-W news story and the news feature remain arguably the most efficient means invented for delivering information to the brain in a written form. Basic news writing has long served as an apprenticeship for skill for writers in all genres, from advertising to poetry (poet Wallace Stevens started out as a journalist). News writing is spare, its form objective and third person. It provides an excellent model for the writing process. “Basic” was removed from the course title to avoid confusion among students about the difficulty of the course.

**Course Description:** A workshop teaching the 5-W news story as a model for the writing process. Required for most professional writing options. Every semester. **Prerequisites:** Successful completion of WRT 101: Composition I: The Habit of Writing or appropriate placement.

**Course Objectives:** The course is divided into two parts to facilitate acquisition of two basic writing skills: 1) learning what a story is; and 2) learning how to research a story. These skills will be acquired through workshop exercises, simple research assignments, instructor editing, and discussion. Grading will be by portfolio.

**Learning Outcomes:** After completing this course, student should:

- Understand writing as a process
- Understand the basics of news gathering and writing as practiced by professionals in a variety of professional writing settings (e.g., newspapers, Web sites, public relations, and television and radio)
- Demonstrate proficiency in writing the standard 5-W news lede
- Demonstrate proficiency in structuring a news story in the inverted pyramid style
- Demonstrate proficiency in using AP Style

**Assessment:** This course will be assessed using a combination of direct measures, including pre- and post-tests and final portfolios.

### Topical Outline

- I. The Form of the News Story
  - A. The 5-W Lead
  - B. The “nut” of a story

- C. Relationship between news leads and ad concepts, high concepts, delivery of central ideas, the central argument in a legal brief and the central idea in a business plan.
  - D. Exercises writing 5-W news leads and identifying their equivalents in other genres of professional writing.
- II. The Feedback Relationship of Reporting to Writing
- A. Reporting a story – the process
  - B. Types of sources for stories (e.g., legal briefs, scientific papers, interviews, meetings)
  - C. Exercises in which students research (investigate sources) and write leads (or their equivalents). As an example, the student might be asked to research a new business starting up and write a lead for a news story, develop a simple ad concept and /or write the text for a website homepage.
- III. Ethics
- A. The ethical issues involved in writing factually about individuals and organizations.
  - B. What do giving the facts and telling the truth in written reports mean?

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard

**Resources Needed:** This is an existing course and no additional faculty resources will be needed. **Bibliographic:** The current holdings of the Haas Library are sufficient to launch this course. **Computer/Video:** The University's current and planned resources are sufficient to launch this course.

## Course Outline

**Course Name:** Human Interest Writing

**Course Number:** WRT 271W

**Credits:** 3

**Professional Writing Category:** Genre workshop

**Rationale:** In one way or another, good writing is always about people. The so-called human interest element is prominent in organization newsletters, advertising and website copy. TV news journalism is almost entirely focused on the human interest elements. Professional writers need to understand the basics of the human interest story. This course is designed to meet that need.

**Description:** A workshop on the basics of writing about people, including techniques for bringing observation, setting and emotion into the story. **Prerequisite:** WRT 101: Composition I: The Habit of Writing or appropriate placement.

**Overview and Objectives:** Students will learn the basics of human interest writing by reading (e.g., newspapers, magazines, short stories) and viewing (e.g., TV, film documentaries) human interest stories; by conducting interviews for profiles; by learning how to make observations about the emotions created by settings and gesture; and by testing how structure and voice convey the human element in the story. Human interest stories are built up from facts and observations of facts. In a workshop setting, the course shows students how to move from facts and observations to compelling narrative that connects the reader to the subject(s) of the story. Evaluation is by a portfolio of exercises and student-initiated stories.

**Learning Outcomes:** After completing this course, students should demonstrate:

- Understanding of writing as a process
- Competency in research appropriate to the genre
- Ability to peel back a story to reveal the deeper significance of the human interest angle
- Awareness of the various forms that human interest stories take
- Ability to choose the appropriate form to best tell their particular stories in this genre
- Proficiency in using AP Style

**Assessment:** This course will be assessed regularly by collecting initial writing samples and comparing them with writing samples collected at the end of the term using a rubric developed to measure the above learning outcomes.

### Topical Outline

- I. Where to Find Human Interest Stories?
  - A. Print media
  - B. Web media
  - C. Electronic and film media

## II. Researching a Human Interest Story

- A. Gathering biographical and background data
- B. Conducting interviews
- C. Making observations
- E. Using personal morgues, databases, depositories and web sources

## III. Defining the Story

- A. The angle
- B. How the storyteller makes the choice

## IV. Structuring the Story

- A. The role of the personal/impersonal “feature” voice
- B. Classic human interest story types
  - 1, Intimate profiles
  - 2, Profiles drawn from interviewing of third parties
  - 3, Peopling a news story that involves abstractions
  - 4, Life style human interest features
  - 5. Other

## V. Rhetorical Strategies

- A. Use of images
- B. Leads and “nut” graphs
- C. Grouping ideas
- D. Transitions
- E. Balancing quote material, source material and narrative
- F. The nuances of voice and tone

## VI. The ethical Issues in Human Interest Writing

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional faculty resources will be needed.

**Bibliographic:** The current holdings of the Haas Library are sufficient to launch this course.

**Computer/video:** The University’s current and planned resources are sufficient to launch this course.

## Course Outline

**Course Name:** Campus Writers' Workshop

**Course Number:** WRT 272

**Credits:** 1-6

**Rationale:** Since the inception of the journalism program, this course has offered students an opportunity to receive credit for their work on campus publications and a chance to engage in a critique of that work by the department's writing faculty.

**Description:** A workshop concentrating on work at a campus publication. Open to reporters, editors and staff of campus newspapers, journals, newsletters, or public information centers. The workshop meets one hour per week, requires seven to 10 hours per week of work at the publication and is usually taken for one credit each semester. May be repeated for up to six credits. **Prerequisites:** Permission of the instructor.

**Overview and Objectives:** The purpose of this course is to encourage professionalism among the writers and editors of campus publications.

**Learning Outcomes:** After completing this course, students should be able to:

- Demonstrate awareness of writing and editing as processes
- Evaluate their strengths and weaknesses as writers and editors
- Understand the editorial process from assignment to publication
- Understand the important role of campus of media
- Critique a campus publication and offer suggestions for improvement

**Assessment:** This course will be assessed regularly. A sample of final portfolios will be collected and evaluated holistically using a rubric developed by the department based on the above learning outcomes.

## Topical Outline

### I. Reporting Issues

- A. Finding sources
- B. Interviewing
- C. Finding stories
- D. Tracking stories
- E. Timeliness
- F. Localizing

### II. Writing Issues

- A. Ledes
- B. Angles

- C. Length
- D. Story structure
- E. Story type

### III. Editing Issues

- A. Story choice and mix
- B. Working with writers
  - 1. Personalities
  - 2. Training
  - 3. Apathy
  - 4. Competition
  - 5. Editorial policy
- C. Layout and design

### IV. Ethics and Legal Issues

- A. Libel
- B. Corrections
- C. Naming names
- D. Sensitive subjects

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional faculty resources are needed. **Bibliographic:** The current holdings of the Haas Library are sufficient to launch this course. **Computer/video:** The University's current and planned resources are sufficient to launch this course.

## Course Outline

**Course Name:** The Craft of Writing III: Writing Identity

**Course Number:** WRT 273W

**Credits:** 3

**Professional Writing Category:** Core

**Rationale:** Like the other three core writing courses, this course introduces General Education students and Professional Writing majors to the responses of writers to one another and to the social energies around them. This course, however, focuses on participation in the long-running and ongoing conversations among writers about issues of identity such as ethnicity, class, and gender. Contemporary texts, art works, and films will be presented to the students as models and prompts for their own writing. Students will respond to these works by writing in a variety of genres. Students might participate in such writing assignments as parody/imitation, epistolary responses to authors, adaptation, original essays on the topics addressed by other authors, or original poems and stories. Students will not only adopt a variety of writing styles, conventions, voices, and other devices to be found in these texts, but will find in the course an opportunity to develop their own voices and empower their stances as writers with identity. The course's writing assignments will culminate in a substantial writing project in a creative genre.

**Course Description:** A writing workshop that examines expression or exploration of identity. Through a variety of writing assignments, students will participate in the ongoing cross-cultural discussions about such identity issues race, class, and gender. The course will culminate in a final semester project in a creative genre. As part of this course, students will imitate, appropriate, parody, and/or adapt the texts under examination, as well as create a semester project in a creative genre. Typical model writers and artists might include Ralph Ellison, James Baldwin, Maxine Hong Kingston, Toni Morrison, Yusef Komunyakaa, Sherman Alexie, and Salman Rushdie. *Available for General Education credit in the Humanities/Communication category. Required for Professional Writing majors. This course does not presume knowledge of material covered in Craft of Writing I or II.* **Prerequisite:** WRT 101: Composition I: The Habit of Writing or appropriate placement.

**Course Overview and Objectives:** Students will write in a variety of genres to respond to, elaborate on, imitate, argue against, and/or rewrite the work of other writers in the ongoing literary and cultural discussions about identity. Attention will be directed to the craft of the writers' stylistic, formal, and thematic innovations and responses. Students will write a culminating creative project which addresses specific identity issues and which may be seen as a part of the larger cultural conversation about identity. Students will find inspiration as recent writers have done; they will respond with their own insight and from their own situations.

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

- Write in the style and form of the writers under study
- Demonstrate understanding of how cultural conversations take place across texts and across genres
- Situate themselves as writers in that ongoing conversation
- Understand imitation, appropriation, parody, and response as ways to learn craft

**Assessment:** This course will be assessed regularly by reviewing the term projects that the students produce as the culmination of their writing activities. The assessment should be able to determine from those projects whether the student writers have met the course goals.

### Topical Outline

A typical outline is below. Using the texts as models and prompts and inspiration, students will write in a creative genre on the issues raised by each cluster.

- I. Race Cluster
  - A. Discussion of stylistic, formal, thematic, and subject matter similarities of at least two writers who have written about race as identity.
  - B. Student response paper which involves craft analysis as well as an exercise in imitation.
- II. Gender Cluster
  - A. Discussion of stylistic, formal, thematic, and subject matter similarities of at least two writers who have written about gender as identity.
  - B. Student response paper which involves craft analysis as well as an exercise in imitation.
- III. Nationality Cluster
  - A. Discussion of stylistic, formal, thematic, and subject matter similarities of at least two writers who have written about nationality as identity.
  - B. Student response paper which involves craft analysis as well as an exercise in imitation.
- IV. Class Cluster
  - A. Discussion of stylistic, formal, thematic, and subject matter similarities of at least two writers who have written about social class as identity.
  - B. Student response paper which involves craft analysis as well as an exercise in imitation.
- V. Religion Cluster
  - A. Discussion of stylistic, formal, thematic, and subject matter similarities of at least two writers who have written about religion as identity.
  - B. Student response paper which involves craft analysis as well as an exercise in imitation.

- VI. Term Project
  - A. Determination of topic and creative genre
  - B. Drafting
  - C. Workshop activities
  - D. Final drafts

The Department will establish a short list of specific texts to be used in this course so as to create a *lingua franca* that instructors in more advanced courses may use to discuss literary and artistic influence. The instructor will determine remaining texts to be used.

**Time Provision for Incorporation into the Program:** This course will be offered first during the Fall 2007 semester.

**Grading Option:** Standard.

**Resources Needed: Faculty:** No new faculty resources will be necessary to launch this course, as this course will be one of three replacing current sections of ENG 160, ENG 161, and ENG 200W in the former Department of English Language, Comparative Literature, and Writing's joint core. We are working with Dean Linda Vaden-Goad's office to ensure that our rotation—based on the reallocation of the resources of the former Department of English, Comparative Literature, and Writing—is resource/revenue neutral. **Bibliographic:** The current library holdings are sufficient to support this course. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** The Craft of Writing IV: Form and Inspiration

**Course Number:** WRT 274W

**Credits:** 3

**Professional Writing Category:** Core

**Rationale:** This core writing course introduces General Education students and Professional Writing majors to potential uses of form. This course will explore models of form in both classic and exemplary modern texts, and students will use these classic and modern models as the basis for their own creative activities. The relationship between form and inspiration will be a major focus of the course. Students will examine the use of traditional forms in the work of contemporary authors such as Seamus Heaney and Paul Muldoon. They will examine innovative form in the works of writers like Walt Whitman and Allen Ginsberg. They will discover the importance of the epic poem to a culture. Using such writing as models, they will create their own texts that explore both traditional and innovative aspects of form.

**Course Description:** The writing workshop will examine the relationship between form and inspiration/creative insight and the traditions that underlie the particular forms for study and imitation. The course will cover matters such as prosody, form and structure, and characterization. *Fulfills General Education requirements under Humanities/Communication. Required for Professional Writing majors.* This course does not presume knowledge of material covered in Craft of Writing I, II, or III. **Prerequisite:** WRT 101: Composition I: The Habit of Writing or appropriate placement.

**Course Overview and Objectives:** Students will study form with an eye toward understanding how a writer chooses a particular mode in order to express his or her inspirations or how a writer can use form as a path to discovery. Indeed the course will attempt to show students how accepting the discipline of form can generate insight. As with other courses in the writing core, this course will bring together for consideration and imitation writers of contrasting and complimentary predilections. Authors used as models may include Homer, Shakespeare, Ibsen, Yeats, Keats, Heaney, Whitman, Poe, Oates, and Tim O'Brien. Students will write short papers in which they express their understanding of form and will apply what they have learned about formal strategies to their own work. Students will draft throughout the semester a term project in which they apply their study of formal strategies. Students will seek their own inspiration in traditional and innovative forms; they will respond with their own insight and from their own situations.

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

- Produce a major piece of writing employing a clear formal strategy

- Understand how form works for a writer and be able to put it to their own uses
- Understand how form can help to fuel the creative process
- Understand form as a starting point for experimentation

**Assessment:** This course will be assessed regularly by reviewing the term projects that the students produce as the culmination of their writing activities. The assessment should be able to determine from those projects whether the student writers have met the course goals.

### **Topical Outline**

- I. Form 1: Dramatic Form (Tragedy, for example)
  - A. Study of three tragedies by major playwrights in order to understand what makes a play a tragedy.
  - B. Student response paper which involves analysis of the chief characteristics of the tragedies as well as an exercise in imitation—a one-act play, for example.
  
- II. Form 2: (The Epic, for example)
  - A. Study of ancient and modern epics so as to understand the continuing place of epics in cultures.
  - B. Student response paper which involves analysis of the chief characteristics of epics as well as an exercise in imitation of an episode from an epic poem.
  
- III. Form 3: Poetic Form (The Sonnet, for example)
  - A. Study of sonnets from different eras so as to see the flexibility of the form and its capability of inspiring insight.
  - B. Student response paper which involves analysis of the form as well as an exercise in writing sonnets.
  
- IV. Form 4: Prose Form (The Short Story, for example)
  - A. Study of short stories from different eras in order to open students to a variety of approaches to the form.
  - B. Student response paper which involves analysis of the stories as well as an exercise in writing a short story.
  
- IX. Term Project
  - A. Determination of principal form to be imitated by each student.
  - B. Drafting
  - C. Workshop Activities
  - D. Final Drafts
  
- X. Research into History of Form
  - A. Statements on form by writers

B. Theories of form

The Department will establish a pool of specific texts to be used in this course. That pool will be reviewed every two years, but every effort will be made to revise the lists as little as possible so as to create a *lingua franca* that instructors in more advanced courses may use to discuss artistic influence.

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading:** Standard.

**Resources Needed:** No additional faculty resources will be needed to launch this course, as it will replace 3 hours in the former Department of English Language, Comparative Literature, and Writing's joint core. We are working with Dean Linda Vaden-Goad's office to ensure that our rotation—based on the reallocation of the resources of the former Department of English Language, Comparative Literature, and Writing—is resource/revenue neutral. **Bibliographic:** The current library holdings are sufficient to support this course. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Topics in Professional Writing

**Course Number:** WRT 275W

**Credits:** 3

**Professional Writing Category:** Menu Course

**Rationale:** From time to time a faculty member will want to teach a writing course on a “hot topic,” new trend, or a special subject. Examples would be the rise of web publishing, internet marketing, or experimental fiction. We now offer a 400-level topics course. This course will allow us to offer a topics course at the 200-level.

**Course Description:** A writing workshop course on a hot topic, new trend or special subject in the writing profession. **Prerequisite:** Successful completion of one “W” course or permission of the instructor.

**Course Overview and Objectives:** Whatever the topic, the course must involve a writing focus, a workshop format and an in-depth exploration of a single subject.

**Learning Outcomes:** Upon completion of this course, students should demonstrate:

- An in-depth-understanding of the subject matter of the course
- Familiarity with the process involved in writing within the context of this subject matter
- Familiarity with the form and genre(s) relevant to the subject matter
- An understanding of the research appropriate to the subject matter
- An ability to write within the genre(s) related to this subject matter

**Assessment:** This course will be assessed regularly using portfolios of writing produced by students in the course. The assessment should be able to determine from those projects whether the student writers have met the course objectives and learning outcomes.

### Topical Outline

The topical focus of the course will be chosen by the instructor. A clear proposal for the course shall be received and approved by the Department.

I. History or background of topic

II. Tracking the topic

- A. Morgues
- B. Databases
- C. Live sources
- D. Experts

III. Writing about the topic

- A. Venues for writing on the subject
- B. Possible writing genres that apply

IV. Topic projects or assignments

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** This course will be introduced into the menu of Professional Writing courses currently offered, and no new faculty resources will be needed. We are working with Dean Linda Vaden-Goad's office to ensure that our rotation—based on the reallocation of the resources of the former Department of English Language, Comparative Literature, and Writing—is revenue neutral. **Bibliographic:** The current holdings of the Haas Library are sufficient to launch this course. **Computer/video:** The University's current and planned resources are sufficient to launch this course.

## Course Outline

**Course Name:** Writing about Human Tragedy

**Course Number:** 276W

**Credits:** 3

**Professional Writing Category:** Menu Course

**Rationale:** This course will satisfy the writing major's requirement for a specialty writing course, but it will also serve the needs of the non-majors. Much of both imaginative and creative nonfiction writing centers on tragic, traumatic or life-altering events or situations such as war, crime and violence. Since the beginning of writing, individuals have been drawn to write about such situations, and this course will help them focus that natural urge in ways that transform suffering into insights that will move and enlighten readers. It's important to stress that this course is not intended to use writing as therapy. In fact, students will learn that in the context of imaginative writing they need to achieve the aesthetic distance from the trauma or catastrophe being portrayed in order to transform the experiences into writing worthy of an audience's attention. One example of how students can learn to write about tragedy in this way can be seen in Gloria Naylor's *The Women of Brewster Place*. One of the women in the novel is confined to her bed for an extended period of time, clearly depressed and traumatized over the accidental electrocution of her small child. In a lecture about the writing process to a class ("Black Women and Their Fictions") taught by Henry Louis Gates, Naylor discussed how she incorporated her grief over the recent death of her mother and transferred it into the novel as a way of injecting authentic feelings of grief into her novel. The course will require a semester-long development of a major creative or nonfiction project of 15-to-25 pages on a single subject. Prose fiction or creative non-fiction will be the major mode of development of these stories although students would be allowed to write a play, a poetic sequence or a long narrative poem. The course will expose students to well-known and highly regarded memoirs and fiction which portray individuals and groups undergoing various suffering as their central focus. For example, students may read classic descriptions of war such as Homer's *The Iliad* and Shakespeare's *Coriolanus* as well as more contemporary works such as Joseph Heller's *Catch-22* and Tim O'Brien's *The Things They Carried* and view important war movies such as Michael Cimino's *The Deer Hunter* and Stanley Kubrick's *Full Metal Jacket*. Other literary examples of suffering include *War is the Force that Gives Us Meaning* by Chris Hedges; *Dispatches* by Michael Herr, *Their Eyes Were Watching God* by Zora Neale Hurston and *Beloved* by Toni Morrison.

**Course Description:** Since the beginning of writing, individuals have been drawn to write about tragic, traumatic or life-altering situations such as war, crime, and violence. This course will help writers focus that natural urge in ways that transform human suffering into insights that will move and enlighten readers. The course includes craft analysis of models of highly regarded fiction, nonfiction and other genres containing

accounts of human suffering. Students will write shorter creative or creative nonfiction pieces, in addition to the final project, that imitate various modes of conveying suffering and revelation while avoiding sentimentality, disrespect or trivializing. **Prerequisite:** WRT 101: Composition I: The Habit of Writing or appropriate placement.

**Course Overview:** Students will learn to write in the tradition of writing about human tragedy by using models of well-regarded writing about this subject. Students will learn how to handle plot and character so as to treat difficult subject matter with the respect, intensity and aesthetic distance it requires. The goal of the course is to complete a creative essay, short story or other creative work of substantial length (15-to-25 pages) and merit.

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

- Write a story or creative nonfiction essay that depicts horrific events with directness, intensity, and delicacy.
- Understand the necessity of writing about such events as a serious enquiry into awful and awesome human experience, not an exercise in sensationalism.
- Write in the tragic mode

**Assessment:** This course will be assessed regularly by reviewing the term projects that the students produce as the culmination of their writing activities. The assessment should be able to determine from those projects whether the student writers have met the course goals.

### Topical Outline

- I. Tragic Writing--the tradition and conventions of the genre.
  - A. Consideration of important writing and film about war, crime, or violence as their primary subjects.
  - B. Imitation of these models in short exercises.
- II. The Process of Developing a Tragic Story.
  - A. Personal experience as a possible starting point.
  - B. Research into the experience of others through interviews, personal histories, and historical records.
  - C. Locating an angle of interest in the story to be told.
- III. Writing the story.
  - A. Critical thinking about catastrophe and tragedy.
  - B. Finding the voice.
  - C. Imitating a Model.
  - D. Draft Writing.
  - E. Workshop Activities.
  - F. Editing the Final Draft.

**Time Provision for Incorporation into the Program:** Summer 2007.

**Grading Option:** Standard.

**Resources Needed: Faculty:** No new faculty resources will be necessary to launch this course as it will replace a section of another “W” course that has been taught in the past. We are working with Dean Linda Vaden-Goad’s office to ensure that our rotation—based on the reallocation of the resources of the former Department of English, Comparative Literature, and Writing—is resource/revenue neutral. **Bibliographic:** The current library holdings are sufficient to support this course. **Computer/Video:** WSCU’s current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Composition III: Advanced Research Writing

**Course Number:** WRT 303W

**Credit Hours:** 3

**Professional Writing Category:** Menu Course

**Rationale:** Currently no advanced course addresses the need of all students to write the clear, direct expository prose required of most college graduate in most fields. Indeed, many students are required to write a thesis or final project as a graduation requirement. And writing in their future workplaces will require them to perform research, identify and analyze relevant information, and write/produce papers/reports for both specific audiences and the general public. This course will address the need of students to develop style in their writing, and it will prepare them for practical writing in the workplace.

### **Course Description:**

This course builds on the composing skills and rhetorical strategies learned in WRT 101: Composition I: The Habit of Writing and “W” courses. The focus of this course will be on the mastery of the principles and style of advanced expository writing. It will prepare students for writing thesis projects in their senior year. Students taking this course will be required to write a substantive research project in their major field of study. They will learn strategies to compose scholarly discourse and perform critical analysis and inquiry. Recommended for Professional Writing majors as well as students in other disciplines.

**Prerequisite:** Successful completion of one “W” course.

**Course Overview and Objectives:** Students will build on the composing process and rhetorical strategies learned in their Composition I and “W” course(s). In addition to getting to know what an argument is, how an argument is made, and the objectives of an argument, students will learn skills to accumulate evidence in support of an argument. They will learn to utilize the important skills necessary to conduct research in their chosen discipline, namely, note-taking, summarizing, paraphrasing, etc. They will consider other important aspects of academic writing, namely, voice, grammar, structure, etc. In addition, they will also master the style sheet recommended for their respective disciplines, namely, the MLA Handbook, the Chicago Manual of Style, the CBE Manual for Authors, Editors, and Publishers, the AMA Style Guide for Business Writing, the ACA style Guide, etc. During the semester, students will write several short papers to show their critical thinking and analyses. In addition, they will also make oral presentations of their papers and get the benefit of their peers’ and instructor’s feedback.

**Learning Outcomes:** By the end of the semester, students will be able to perform the following:

- Demonstrate their understanding of writing as a process

- Write an advanced-level research paper in their major field of study
- Demonstrate proficiency with the appropriate documentation system for their discipline
- Use their research and analysis skills learned in this course to write short as well as long reports/papers based not only on observation but also on sound research, and
- Make oral presentations confidently

**Assessment:** The assessment of this course will include periodical review of the syllabus to see how the course objectives are fulfilled, and the quality of the end product, namely, the advanced-level research papers produced by students, conforms to the research style sheets of their individual majors.

### **Topical Outline**

- I Writing as a Process
  - a. Prewriting
  - b. Writing
  - c. Rewriting
  - d. Editing
  
- II Argument
  - a. Definition
  - b. Uses and misuses of an argument
  - c. Use of logic to make an argument
  - d. Evidence/proof to make an argument
  
- III Thesis Statement
  - a. Main idea
  - b. Controlling ideas
  - c. Purpose
  
- IV Aspects of Academic Writing
  - a. Voice
  - b. Grammar
  - c. Structure
  
- V Gathering Evidence
  - a. Note-taking
  - b. Summarizing
  - c. Paraphrasing
  
- VI Research and Documentation
  - a. Primary and secondary sources
  - b. Quotations
  - c. End notes and foot notes

d. Works Cited versus Bibliography, etc.

VII Writer at Work

- a. Short papers: reports, position papers, etc.,
- b. Long papers: on topics chosen with instructor's permission

**Time Provision for Incorporation into the Program:** This course will be offered first during the Fall 2007 semester.

**Grading:** Standard.

**Resources Needed:** No additional faculty resources will be needed to launch this course, as it will replace a section of one of the PW courses currently being offered. We are working with Dean Linda Vaden-Goad's office to ensure that our rotation—based on the reallocation of the resources of the former Department of English, Comparative Literature, and Writing—is resource/revenue neutral. **Bibliographic:** The current library holdings are sufficient to support this course. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Linguistics

**Course Number:** LNG 317

**Credits:** 3

**Professional Writing Category:** Upper-level requirement

**Rationale:** Linguistics is the study of language. In this course, students will learn what language is and how we achieve meaning. LNG 317 will introduce students to several key areas of linguistic study, including phonetics, morphology, syntax, semantics, pragmatics, language variation, and language acquisition. Students will also learn the standard linguistics analyses useful for both spoken and written language. An understanding of what language is and how it works will enable students aspiring to become teachers, technical writers, anthropologists, scientists, journalists, etc., to use language effectively.

**Course Description:** This course will introduce students to the theoretical areas of phonetics, morphology, syntax, semantics, pragmatics, language variation, language acquisition, etc. Students will learn what language is and how we achieve meaning in language. They will learn the standard linguistics analyses useful for both spoken and written language. **Prerequisites:** Successful completion of two “W” courses above the 100-level or permission of the instructor. This course is highly recommended for Education majors.

**Course Overview:** As a junior-level course, Linguistics will introduce students to the linguistic analyses of languages in general and English in particular. Using live language and written texts, students will observe, analyze, and explain the functioning of languages in a society. In constructing this course, instructors will be required to integrate both linguistics theories and live language analyses based on their own particular interests and expertise in the subject.

**Learning Outcomes:** Upon completion of this course, students should:

- Identify individual phonemes and morphemes in a language
- Analyze sentence structures using Phrase Structure Rules
- Explain the embedded elements in a sentence
- Demonstrate a clear understanding of why and how language changes over a period of time
- Have a basic understanding of the differences between first and second language acquisition

**Assessment:** This course will be assessed regularly using pre- and post-tests and/or holistic evaluation of a sampling of final projects using a rubric developed based on the above learning outcomes.

### **Topical Outline**

- I. Language: A Preview
- II. Language Acquisition: A Review of the Research
- III. Animal Communication
- IV. The Structure of Human Language
- V. Phonetics: The Sounds of Language
- VI. Phonology: The Function and Patterning of Sounds
- VII. Morphology: The Study of Word Structure
- VIII. Syntax: The Analysis of Sentence Structure
- IX. Semantics: The Study of Meaning
- X. Pragmatics: The Study of Language Use and Communication
- XI. Historical Linguistics: The Study of Language Change
- XII. The Classification of Languages
- XIII. Writing and Language

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional resources will be needed. **Bibliographic:** The current holdings in the Haas Library are sufficient to launch this course. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** History of the English Language

**Course Number:** LNG 319

**Credit Hours:** 3

**Professional Writing Category:** Menu Course

**Rationale:** Students interested in language, writing, and education will benefit immensely by studying the history of English Language from its origins to the present day. This course will also fulfill one of the certification requirements of education majors aspiring to teach English at various levels in the school system.

**Course Description:** This course is designed to provide an understanding of the origin and growth of the English language. They will study in depth the various influences, namely, political, religious, trade, etc., that the English language had to accommodate over the years. The course will also examine the ongoing changes in the phonology, morphology, syntax, and semantics of the English language. Highly recommended for Education majors who will be teaching writing. **Prerequisites:** Successful completion of one “W” course or permission of the instructor.

**Learning Outcomes/Objectives:** Upon completion of this course, students should:

- Understand the origins of the English language
- Identify major political, religious, economic, and technological influences in the shaping of the English language of today
- Identify situations where language is the catalyst or focus for controversy or instrument for change
- Understand dialectal variations and their significance in the globalized world
- Identify the major characteristics that distinguish Modern English from Old English

**Assessment:** This course will be assessed regularly using pre- and post-tests and evaluation of a random sample of student final projects.

### Topical Outline

- I English Past, Present and Future
  - a. The History of English Language as a cultural subject
  - b. Growth and decay
  - c. English as a World Language
  
- II Indo-European Family of Languages
  - a. Relationship between Sanskrit, Greek, and Latin
  - b. Germanic Languages

- c. Grimm's Law
- III The Languages in England before English
  - a. Roman Conquest
  - b. Latin language in Britain
  - c. The Germanic Conquest
  - d. Anglo-Saxon civilization
  - e. Characteristics of Old English
- IV Norman Conquest, 1066-1200
  - a. The use of French by the upper class
  - b. The attitude toward English
  - c. Fusion of the two peoples
- V The Reestablishment of English, 1200-1500
  - a. Separation of the French and English nobility
  - b. Reaction against foreigners and the growth of national feeling
  - c. The Hundred Years' War
  - d. The rise of the middle class
  - e. English in the schools and law courts
- VI Middle English
  - a. A period of Great Change
  - b. Decay of inflectional endings
  - c. Loss of grammatical gender
  - d. Middle English syntax
  - e. The rise of standard English
- VII The Renaissance, 1500-1650
  - a. Effect upon grammar and vocabulary
  - b. Borrowings from Romance languages
  - c. The movement illustrated in Shakespeare
  - d. The great vowel shift
  - e. General characteristics of the period
- VIII The Appeal to Authority, 1650-1800
  - a. The desire to fix the language
  - b. Swift's proposal, 1712
  - c. Johnson's dictionary
  - d. The beginnings of prescriptive grammar
  - e. The expansion of the British Empire
  - f. Development of progressive verb forms
- IX The Nineteenth Century and After
  - a. Influences affecting the language
  - b. The growth of science

- c. The world wars
  - d. Automobile, film, broadcasting, computer
  - e. The influence of journalism
  - f. English in the Empire
  - g. English dialects
  - h. The Oxford English Dictionary
- X The English Language in America
- a. The settlement of America
  - b. National consciousness
  - c. Noah Webster and an American language
  - d. Scientific interest in American English
  - e. Is American English good English?

**Time Provision for Incorporation into the Program:** Fall 207.

**Grading:** Standard.

**Resources Needed:** For the foreseeable future, this course will only be offered in summer. We are working with Dean Linda Vaden-Goad's office to ensure that our rotation—based on the reallocation of the resources of the former Department of English, Comparative Literature, and Writing—is resource/revenue neutral.

**Bibliographic:** The current library holdings are sufficient to support this course.

**Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Legal Writing, Research, and Analysis

**Course Number:** JLA/WRT 321W

**Credits:** 3

**Professional Writing Category:** Genre workshop

**Rationale:** Legal writing is a distinct genre with its own stylistic conventions. This course introduces students to legal writing and meets the needs of those who plan to work in the legal/criminal justice, business, public relations, or technical writing fields.

**Course Description:** Legal research, interpreting and analyzing laws, rules, and legal decisions; applying statutory and case law to particular fact situations; preparation of legal memoranda, case briefs and other forms of legal writing. Extensive library time will be required. **Prerequisites:** Successful completion of one “W” course or permission of the instructor.

**Overview/Objectives:** This workshop provides training for students who need a background in legal writing for their intended careers. The course covers legal research, interpreting and analyzing laws, rules and legal decisions. As part of this course, students will learn to prepare legal memoranda, case briefs, and other forms of legal writing.

**Learning Outcomes/Objectives:** Upon completion of this course, students should demonstrate:

- Familiarity with the scope of legal writing
- Ability to write in response to several different assignments in the genre
- Ability to critique legal writing and its effectiveness
- Ability to perform the research needed for legal writing

**Assessment:** This course will be assessed regularly through reviews of representative samples of work submitted by students in the sections.

### Topical Outline

I. Introduction; bibliography; texts; rules and regulations.

II. Problems in legal writing; exercises

- A. Grammar and diction
- B. Vocabulary
- C. Style
- D. “Plain English”

III. The Client Letter; written assignment

- A. Proper sense of audience, purposes, subject matter

- B. Tone
  - C. Formal requirements
- IV. Case Briefing; written assignments
- A. How to read a case; citations; procedures/substance
  - B. How to brief a case
    - 1. Facts
    - 2. Issues—Procedural/substantive
    - 3. Decision
    - 4. Holding
    - 5. Reasons
- V. Case Synthesis and Case Evaluation; written assignments
- VI. Legal Bibliography; exercises
- A. Primary Materials
    - 1. Cases—Federal and State
    - 2. Statutes—Federal and State
    - 3. Other—Constitutions
  - B. Secondary Material
    - 1. Legal dictionaries
    - 2. Legal encyclopedia
    - 3. Law journals and law reviews
    - 4. Restatements of law
    - 5. A.L.R.
    - 6. Other materials
  - C. Citators-Shepards
- VII. Methods of Research
- A. Law libraries
  - B. Computer-assisted law research
- VIII. Research for Legal Memorandum
- A. Fact finding
  - B. Law finding
  - C. Issues
  - D. Discussion of issues
  - E. Conclusion
- IX. Writing the Legal Memorandum; written assignments
- A. Formal requirements—citations, abbreviations, quotations, etc.
  - B. Outline
  - C. Style
  - D. Proofreading
  - E. Tone and Objectivity
- X. Advocacy

- A. Appellate argument
- B. Appellate brief

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional faculty resources are needed.

**Bibliographic:** The current holdings of the Haas Library are sufficient to launch this course.

**Computer/video:** The University's current and planned resources are sufficient to launch this course.

## Course Outline

**Course Name:** The Editorial Environment

**Course Number:** WRT 333W

**Credits:** 3

**Professional Writing Category:** Upper-level requirement

**Rationale:** Professional writers need to know how to function in an editorial environment. They must be able to work with editors and understand the legal issues governing copyright and libel. They also must be familiar with the “business” side of writing and know how to negotiate the complex ethical issues that arise in the editorial process.

**Course description:** This workshop will concentrate primarily on four major professional writing issues: 1) understanding libel and copyright law; 2) working with others in the editorial setting; 3) negotiating the tensions between the creative and “business” sides of professional writing; and 4) navigating complex ethical considerations as writers and editors. **Prerequisite:** One 200-level “W” course or permission of the instructor.

**Course Overview and Objectives:** This workshop will concentrate on four major professional writing issues: 1) understanding libel and copyright law; 2) working with others in the editorial setting; 3) negotiating the tensions between the creative and “business” sides of writing; and 4) navigating complex ethical considerations as writers and editors. As part of this course, students will become familiar with the editorial process in the various settings they may find themselves as professional writers: corporate, governmental, financial, journalistic, and freelance.

**Learning Outcomes:** After completing this course, students should demonstrate:

- Knowledge of the fundamentals of media law, including libel, copyright, and privacy
- Familiarity with the editorial process and the fundamentals of media management
- Awareness of the different types of editorial environments
- Understanding of ethical considerations in the editorial environment
- Familiarity with the tensions between the creative and “business” sides of professional writing

**Assessment:** This course will be assessed regularly using a combination of two direct measures: 1) pre- and post-testing of important concepts/general knowledge relating to press law, the editorial process, and media ethics; and 2) holistic assessment of a representative sample of final projects using a rubric based on course objectives.

## **Topical Outline**

- 1) Legal Issues for the Professional Writer
  - a) First Amendment
  - b) Libel theory and practical defenses against libel
  - c) Copyright law
  - d) Privacy
  - e) Shield laws
  - f) Internet
  
- 2) The Editorial Environment
  - a) Editorial process from idea to publication
  - b) Management styles
  - c) Coaching and other styles of editing
  - d) Working with writers and editors
  - e) Advertising and circulation
  - f) Budgets and how they affect the editorial environment
  - g) Freelancing

- 3) Types of Editing Environments
  - a) Magazines and newspapers
  - b) As a staff writer and/or editor
  - c) As a freelancer
  - d) Corporate public relations departments
  - e) Producing the annual report
  - f) Writing speeches for execs
  - g) Newsletters
  - h) Internet
  - i) Firms doing stock analysis
  - j) Law firms
  
- 4) Ethics
  - a) Professional codes of ethics
  - b) Society of Professional Journalists
  - c) Public Relations Society of America
  - d) Making ethical decisions
  - e) Areas of concern
  - f) Interviews and anonymous sources
  - g) Plagiarism
  - h) Editorial choices – run or don't run?
  - i) Working with reporters and writers
  - j) Finding the line – ethics and legal liabilities
  - k) New media

**Time Provision for Incorporation into the Program:** Fall 2007

**Grading Option:** Standard

**Resources Needed:** This is an existing course and no additional faculty resources will be needed. **Bibliographic:** The current holdings in the Haas Library are sufficient to launch this course. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Fact-Based Opinion Writing

**Course Number:** WRT 335W

**Credits:** 3

**Professional Writing Category:** Genre workshop

**Rationale:** Anyone intending a professional writing career must become comfortable with writing well argued opinion—opinion based on fact. Indeed, the era of “objective” reporting is out and the era of facts laced with opinion is in—from TV ads to anchor commentary on breaking stories. A course is needed to show students how to create an honest and open relationship between facts and opinion. They need to be able to analyze the validity of the argument in the opinion pieces they encounter in the new Web-based magazines for specialized industries (e.g., the computer game industry), which combine reviews of products with reporting about the products with advertisement for the product, all in one piece. New fact-opinion forms are evolving.

**Course description:** A workshop introducing students to the process of writing fact-based opinion such as is found on television, the Web, in magazines and newspapers.

**Prerequisite:** One 200-level “W” course or permission of the instructor.

**Course Overview and Objectives:** This workshop course introduces students to a broad range of opinion writing as it is found on television, the web, magazines, newspapers, in annual reports and other venues. The prime objective of this course is for students to acquire the skill of writing opinionated pieces that are entertaining, dynamically organized and factually based. After the first month of classes, students will choose their own individual opinion venues and an opinion genre to write in and will produce approximately one substantial piece per week.

**Learning Outcomes:** After completing this course, students should demonstrate:

- Awareness of writing as a process
- Ability to analyze and respond to fact-based arguments
- Competence in the genre of fact-based opinion writing
- Familiarity with various publishing venues for fact-based opinion writing
- Understanding of ethical and legal considerations involved in opinion writing
- Ability to conduct research appropriate to the genre

**Assessment:** This course will be assessed regularly using holistic assessment of a representative sample of final portfolios using a rubric based on the above learning outcomes.

## Topical Outline

- I. Survey of Opinion Genres and Opinion Venues
  - A. The Advertorial
  - B. The talking head commentary
  - C. Legal Opinions
  - D. Stock Analyses
  - E. Newspaper Opinions
    - 1. Movie and music reviews
    - 2. Editorials
    - 3. News analyses
    - 4. Columns
  - F. Preliminary writing exercises in at least four of these genres
- II. Analyses of Good Fact-Based Opinion
  - A. Where is the fact?
  - B. Where is the opinion?
  - C. Purpose
  - D. Structure
    - 1. Beginnings
    - 2. Middles
    - 3. Ends
    - 4. Transitions
- III. Selecting a Subject to Write About
  - A. Passions and interest
  - B. The role of information in your genre
  - C. The role of voice in your genre
- IV. Researching and Gathering Data and Facts
  - A. Reporting sources for opinionated pieces
    - 1. The Internet
    - 2. Interviews
    - 3. Books and periodicals
  - B. The process of gathering data
    - 1. The orderly components
    - 2. The adventitious components
- V. Analysis Leading to the Opinions
  - A. Surveying the facts
  - B. Assessing other opinions
- VI. Elements for Structuring and Conveying Opinion
  - A. Audience
  - B. Genre (e.g., a review of a CD or a recommendation on a stock)
- VII. Understanding the Audience
  - A. Audience needs
  - B. Audience interest
- VIII. The Activity of Writing and Editing Opinionated Pieces
  - A. Students choose a publication, web site or other venue of their opinion; they choose a genre for the opinion that is appropriate to that venue

(e.g., review, editorial, expert recommendation) and write a portfolio of pieces during approximately three quarters of the semester.

- B. The instructor puts students through an editorial process for these pieces.

Note: Students will be encouraged to select a type of fact-based opinion to write that fits with their own writing major option.

**Time Provision for Incorporation into the Program:** Fall 2007

**Grading Option:** Standard

**Resources Needed:** This is an existing course and no additional faculty resources will be needed. **Bibliographic:** The current holdings in the Haas Library are sufficient to launch this course. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Teaching Writing in the Schools—Elementary and Middle School

**Course Number:** WRT 337W

**Credits:** 3

**Rationale:** For many years, teacher preparation programs assumed that if students knew how to write well themselves, they could teach students in elementary and middle schools how to write well. Too often, the needs of young children for positive writing experiences were unmet. Indeed, even teacher candidates schooled in the "whole language" approach may be ignorant of the "process writing" ideas and theories coming out of major graduate programs in composition and rhetoric. Future teachers may not be aware of how much they will need instruction in writing to be successful in elementary school and middle school. This course provides that instruction.

**Description:** A practical orientation to the composing process for potential and already-practicing elementary and middle school teachers. The course provides a theoretical and practical approach to the knowledge about rhetoric, composition, and developing learners that has recently come out of leading graduate schools. **Prerequisites:** Completion of at least two "W" courses above the 100-level or permission of the instructor. This course is highly recommended for Elementary Education majors across the curriculum.

**Overview and Objectives:** Starting with first graders, going up through middle school, writing needs at each grade level will be examined. Emphasis will be put on teacher/student conferencing and peer/peer conferencing at both elementary and middle school levels. The "process approach" to writing will be emphasized. "Whole language" and techniques for integrating reading and writing instruction will be stressed. The emphasis, however, will be on the teaching of writing and the use of texts as models and prompts.

**Learning Outcomes:** After completing this course, students should:

- Demonstrate ability as effective teachers of writing at the elementary and middle school levels
- Demonstrate awareness of the latest in composition theory, as well as research about childhood literacy, that has come out of leading graduate schools
- Be able to effectively discuss curricular reform in writing with administrators who make curricular decisions for them
- Understand the role that state and federal testing plays in how writing is taught and assessed in elementary and middle schools
- Demonstrate improvement of their own their writing through a series of writing assignments and a final research project
- Demonstrate techniques for managing the heavy paper-grading load involved in teaching writing at any level

**Assessment:** This course will be assessed regularly. A sample of final portfolios will be collected and evaluated using a rubric developed by faculty based on the above learning outcomes.

### **Topical Outline**

- I. What were students own writing classes like in elementary and middle school?
  - A. What worked?
  - B. What did not work?
  - C. Implications for our own practices in teaching writing from this, and directions we will want to pursue
  
- II. What we know about childhood literacy
  
- III. Making writing in school comfortable for children
  - A. Advantages
  - B. Is anything lost in the process?
  
- IV. Conferencing
  - A. At the "Big Table"
  - B. What teachers can learn from students
  - C. Teacher/student conference
  - D. Peer/peer conference
  
- V. Appropriate expectations of different school children
  - A. Comfort level of students
  - B. Appropriate assignments with needed structure
  - C. "Mini-lessons"
  - D. How much grammar, and when, should be emphasized?
  
- VI. The process approach
  - A. Various types of pre-writing
    1. Freewriting
    2. Mapping
    3. Looping
    4. Brainstorming
    5. Clustering
  - B. Drafting
    1. What can be expected at each level
    2. Benefits of multiple drafts
  - C. Revision
    1. Teaching revision as a craft
    2. Looking for "voice"
    3. Helping students listen for their own voice

4. Peer revisions
  5. Deciding when it's a "final draft"
- D. "Publishing"
1. How to make a published book
  2. Creating a library of published student books in the classroom

VII. Whole language vs. phonics in reading and writing

VIII. What about LD and the other "isms"

VIX: External factors: The role of federal and state testing in how writing is taught and assessed

IX. Individual reports to class on research papers

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional faculty resources will be needed. **Bibliographic:** The current holdings in the Haas Library are sufficient to launch this course. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Writing about Specialized Subjects

**Course Number:** WRT 338W

**Credits:** 3

**Professional Writing Category:** Genre workshop

**Rationale:** Increasingly, professional writers are expected to be able to write about special subjects. They need to immerse themselves in some field enough to cultivate sources and understand jargon in order to convey the important and interesting stories of that special world to a general reader. The traditional specialty “beats” of newspapers (education, science, environment, culture) have been expanded, both across venues (Websites, trade publications, and specialized cable channels) and in the type of specialty possible. One of our students, for example, has specialized in writing for print and cyber publications devoted to professional wrestling. Another has specialized in the world of the video game.

**Description:** A workshop focusing on the requirements for becoming a writer who specializes in writing about a field such as computers, sports, legal affairs, education, science, the environment, or animal rights. Students choose a field to concentrate on for the semester. **Prerequisite:** Two “W” courses above the 100-level or permission of the instructor.

**Overview and Objectives:** The objectives of this course are to immerse students in the rigors of writing “expert” prose in special subject areas. This does not mean that they need to become experts in the area they are writing about, but they do need to become at least knowledgeable amateurs, and they need to know how to accurately research and report what experts say. By the end of this course, students will become thoroughly acquainted with the standard process writers use to accomplish this task.

The workshop course will focus students quickly on a particular specialty which they will follow throughout the semester, developing sources, building a personal library, morgue and database of background material, acquainting themselves with the “experts” in their fields who can give them background and provide quotes for stories. Students will choose a “publication” (in whatever venue) to write for and will learn to adapt their story structures, voice and rhetorical devices to the requirements of that publication. Evaluation is by a portfolio of stories, with a separate grade given for the depth of research and source material gathered.

The first few sessions of the class will acquaint students with the range of possible specialty fields. They will then spend about a month developing sources and researching the field. For the rest of the semester they will write the equivalent of six short feature stories on deadline for their “publication.”

**Learning Outcomes:** After completing this course, students should:

- Demonstrate familiarity with the various options available to writers who wish to specialize
- Develop a minor specialty of their own
- Demonstrate their ability to collect information and develop sources in their area of specialization
- Demonstrate their ability to write competently in multiple genres about their specialty subject
- Understand the market for specialty writing and tailor their work for a particular publication

**Assessment:** This course will be assessed regularly. A sample of final portfolios will be collected and evaluated using a rubric developed by faculty based on the above learning outcomes.

## **Topic Outline**

### I. Learning Your Specialty

- A. Developing sources
- B. Building a library
- C. Creating a morgue
- D. Talking to Experts
- E. Developing sources
  - 1. Persons
  - 2. Publications
  - 3. On-line sources

### II. Choosing a Publication

- A. Kinds of publications
  - 1. Print
  - 2. Web texts
  - 3. Electronic and television

### III. Developing Research and Story-Finding Habits

- A. Reading journals and websites regularly
- B. Regular conversations with people in the field
- C. Tickler files and story lists

### IV. Writing a Story

- A. Specialty story structure
- B. The voice of authority

### V. Plagiarism, Libel and Ethics in the Specialty Writing Context

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional faculty resources are necessary. **Bibliographic:** The current holdings of the Haas Library are sufficient to

launch this course. **Computer/video:** The University's current and planned resources are sufficient to launch this course.

## Course Outline

**Course Name:** The Creative Essay

**Course Number:** WRT 339W

**Credits:** 3

**Professional Writing Category:** Genre Workshop

**Rationale:** With the advent of “new journalism” in the 1960s, the hard line dividing fiction and nonfiction was breached. The new journalism has now evolved into a form usually called the creative essay. The essay combines factual incident, and autobiography with a “story” approach that seeks epiphanies and the kind of emotion and characterization usually associated with fiction stories.

**Description:** This workshop focuses on the kind of essay that combines factual incident and autobiography with a “story” approach that seeks epiphanies and the kind of emotion and characterization usually associated with fiction. **Prerequisites:** Successful completion of a “W” course or permission of the instructor. WRT 271: Human Interest Writing highly recommended, but not required.

**Overview and Objectives:** This workshop course will call upon students to write creative essays and to read them as models, prompts, and inspirations. The creative essays may range from autobiographical to “objective.” (Lewis Thomas’s essays in *Lives of a Cell* would be an example of the latter.) The major objectives of the course: 1) Learning how to combine the intimate observation and technique found in fiction with factual, though sometimes personal, material; and 2) Learning about the kinds of fictional techniques that apply to this genre.

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

- Incorporate techniques associated with fiction (characterization, setting, etc.) into their nonfiction
- Articulate the differences between creative nonfiction and both fiction and journalism
- Write in scenes
- Move beyond linear narrative
- Explain the ethical dilemmas posed by the genre and how writers deal with them

**Assessment:** This course will be assessed regularly through holistic evaluation of a sampling of final portfolios.

## Topical Outline

- I. A History of the Creative Essay
  - A. New journalism
  - B. Nature writing
  - C. 19th century travelogues

II. The range of the genre

II. Generating Source Material for Essays

- A. Keeping journals, logs, verbal sketchbooks
- B. Mining and enhancing recollections and reflections
- C. Interviewing
- D. Visual, auditory and other sensory techniques
- E. Reading other authors

III. Fictional and Poetic Techniques

- A. Characterization
- B. Setting
- C. Literary metaphor
- D. Stream of consciousness and interior monologue
- E. Epiphanies and turns

IV. Exercises

V. Assignments (20-30 pages of finished work).

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional faculty resources will be necessary. **Bibliographic:** The current holdings of the Haas Library are sufficient to launch this course. **Computer/video:** The University's current and planned resources are sufficient to launch this course.

## Course Outline

**Course Name:** Public Relations Writing, Concepts and Practices

**Course Number:** WRT 340W

**Credits:** 3

**Professional Writing Category:** Genre workshop

**Rationale:** In addition to offering a Public Relations Option for majors, the Professional Writing program continues to attract an increasing number of students from the Ansell School of Business and the School of Professional Studies. Public relations writing is closely related to news writing. Not only is the writing style similar, but the overwhelming majority of public relations officials and public information offices at governmental, corporate and institutional levels are drawn from journalism. In addition to meeting the needs of Professional Writing majors in the Public Relations Option, this course will have an especially strong appeal to business administration, criminal justice, public health, and other majors across the curriculum.

**Course Description:** An introduction to public relations writing at the corporate, governmental, and institutional level. Students will prepare press releases and develop public relations campaigns. Emphasis will be placed on the role of ethics and social responsibility among public relations practitioners. **Prerequisites:** Successful completion of WRT 270W: News Writing or permission of the instructor.

**Overview/Objectives:** This workshop provides training for public relations and organizational communications professionals in crafting and communicating messages to internal and external stakeholders. It focuses on the role that communicators play as strategic thinkers and conduits. This course is designed to simulate the conditions and demands placed on writers in real-world communications environments. Students will learn to write copy for key electronic and print platforms, including intranet and internet sites, newsletters, magazines, annual reports, news releases and speeches (time permitting). The course also focuses on public relations strategy, image enhancement, and crisis communication. This course looks beyond the textbook at what the business world is really like, what it expects from the writer, and what you have to do to survive in a world that is increasingly hostile for those in creative professions.

**Learning Outcomes:** Upon completion of this course, students should demonstrate:

- Familiarity with the scope of public relations writing in current markets
- Ability to write public relations copy in response to several different assignments
- Ability to critique public relations copy and its effectiveness
- Ability to write on deadline

**Assessment:** This course will be assessed regularly through reviews of representative samples of work submitted by students in the sections.

## Topical Outline

### I. Historical background

- A. Development within press to boost circulation
- B. Ivy Lee, the Roaring Twenties and the development of corporate public relations
- C. The John D. Rockefeller Syndrome
- D. Client-writer relationships

### II. Ethical Problems in Public Relations

- A. Ethical questions and their treatment
- B. Government, corporate, labor, and institutional public relations
- C. Positive roles and negative aspects

### III. Public Relations Writing

- A. Writing news releases, press releases, and public relations releases
- B. Writing for electronic media
- C. Public relations campaigns
- D. Writing the press kit
- E. Writing in-house public relations pieces
- F. Writing speeches

### IV. Public Relations Analysis

- A. Major and minor campaigns
- B. Treatment by media
- C. Effective and ineffective campaigns

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional faculty resources are needed.

**Bibliographic:** The current holdings of the Haas Library are sufficient to launch this course.

**Computer/video:** The University's current and planned resources are sufficient to launch this course.

## Course Outline

**Course Name:** Poetry Workshop II

**Course Number:** WRT 342W

**Credits:** 3

**Professional Writing Category:** Genre workshop

**Rationale:** Many Western students will still harbor the desire to write poetry after taking WRT 242W: Poetry Workshop I and this advanced workshop will provide these students with the opportunity to satisfy this desire and complete an inter-related sequence of poems. The title of this course has been changed to better reflect its content and level.

**Course Description:** This class will be a workshop in which students will chose a semester long poetry writing project. Each student will gather information/data/perceptions (including but not limited to encounters with the natural world) that will be appropriate to his/her project. Each student will be encouraged and helped to develop his/her poetic sequence as fully as possible. Emphasis will be placed on the actual language of the poems, the extent to which the students succeed in incorporating their research into their poetry, and the extent to which the students succeed in creating an effective sequence of inter-related poems. **Prerequisites:** Successful completion of WRT 242W: Poetry Workshop I or permission of the instructor.

**Learning Outcomes/Objectives:** Upon completion to this course, students should:

- . Use appropriate diction in their poems
- . Use appropriate imagery in their poems
- . Use appropriate tone and voice in their poems
- . Create well organized, well focused poems
- . Incorporate their research (as defined above) into their poems
- . Demonstrate their understanding of writing as a process

**Assessment:** For assessment purposes, this course requires students to generate a portfolio containing a sequence of fifteen original poems (one poem per week of class time) as a minimum. These portfolios may also, at the discretion of the instructor, include drafts, journal entries, philosophic ruminations, etc. Sample portfolios will be assessed regularly to ensure that students are meeting the learning outcomes.

### Topical Outline

- I. What is a poetic sequence?
  - A. Shared human experience
  - B. Self expression
  - C. Explanation of insight

- II. Research for a poetic sequence
  - A. Historical facts
  - B. Exploration of the natural world
  - C. Thoughts and perceptions
  
- III. People in a poetic sequence
  - A. Narrator/speaker/persona
  - B. Reader/Listener
  - C. Characters and other people.
  
- IV. The language of a poetic sequence
  - A. Sentimentality
  - B. Linguistic imprecision
  - C. Mixed metaphors
  - D. Other

Note: The above material will be covered in varying order depending on the student poems submitted and the chemistry of the class.

**Time Provision for Incorporation into the Program:** This course will be offered beginning Fall 2001.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional resources will be needed. **Bibliographic:** Current holdings in the Haas Library are sufficient to launch this course. **Computer/video:** No additional resources are necessary to launch this course.

## Course Outline

**Course Name:** Fiction Workshop II: Topic

**Course Number:** WRT 343W

**Credits:** 3

**Professional Writing Category:** Genre workshop

**Rationale:** In Fiction Workshop II, students are asked to delve deeper and more intensely into crafting their own fiction. They continue to study the works and advice of established writers as models, prompts, and inspirations. Students may also be asked to study and write in a specialized genre. Beginning writers are often eager to write in specialized genres such as science fiction, horror and mystery but the reality is that most are not well enough versed in key issues of any sort of fiction writing to allow them to focus extensively (let alone exclusively) on writing in specified genres (often described as “speculative fiction”). Fiction Workshop II will proceed with the idea that students have focused on mainstream fiction in earlier fiction workshops. While the course may focus on an advanced study of mainstream fiction, it may also allow students to write speculative fiction and provide a full understanding of working in a genre that falls under that term. WRT 343 will be offered as a topics course, and students may take it more than once as long as the topic is different. The title of this course has been changed to better reflect its content and level.

**Course Description:** A course that 1) provides a rigorous overview of one specific genre, 2) asks that students study and critique writers and writings in the specific genre from the perspective of craft, 3) asks students to write their own stories in the specific genre, and 4) asks that students critique each other’s work in workshop settings. This course may be taken more than once so long as the topic is different. **Prerequisites:** WRT 243W: Fiction Workshop I or permission of the instructor.

**Course Overview and Objectives:** Fiction Workshop II reminds students of some of the essential issues that all writers face – for example, organization, tone, voice, point of view, accuracy of expression, dramatic effect, authenticity, level of diction. It will focus on a more detailed examination of mainstream fiction or target specific areas that speculative fiction writers must consider – for example, the creation of believable extraterrestrial beings and worlds, the specific moments when an otherwise “straight” piece of mainstream fiction may take a turn into the fantastic, the formulation of complex mysteries and their investigators. The course also examines the differences between writing pop fiction and writing something that comes closer to being more serious fiction. The course may also show that a writer can produce material that touches on the fantastic and maintain the ingredients, tone and flow that characterize good literature.

**Note:** The topic of this course should identify a specific genre that will be explored on a given semester. Five possible examples would be: mainstream fiction, science fiction, horror fiction, magical realism, and mystery fiction.

In Fiction Workshop II students will produce 1) numerous critiques of published writing from the perspective of craft, 2) several original short stories, 3) working knowledge of publishing resources available to writers in the specified genre of study, and 3) at least one substantial piece of polished or “finished” writing – i.e., writing that has gone through a full cycle of writing process from initial idea to final polish and presentation. Students may also be encouraged to take advantage of existing university resources such as *Connecticut Review* and *Sentence: A Journal of Prose Poetics* by reading recent issues, submitting to the journals, and/or volunteering as editorial assistants. They will also be required to research and report on various publication options that are available to all writers of the specified genre.

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

- Demonstrate awareness of the differences between pop fiction and literary fiction from a market perspective
- Demonstrate the ability to use significant tools all writers use to develop a story (e.g., plot, setting, characters, point of view, climax, resolution, themes and images)
- Demonstrate the ability to analyze all fiction genres – mainstream and speculative – from the perspective of craft
- Demonstrate an awareness of the major differences between writing mainstream fiction and writing in other genres
- Demonstrate the ability to weave the fantastic into a story and make the work entertaining and believable (in the sense that the author remains true to his proposed extrapolation of the supernatural)\*

\* This outcome applies if the course focuses on a genre that falls under the speculative fiction category

**Assessment:** This course will be assessed regularly through reviews of representative samples of work submitted by students in the sections.

### **Topical Outline**

**Note:** The following outline applies to one specific version of the course on a semester when the topic might be “Science Fiction.”

1. Historical overview of science fiction
2. Key differences between science fiction and mainstream fiction
3. Creating believable alien characters

4. Creating believable future incarnations of the earth
5. Creating believable off-world settings and societies
6. Pop fiction vs. literary fiction: key differences explored
7. How and where to research your selected genre
8. Building a useful list of secondary readings
9. Writing critiques of secondary readings
10. Critiquing your own stories
11. Critiquing your peers' stories
12. Writing in your selected genre
13. Workshopping your material
14. Preparing your material for publication consideration
15. Selecting potential publishers
16. Revising your material

**Time Provision for Incorporation into the Program:** This course will be offered Spring 2008.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional faculty resources will be needed. **Bibliographic:** The current holdings in the Haas Library are sufficient to launch this course. However, we will make a move to add more journals that focus on speculative fiction. Most important addition to target: *Extrapolation*, *Science Fiction Studies*, *The Magazine of Fantasy and Science Fiction*, and *Locus*. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Playwriting Workshop II

**Course Number:** THR/WRT 346W

**Credits:** 3

**Professional Writing Category:** Genre workshop

**Rationale:** In this course, students will build upon the skills they developed in THR/WRT 244W: Playwriting Workshop I to write a full-length play. The full-length play is a highly popular dramatic format for theatrical production, and colleges and university are a vital source for development of this art form. Upon completion, these student plays will be ready for submission to contests and festivals. They may also be produced at the university and in community theatres where they can be further developed. Since Western Connecticut State University is within a 70 mile radius of major theatre centers such as New York City, New Haven and Hartford the opportunities for professional production are uniquely available here. The title of this course has been changed to better reflect its content and level.

**Course Description:** This advanced workshop provides students with the opportunity to write a full-length play. Complexity of plot and multiple subplots, creation of characters with unique voices and strong motivation will be emphasized. Integration of direction, technical direction and special effects will be considered. Students will present their scenes weekly thereby honing critical and editing skills. The course culminates in “cold readings” of student plays. **Prerequisites:** Successful completion of THR/WRT 244W: Playwriting I or permission of the instructor or Department.

**Learning Outcomes/Objectives:** Upon completion of this course, students should:

- Illustrate their understanding of key concepts through the creation of a full-length play
- Understand the differences between writing a one-act play and a full-length play
- Understand the importance of story selection, character creation, dialogue, and plot in playwriting at a deeper level than in Playwriting Workshop I
- Demonstrate awareness of the importance of editing and polishing through a series of drafts at a deeper level than in Playwriting Workshop I
- Understand the importance of stagecraft at a deeper level than in Playwriting Workshop I
- Know how to critique full-length plays in a workshop setting and to participate in “cold readings”

**Assessment:** This course will be assessed regularly. A sample of final projects and/or portfolios will be collected and evaluated to ensure that students are achieving the above learning outcomes.

### **Topical Outline**

#### **I. The Play**

- A. Choosing a story appropriate for dramatization
- B. Creating imaginative structure to tell the story
- C. Formatting the full length play
- D. Understanding the play as “ritual” interrupted
- E. Conflicts arising from back-story and conflicts developed during the course of the play
- F. The “rough scenario” as an ongoing playwriting tool
- G. The “detailed scenario” to polish the play

#### **II. The Setting**

- A. Making the set work for the play
- B. Proper use of stage directions
- C. Strategic use of technical direction, effects and music
- D. Props as “rubber bands”

#### **III. Characters**

- A. Limiting cast to 8
- B. Creating compelling protagonists and antagonists
- C. Integrating back-story; understanding motivation
- D. Creating unique voice, body language and jargon for each character
- E. Revealing the “inner conflicts” through text and subtext

#### **IV. Scene**

- A. Creating the most dramatic “Dramatic Arc”
- B. Special effects, “light and dark” dialogue, the “hook,” and the “rubber band”
- C. Revelation of conflicts and resolution of conflicts
- D. Maximizing the Climax.
- E. Denouement

**Time Provision for Incorporation Into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional faculty resources are needed. **Bibliographic:** Current holdings in the Haas Library are sufficient to launch this course. **Computer/Video:** WCSU’s current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Teaching Writing in the Schools—High School

**Course Number:** WRT 347W

**Credits:** 3

**Rationale:** For many years, teacher preparation programs assumed that if students knew how to write well themselves, they could teach students in high schools how to write well. Experience in teaching potential student teachers has shown that this is not necessarily so. Even students who themselves write well may not understand at a conscious level "how they do it." Likewise, students may be unfamiliar with the "writing process" movement that has developed over the last 25 years at the leading graduate schools. Thus, there needs to be a course that can teach them how to teach writing to high school students.

**Description:** A practical orientation to the composing process for potential and already-practicing high school teachers. The course provides a theoretical and practical approach to the knowledge about rhetoric and composition that has recently come out of leading graduate schools. **Prerequisites** Two "W" courses above the 100-level or permission of the instructor. This course is especially recommended for Secondary Education majors.

**Overview and Objectives:** By using actual writing situations, class members will experience and help define the necessary components of good writing experiences and assignments. Special attention will be paid to the process approach. Consideration will be given to questions such as: (1) Is a knowledge of formal grammar necessary for writing well? (2) Should such traditions as outlines, five paragraph themes, and thesis sentences in every essay be maintained in teaching writing? (3) What is the comfort level needed for students to write well? (4) How should texts be used in the writing classroom?

**Learning Outcomes:** After completing this course, students should:

- Demonstrate ability as effective teachers of writing at the
- Demonstrate awareness of the latest in composition theory that has come out of leading graduate schools
- Be able to effectively discuss curricular reform in writing with administrators who make curricular decisions for them
- Understand the role that state, federal and college-placement testing plays in how writing is taught and assessed in high schools
- Demonstrate improvement of their own their writing through a series of writing assignments and a final research project
- Demonstrate techniques for managing the heavy paper-grading load involved in teaching writing at any level

**Assessment:** This course will be assessed regularly. A sample of final portfolios will be collected and evaluated using a rubric developed by faculty based on the above learning outcomes.

### **Topical Outline**

- I. What was high school writing like as an experience for us?
  - A. What worked?
  - B. What did not work?
  - C. Implications for us as teachers
  
- II. Scholarly research in rhetoric and composition that high school teachers need to know
  
- III. Classroom writing techniques
  - A. Conferencing
  - B. Comfort level
  - C. Type of assignment
  - D. "Mini-lessons"
  - E. How to handle the paper load
  
- IV. The composing process
  - A. Effectively crafting an assignment
  - B. Pre-writing techniques
    - 1. Freewriting
    - 2. Brainstorming
    - 3. Mapping
    - 4. Looping
    - 5. Clustering
  - C. Drafting
  - D. Revision strategies
  
- V. Is grammar necessary? (Noguchi, et al)
  
- VII. External factors: The role of federal, state, and college-placement testing on how writing is taught and assessed in high schools
  
- VI. Oral reports on research papers

**Time Provision for Incorporation into the Program:** This course will be offered beginning Fall 2007.

**Grading Option:** Standard

**Resources Needed:** This is an existing course and no additional faculty resources will be needed. **Bibliographic:** The current holdings in the Haas Library are sufficient to launch

this course. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Editing and Copyediting

**Course Number:** WRT 373W

**Credits:** 3

**Professional Writing Category:** Required Upper-Level Course

**Rationale:** The ability to edit and copyedit your own and other people's work is fundamental to the writing professions. Apprentice writers need to focus on editing and copyediting as separate skills that come into play at certain specified times in the writing process. Editing is an acquired skill that requires some editorial background and experience. This course will provide students with hands-on experience working with raw copy and learning the editing process.

**Course Description:** A workshop focusing on both substantive editing where the editor reworks a piece to improve its structure and copyediting which affects style, grammar, and spelling. Students will gain hands-on experience working with raw copy and will be immersed in the coaching method of working with writers. **Prerequisite:** WRT 270W or WRT 271W or permission of the instructor.

**Course Overview and Objectives:** This course focuses on the editing/rewriting side of the writing process. By handling copy written by others, students will become sensitive to issues of voice, structure, mechanics, factual accuracy and depth, concreteness, style, and linguistic sparkle as it applies to their own work.

This workshop course concentrates on three essential editing skills: 1) substantive editing where editor reworks or essentially rewrites a piece to improve its structure, transitions, and flow; 2) copyediting, or line editing, which concentrates on stylistic consistency and grammatical and orthographic accuracy; and 3) coaching writers as part of the editing process. A fourth skill will be touched on: headline writing and the rough fundamentals of making up a page of text. The kinds of materials that students may be asked to edit include legal briefs, business reports, marketing pieces, news stories, catalogs, and web pages.

**Student Learning Outcomes:** After completing this course, students should demonstrate:

- Knowledge of the differences between substantive and line editing
- Ability to edit a piece of writing to improve its structure, transitions, flow, stylistic consistency, and grammatical and orthographic accuracy
- Familiarity with the coaching technique for working with writers
- Understanding of the copyeditor's role in the editorial process
- Ability to find and/or sharpen the "focus" of a piece of writing while helping the writer to maintain his/her voice

**Assessment:** This course will be assessed regularly using a combination of two direct measures: 1) pre- and post-testing of important concepts/general knowledge relating to editing; and 2) holistic assessment of a representative sample of final projects using a rubric based on course objectives and student learning outcomes.

### **Topical Outline**

- 1) Substantive editing issues
  - a) The copy editor's role
  - b) Editing for content and sense
  - c) Editing for structure
  - d) Editing for transitions and flow
  - e) Editing for voice
  - f) Making the text reader friendly
  - g) Fact checking
  - h) Cutting to fit
- 2) Copyediting, Proofreading, and Fact Checking
  - a) Making a style sheet and using a style book
  - b) Knowing your weaknesses as copy editor
  - c) Spelling counts
  - d) Grammar counts
  - e) Common errors
  - f) Why relying on computers isn't a good idea
  - g) Proofing pages and developing a checklist
  - h) Fact checking as an important—and separate—skill

3) Editing across the Genres

- a) Creative
- b) Technical
- c) Journalism
- d) Public relations
- e) Business
- f) Legal
- g) Medical

4) Working with Writers

- a) Techniques for coaching writers
- b) Styles of editing
- c) Working with writers to improve stories without losing the writers' voices
- d) Importance of communication and feedback
- e) Deadline pressures

5) Makeup online and on paper

- a) Sizing a headline
- b) Fundamentals of page layout
- c) Jumping or linking stories
- d) Visual appeal

**Time Provision for Incorporation into the Program:** Fall 2007

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional faculty resources will be needed. **Bibliographic:** The current holdings in the Haas Library are sufficient to launch this course. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Writing the Weird: Topic

**Course Number:** WRT 371W

**Credits:** 3

**Professional Writing Category:** Menu Course

**Rationale:** Deep space exploration, colonization of other planets, black holes, string theory, time travel, cloning, UFOs, extraterrestrials, conspiracy theories, Bigfoot and lake monsters (cryptozoology), Men in Black, ghosts, precognition, telekinesis, and other strange subjects have intrigued humanity through the ages. Indeed, public interest in strange or “weird” phenomena is flourishing in contemporary society, as evidenced in the countless books (fiction and non-fiction), magazines, television programs, films, paintings, photographs, and other media that focus on these subjects. Just because a topic appears fantastic doesn’t mean that its study is worthless.\* This writing workshop will focus on the process of writing in-depth about weird topics in a variety of genres. Students enrolled in this topics course will study varied written samples of unorthodox subject matter as models, prompts and inspiration to create their own texts and learn to distinguish between strong and weak arguments in the designated areas of study. Additionally, students will conduct extensive inquiries into weird phenomena, write substantial nonfiction essays on these subjects and conduct class presentations of their findings. Note: This course’s topic subtitle will identify specific subjects to be explored in a given semester. A student may take the course more than once as long as the topics are different.

**Course Description:** A course in which students study varied written approaches to strange phenomena; assess their logic, rigor, overall seriousness, and tone; research and write their own extensive in-depth investigations on such subjects. Note: This course’s topic subtitle will identify specific subjects to be explored in a given semester. A student may take the course more than once as long as the topics are different. Subjects might include: UFOs and extraterrestrials, deep space exploration, the colonization of other planets, cryptozoology, cloning, ghosts and the possibility of an afterlife, miracles, mysticism, religion vs. science, conspiracy theories. **Prerequisite:** Successful completion of two “W” courses or permission of the instructor.

**Course Overview and Objectives:** This writing workshop introduces students to strange texts as models, prompts and inspirations. Students explore weird phenomena from a variety of perspectives and write their own explorations of the featured topics. These topics may include such obvious choices as UFOs, extraterrestrials, Bigfoot, and lake monsters, as well as more plausible phenomena such as long-range space travel, black holes, string theory, and conspiracy theories. Students will profit from studying varied written approaches to strange phenomena. They will use written discourse on uncanny subjects as models, prompts and inspiration.

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

- Write texts that focus on weird subjects, assess their overall merit and be able to identify their key strengths and weaknesses
- Know how to conduct extensive investigations into weird subject matter
- Mount balanced, extensive, logical, rigorous written arguments that showcase their own investigations of weird phenomena
- Write a substantial piece of weird material in a genre of their choice.

**Assessment:** This course will be assessed regularly by reviewing the term projects that students produce. The assessment should be able to determine from those projects whether student writers have met the course's goals.

### Topical Outline

- 1) Introduction to the course; identifying weird subject matter; distinguishing between weird subjects and mainstream subject matter
- 2) Exploring the query: does every subject have its weird fringe counterpart?
- 3) Introduction to writing about weird subjects
- 4) Readings in the course's specified subject(s) (see post-colon title): models, prompts, inspiration
- 5) Discussion of other media and modes of expression: complicating, distorting and illuminating weird investigations
- 6) Writing about weird subjects: selecting a genre and writing in it
- 7) Workshopping the Weird: students share drafts of their material
- 8) Showcasing the weird: class presentation that is a reflection of the student's final research project
- 9) Marketing the weird: Exploring the market for weird texts

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** No additional faculty resources will be needed to launch this course, as it will replace a section of one of the PW courses currently being offered. We are working with Dean Linda Vaden-Goad's office to ensure that our rotation is resource/revenue neutral. **Bibliographic:** The current holdings in the Haas Library are sufficient to launch the course. **Computer/Video:** WCSU's current computer and video resources are sufficient to launch this course.

\* One has only to reflect on the "life on Mars" subject to understand the positive aspects of writing the weird: Percival Lowell (1855-1916) once argued that canals crisscrossed the Martian landscape. Some learned men backed his claims, while others scoffed at them. Ray Bradbury wrote about an earth-like Mars in *The Martian Chronicles* (1950). Over two decades later, in the novel *Man Plus* (1975), Frederik Pohl envisioned augmenting a human being to live on a harsh, realistic Martian landscape. Still later, Kim

Stanley Robinson grounded his take on the Mars quest in up-to-the-minute scientific knowledge and hypotheses. Robinson wrote about getting to Mars, terraforming it and colonizing it as a centuries-long process in his *Red Mars* (1993), *Green Mars* (1995) and *Blue Mars* (1997) trilogy. These fiction works complement non-fiction studies that present varied postulations about the colonization of other worlds (among them, Christopher McKay's "Terraforming Mars" and James Lovelock and Michael Allaby's *The Greening of Mars*). (An ironic Lowellian punch line: in early December 2006, NASA announced evidence of frozen water striations – canals? – on Mars and backed up the claim with photographs.)

Other examples of weird writing that lend themselves to scrutiny: the wild and ungrounded spouting of some conspiracy theorists juxtaposed with the carefully investigated, methodically written discourse produced by some who focus on shadow systems of (dis)order (Ron Rosenbaum's detailed inquiries in these areas immediately come to mind). Faith-based arguments for life after death may be juxtaposed with inquiries into the plausibility of some form of existence beyond the physical (Carl Sagan's *The Demon-Haunted World* and Mary Roach's *Spook: Science Tackles the Afterlife*, for example).

## Course Outline

**Course Name:** The Writing Life: Topic

**Course Number:** WRT 377W

**Credits:** 3

**Professional Writing Category:** Menu Course

**Rationale:** Students profit by studying the diverse backgrounds from which successful writers spring. Studying these variables will help students better understand the realities of a true writing life. This writing workshop traces writers' roots and their journeys to successful writing careers. Writing styles emerge over time, the result of a trial-and-error method. The study of an author's development—from the perspectives of craft and market considerations—becomes useful to students, particularly those bent upon having careers as writers. This course will help students better understand the ways in which successful writing careers are truly built. In doing so, The Writing Life will show students that their own cultural background, concerns and goals will inevitably influence their own writing on an ongoing basis. Note: This course's topic subtitle will identify specific subjects to be explored in a given semester. A student may take the course more than once as long as the topics are different.

**Course Description:** A workshop in which students explore authors' backgrounds and cultural roots. How does a writer become a literary icon? Why do some writers gain popularity only after their deaths? Why do others end up writing books that are labeled popular fiction while others end up being cherished as artists? This course will focus on two or more writers per semester and trace their roots as models, prompts and inspirations for students' explorations of their own artistic roots. It will examine the writers' cultural backgrounds, activities and concerns before and after becoming established writers. It will also study their publication history, their struggles with publishers (if any) and the nature of these battles. The goal is to understand the various ways that culture and society shape the artist, just as the best artists contribute to and help shape culture and society. They will see how an author's own changing lifestyle and concerns are reflected in his/her work. In turn, students will explore their own cultural roots system in a semester project. Note: This course's topic subtitle will identify specific subjects to be explored in a given semester. A student may take the course more than once as long as the topics are different. **Prerequisite:** Junior level status or permission of the instructor.

**Learning Outcomes/ Objectives:** Upon completion of the course, students should be able to:

- Demonstrate how lifestyle, class and culture play a significant role in the shaping of writers' aesthetic and style
- Demonstrate an understanding of how the vagaries of publishing/market conditions helped or hurt the career of the writers studied in the course

- Demonstrate the ability to study and write about the context that influenced the success or popularity of specific works in mainstream society
- Write about their own cultural root system

**Assessment:** This course will be assessed regularly by reviewing the term projects that the students produce as the culmination of their writing activities. The assessment should be able to determine from those projects whether the student writers have met the course goals.

## **Topical Outline**

- 1) Author 1
  - i) Education and training
  - ii) Influences
  - iii) Changes in class, lifestyle and experiences and their effect on the author's writing
  - iv) Market conditions
  - v) Managing the career
  
- 2) Author 2
  - i) Education and training
  - ii) Influences
  - iii) Changes in class, lifestyle and experiences and their effect on the author's writing
  - iv) Market conditions
  - v) Managing the career
  
- 3) Student Writing
  - i) Exploring and selecting a genre
  - ii) Writing about their own cultural root system in a selected genre of their choice
  - iii) Workshopping their material in class
  - iv) Presenting the final version of their material to the class

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** No additional faculty resources will be needed, as this course will replace a section of another “W” course. We are working with Dean Linda Vaden-Goad’s office to ensure that our rotation—based on the reallocation of the resources of the former Department of English, Comparative Literature, and Writing—is resource/revenue neutral. **Bibliographic:** The current library holdings are sufficient to support this course. **Computer/Video:** WCSU’s current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Writers' Aesthetics

**Course Number:** WRT 431W

**Credits:** 3

**Professional Writing Category:** Menu course

**Rationale:** At some point every professional writer needs to realize that (s)he has an aesthetic approach to reality that shapes and is shaped by what genres and authors (s)he prefers and what (s)he thinks of as "good" writing and "bad" writing. Students need a course that will help them think coherently about the subject of aesthetics as it applies to their own "good taste."

**Course Description:** In this writing-responsive course students will explore what writers have had to say about their aesthetics, that is, their innate and developed sense of what is good and less good in writing. Students will examine aesthetical statements from writers such as Virginia Woolf, Mary Oliver, Gay Talese, Virgil and many others in a number of genres and compare these to statements by philosophers of aesthetics, beginning with Aristotle and Kant. As the course progresses, students will work in stages to develop their own aesthetical statements. **Prerequisite:** Completion of two core courses and two genre workshops.

**Course Overview and Objectives:** This writing workshop will concentrate on 1) developing an understanding of what aesthetics is and why it is important, 2) understanding the history of aesthetical ideas from the author's perspective as opposed to the philosophical perspective, 3) development of the student's own clear statement of aesthetical principles.

**Learning Outcomes:** Upon completion of this course, students should demonstrate:

- Understanding the definition, meaning and importance of aesthetics to writers.
- Familiarity with basic aesthetical concepts.
- The ability to recognize and discuss aesthetical issues in the student's own writing.
- A clear statement of the student's own aesthetical principles.

**Assessment:** This course will be regularly assessed by reviewing the quality and depth of the final aesthetical statements submitted by students in the course.

### Topical Outline

- I. The nature of the aesthetic concept
  - A. History of the idea
  - B. Overview of history of aesthetical statements by authors
  - C. The place of the observer and the observed in the aesthetical view
  - D. Theories of perception in art, particularly in the arts of writing
  - E. Truth and beauty as writers mean it
  - F. Harmony and structure: "the science of forms"

- G. Schemata
  - I. Contexts
  - K. The role of consonance, dissonance and ambivalence in writers' aesthetics
- II. Understanding writers' aesthetical statements
- A. Examples from multiple authors and genres, both creative and practical
  - B. Writing aesthetic responses to aesthetical statements
- III. Review of Philosophical Theories of Aesthetics
- A. Expression
  - B. Play of Imagination
  - C. *Einfuhlung*
  - D. Sublime
  - E. Significant Form
  - F. Mimesis
- IV. Crafting an aesthetical statement
- A. The elements
  - B. Holistic concerns vs. mechanical or algorithmic
  - C. Capturing "disinterested emotion" in the author statement

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed: Faculty:** No new faculty resources will be necessary to launch this course as it will replace a section of another “W” course that has been taught in the past. We are working with Dean Linda Vaden-Goad’s office to ensure that our rotation—based on the reallocation of the resources of the former Department of English, Comparative Literature, and Writing—is resource/revenue neutral. **Bibliographic:** The current library holdings are sufficient to support this course. **Computer/Video:** WSCU’s current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Publication Design and Development

**Course Number:** WRT 442W

**Credits:** 4

**Professional Writing Category:** Required Upper-Level Course

**Rationale:** Professional writers must be familiar with desktop publishing and the latest publishing software. The Professional Writing Program is receiving increased requests for interns and recent graduates with extensive desktop and/or online publishing experience using programs such as InDesign, Photoshop, Dreamweaver, Illustrator, and many others. Potential employers presume that our students are not only familiar with the fundamentals of publication design, but can demonstrate competence with these complex software packages. The most marketable students are those who can demonstrate a clear understanding of publication design and are proficient in using industry standard publishing software and related equipment.

**Course description:** This workshop introduces students to the process of conceptualizing and designing a publication from the editorial philosophy to the technology of desktop publication. Students will invent and produce an online and/or desktop publication during the semester. As part of this course, students will learn to use professional-level publishing software. **Prerequisite:** One 200-level writing course or permission of the instructor.

### **Course Overview:**

The purpose of this course is to immerse students in the technology of desktop production and to involve them in the process of conceptualizing and designing a publication from the ground up. The class takes students through the process of determining the publication's niche, developing editorial policy and protocols, refining the voice and tone of the publication, and producing a dummy issue, test web site, or equivalent desktop publication. As part of this course, students will learn to use professional-level software and develop skills that will make them extremely marketable after graduation.

**Learning Outcomes:** At the end of this course, students should demonstrate the following through the creation of an online and/or print publication:

- Knowledge of basic publication design principles
- Understanding of the relationship between audience and editorial policy in publication design
- Proficiency with leading professional-level publication design software packages and related equipment
- Awareness of the editorial processes involved with publication design

**Assessment:** This course will be assessed regularly by external evaluators using a rubric based on course objectives and generally accepted publication design principles.

### **Topical Outline**

1. The Market
  - a. Finding the niche
  - b. Marketing surveys, focus groups—in brief
  - c. Identifying the audience
  
2. Editorial policy
  - a. Fundamentals of editorial policy
  - b. Creating editorial policy
  - c. How editorial policy affects design, format, and marketing
  
3. Desktop/web publishing technology
  - a. Learning the programs
  
4. Design
  - a. Basic publication design principles
  - b. Print vs. web
  - c. Working with color
  - d. Using photos and graphics
  
5. Format
  - a. Creating departments or “pages”
  - b. Philosophy of departments—keeping the audience in mind
  - c. Developing a style sheet
  
6. Editing Process
  - a. Editing to ensure accuracy and readability
  - b. Editing to conform to philosophy
  - c. Accuracy and openness regarding sources
  - d. Ethical considerations

**Time Provision for Incorporation into the Program:** Spring 2008

**Grading Option:** Standard

**Resources Needed:** This is an existing course and no additional faculty resources will be needed. **Bibliographic:** The current holdings in the Haas Library are sufficient to launch this course. **Computer/Video:** WCSU’s current computer and video resources are sufficient to launch this course.

## Course Outline

**Course Name:** Topics in Professional Writing

**Course Number:** WRT 446W

**Credits:** 3

**Professional Writing Category:** Menu course

**Rationale:** From time to time a faculty member will want to teach a writing course on a “hot topic,” new trend, or a special subject. Examples would be the rise of Web publishing, Internet marketing, or experimental fiction.

**Course Description:** A writing workshop course on a hot topic, new trend or special subject in the writing profession. **Prerequisite:** Three courses in the major or permission of instructor.

**Course Overview and Objectives:** Whatever the topic, the course must involve a writing focus, a workshop format and an in-depth exploration of a single subject.

**Learning Outcomes:** Upon completion of this course, students should demonstrate:

- An in-depth-understanding of the subject matter of the course
- Familiarity with the process involved in writing within the context of this subject matter
- Familiarity with the form and genre(s) relevant to the subject matter
- An understanding of the research appropriate to the subject matter
- An ability to write within the genre(s) related to this subject matter

**Assessment:** This course will be assessed regularly using portfolios of writing produced by students in the course. The assessment should be able to determine from those projects whether the student writers have met the course objectives and learning outcomes.

## Topical Outline

The topical focus of the course will be chosen by the instructor. A clear proposal for the course shall be received and approved by the Department.

I. History or background of topic

II. Tracking the topic

- A. Morgues
- B. Databases
- C. Live sources
- D. Experts

III. Writing about the topic

A. Venues for writing on the subject

B. Possible writing genres that apply

IV. Topic projects or assignments

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional faculty resources will be needed.

**Bibliographic:** The current holdings of the Haas Library are sufficient to launch this course.

**Computer/video:** The University's current and planned resources are sufficient to launch this course.

## Course Outline

**Course Name:** The Book: From Writing to Publishing

**Course Number:** WRT 462W

**Credits:** 3

**Professional Writing Category:** Genre workshop

**Rationale:** The publishing industry is a formidable fact of the writing life. Thousands of books are published each year and competition to get a book published and have it succeed in the marketplace is tremendous. Students need to be acquainted with how the book industry operates with regard to writers, especially since most professional writers will, at one time or another, be involved in some way with writing a book, either as an author, ghost author or editor. Some students are ready to take on the task of conceptualizing and writing a book-length project. Even if there is not time to complete an entire book in one semester, writing the proposal, beginning a write-through or working on several chapters and an outline will be an invaluable lesson in the discipline and mindset required for a long-term, complex writing project.

**Course Description:** Students in this advanced workshop course will explore how writers conceive, organize and develop book projects and how the publishing industry produces and markets them. Students will either work on their own book project or will examine in detail some aspect of the publishing industry. The course is designed to orient the writer toward the special creative process and discipline required for such long writing projects and toward the realities of publishing. Students will be expected to devote at least 15 hours per week of writing and research time to their project. **Prerequisite:** Three writing courses within the major or permission of instructor.

**Course Objectives:** The course concentrates on 1) the conceptualization of a long writing project, 2) the writing process involved in long projects, 3) an understanding of the realities and processes of the book publishing industry, 4) engaging in the research appropriate to a long-term project.

**Learning Outcomes:** Upon completion of this course, students should demonstrate:

- Ability to conceive and engage in the process of a long-term project
- Familiarity with the demands and structure of the book publishing industry

**Assessment:** This course will be assessed regularly through a review of the portfolio of materials submitted by students.

### Topical Outline

- A. Book ideas—where they come from
1. Ideas from agents and editors
  2. Ideas from the writer's personal interests
  3. Fads and fashions—new angles
  4. Massaging and unfolding the idea

- B. Book research
  - 1. Library and internet research
  - 2. Varieties of original research
- C. Conceptualizing structure, theme (or thesis)
- D. Writing a proposal
  - 1. Purpose of proposals
  - 2. Parts of a proposal
  - 3. Audience
  - 4. Sample chapters and outlines
- E. Agents
  - 1. The agent's role
  - 2. Finding an agent
  - 3. Advances and contracts
- F. Editor and author
  - 1. What editors do and don't do
- G. Book production
  - 1. Design
  - 2. Printing and print runs
- H. Alternatives to printed books
- I. Marketing
  - 1. Promotion, publicity, advertising
  - 2. Book clubs, paperbacks, before and after market sales
  - 3. Warehousing
  - 4. Booksellers

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** This is an existing course and no additional faculty resources will be needed.

**Bibliographic:** The current holdings of the Haas Library are sufficient to launch this course.

**Computer/video:** The University's current and planned resources are sufficient to launch this course.

## Course Outline

**Course Name:** Thesis Project

**Course Number:** WRT 465W

**Credits:** 3

**Professional Writing Category:** Required Upper-Level Course

**Rationale:** This is the “capstone” course of for all students on all tracks of the Department of Writing, Linguistics, and Creative Process. This course will allow seniors to bring together the knowledge and skills they have gained in the program by conducting independent research and applying it in a significant writing project.

**Course Description:** In this course professional writing students design, research, and complete a substantive writing project. **Prerequisite:** Students must have completed a total of six 200-or 300-level writing courses before taking this class.

**Course Overview and Objectives:** In this course students will demonstrate their professionalism and skills as writers by designing and completing a substantive writing project. The thesis project must be approved by the class instructor. The Thesis Project class may contain up to 22 students. The instructor supervises student projects, meeting occasionally with the group as a whole and with individual students and using a Web board or other device to monitor progress and encourage peer review.

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

- Demonstrate professional-quality writing skills on a substantive writing project
- Demonstrate awareness of conventions in the chosen writing genre
- Demonstrate ability to use significant tools associated with writing the project

**Assessment:** Faculty in the program will regularly review writing projects from the course to ensure that course practices are sufficient to meet the learning outcome goals.

### Topical Outline

- I. Development of the Project Proposal
  - A. From raw idea to starting point
  - B. Proposal presentation
  
- II. Workshop and Peer Review
  - A. Draft stages
  - B. Editing stages
  - C. Polished presentation stage
  
- III. Mentoring and Coaching by the Instructor

IV. Assessing the Student's Grasp of the Writing Process

V. Evaluation of the Finished Product

**Time Provision for Incorporation into the Program:** Fall 2007

**Grading Option:** Standard

**Resources Needed:** Bibliographic: The current holdings of the Haas Library are sufficient to launch this course. Computer/video: The University's current and planned resources are sufficient to launch this course.

## Course Outline

**Course Name:** Internship/Independent Study in Writing

**Course Number:** WRT 490W

**Credit Hours:** 3

**Professional Writing Category:** Genre workshop

**Rationale:** A primary goal of the writing major is developing the ability of students to write in real-life situations. Two kinds of independent student writing activities would be covered by this course: 1) Students who have obtained an internship at a publication; 2) Students completing a substantial writing project of their own devising.

**Description:** This course is for students engaged in a writing internship or independent project requiring at least 12 hours per week. The student must draw up a contract describing the specific project or internship. The semester's work is completed under the supervision of a faculty member. **Prerequisites:** Permission of the instructor, the chair, or the Department.

**Overview and Objectives:** The purpose of this course is to cultivate the student's ability to work independently of the classroom situation. If the student is engaged in an internship, the Professional Writing Coordinator must approve the internship to make sure it will offer the student a good mix of assignments and tasks relevant to a writing career. If the student is pursuing an independent writing project, s/he must submit a detailed proposal for approval by the department. The project must be substantial and involve a considerable degree of independent initiative and discipline.

**Learning Outcomes:** After completing this course, student should:

- Demonstrate an understanding of the editorial process from a real-world perspective
- Have a portfolio of work produced in a professional environment or a substantial independent writing project
- Understand writing as a process in a real-world context
- Be able to identify their individual strengths and weaknesses as participants in the editorial process

**Assessment:** This course will be evaluated regularly through portfolio assessment using a rubric designed by faculty based on the above learning outcomes.

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard

**Resources Needed:** This is an existing course and no additional faculty resources will be needed. **Bibliographic:** The current holdings of the Haas Library are sufficient to launch this course. **Computer/video:** The University's current and planned resources are sufficient to launch this course.



## Course Outline

**Course Title:** WRT 210W: Managerial Writing

**Course Number:** WRT 210W

**Credits:** 3

**Professional Writing Category:** Genre workshop

**Rationale:** WestConn does not offer a writing course geared specifically toward the needs of business majors. This course introduces students to the conventions of writing for business. Students will learn how to write effective letters, memos, reports, handouts, e-mail messages, PowerPoint presentations, and resumes. They will also learn the basics of document design and apply these principles to their writing assignments. Special emphasis will be placed on ethical communication, audience considerations, word choice, and tone.

**Course Description:** WRT 210 is specifically geared toward the needs of business majors. Students will learn how to write effective letters, memos, reports, handouts, e-mail messages, PowerPoint presentations, and resumes. They will also learn the basics of document design and apply these principles to their writing assignments. Special emphasis will be placed on ethical communication, audience considerations, word choice, and tone.

**Prerequisite:** Successful completion of WRT 101: Composition I: The Habit of Writing.

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

- Identify the conventions of business writing
- Demonstrate the ability to write within those conventions
- Demonstrate knowledge of appropriate document forms
- Demonstrate ability to create professional documents in accordance with the conventions of Standard American English

**Assessment:** Faculty in the program will regularly review writing samples from the course to ensure that course practices are sufficient to meet the learning outcome goals.

## Topical Outline

- I. Managerial Writing – An Introduction
  - A. Importance of good writing in the business world
  - B. Types of writing projects
  - C. The writing process and collaboration
  - D. Audience considerations: External and Internal
  - E. Ethical considerations
  
- II. Fundamentals of Managerial Writing
  - A. Word choice
  - B. Clarity
  - C. Audience and tone
  - D. Planning your message
  - E. Writing for effect
  - F. Documenting your sources
  - G. Revising and editing
    - a) Revising for content
    - b) Revising for clarity
    - c) Editing for grammar
    - c) Editing for mechanics and spelling
    - d) Editing for style
  
- III. Basic Patterns of Managerial Writing
  - A. Rhetorical strategies
  - B. Directness
  - C. Indirectness
  - D. Electronic vs. traditional
  
- IV. Document Design Basics
  - A. Designing for Impact
  - B. Designing for Readability
  - C. Charts and graphics
  - D. Mixing and matching colors and fonts
  
- V. Managerial Writing – Practice, Practice, Practice
  - A. Letters
  - B. Memos
  - C. Reports
  - D. Handouts
  - E. E-mail
  - F. PowerPoint presentations
  - G. Online documents
  - H. Technical documents (an introduction)

VI. Ethical considerations

VII. Cross-Cultural Communication

VIII. Case Studies in Effective (and Ineffective) Managerial Communication

**Time Provision for Incorporation into the Program:** Fall 2007.

**Grading Option:** Standard.

**Resources Needed:** No additional faculty resources will be needed to launch this course. We expect to run 1-2 sections per semester. To accommodate these sections, we will adjust our current offerings of “W” courses and eliminate 1-2 sections of other “W” offerings per semester. In other words, adding these sections to our current offerings will not increase the overall total number of “W” sections offered by the department. (See attached chart.)

**Bibliographic:** The current holdings of the Haas Library are sufficient to launch this course.

**Computer/video:** The University’s current and planned resources are sufficient to launch this course.