

**TRIAL COURSE OR NEW COURSE PROPOSAL**

**SUBMITTED BY:**

<b>Department</b>	English	<b>College/School</b>	College of Liberal Arts
<b>Prepared by</b>	David Crouse	<b>Phone</b>	474 5234
<b>Email Contact</b>	dcrousel@alaska.edu	<b>Faculty Contact</b>	David Crouse or Gerri Brightwell

See <http://www.uaf.edu/uafgov/faculty/cd/cdman.html> for a complete description of the rules governing curriculum & course changes.

1. **ACTION DESIRED (check one):**

Trial Course	<input type="checkbox"/>	New Course	<input checked="" type="checkbox"/>
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2. **COURSE IDENTIFICATION:**

Dept	Engl	Course #	273	No. of Credits	3
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Justify upper/lower division status & number of credits:	Please see enclosed syllabus. This offering places all introductory creative writing at the same level (200); with the institution of this course all three major genres will be represented at the 200 level and will be available to both English majors and students with a more casual interest in creative writing
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3. **PROPOSED COURSE TITLE:** English 273: Introduction to Creative NonFiction

4. **CROSS LISTED? YES/NO**

no	If yes, Dept:	<input type="checkbox"/>	Course #	<input type="checkbox"/>
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(Requires approval of both departments and deans involved. Add lines at end of form for such signatures.)

5. **STACKED? YES/NO**

no	If yes, Dept:	<input type="checkbox"/>	Course #	<input type="checkbox"/>
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6. **FREQUENCY OF OFFERING:** Spring of each year  
(Every or Alternate) Fall, Spring, Summer -- or As Demand Warrants

7. **SEMESTER & YEAR OF FIRST OFFERING (if approved)** Spring ~~2011~~ 2012

**8. COURSE FORMAT:**

NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school's curriculum council. Furthermore, any core course compressed to less than six weeks must be approved by the core review committee.

**COURSE FORMAT: (check one)**

<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input checked="" type="checkbox"/> 6 weeks to full semester
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**OTHER FORMAT (specify)**

**Mode of delivery (specify lecture, field trips, labs, etc)** Workshop, lecture, and seminar style

9. **CONTACT HOURS PER WEEK:**

3	LECTURE hours/weeks	<input type="checkbox"/>	LAB hours/week	<input type="checkbox"/>	PRACTICUM hours/week
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Note: # of credits are based on contact hours. 800 minutes of lecture=1 credit. 2400 minutes of lab in a science course=1 credit. 1600 minutes in non-science lab=1 credit. 2400-4800 minutes of practicum=1 credit. 2400-8000 minutes of internship=1 credit. This must match with the syllabus. See <http://www.uaf.edu/uafgov/faculty/cd/credits.html> for more information on number of credits.

**OTHER HOURS (specify type)**

**10. COMPLETE CATALOG DESCRIPTION including dept., number, title and credits (50 words or less, if possible):**

Forms and techniques of non-fiction writing in memoir and the personal essay for beginning students; discussion of students' work in class and in individual conferences. Prerequisites: ENGL F111X or permission of instructor. (3+0)

11. **COURSE CLASSIFICATIONS:** (undergraduate courses only. Use approved criteria found on Page 10 & 17 of the manual. If justification is needed, attach on separate sheet.)

H = Humanities  N = Natural Science  S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core?  YES  NO

IF YES, check which core requirements it could be used to fulfill:  
O = Oral Intensive, Format 6  W = Writing Intensive, Format 7  Natural Science, Format 8

12. **COURSE REPEATABILITY:**  
Is this course repeatable for credit?  YES  NO

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

How many times may the course be repeated for credit?  TIMES

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course?  CREDITS

13. **GRADING SYSTEM:**  
LETTER:  PASS/FAIL:

**RESTRICTIONS ON ENROLLMENT (if any)**

14. **PREREQUISITES** English 111   
These will be required before the student is allowed to enroll in the course.

**RECOMMENDED**   
Classes, etc. that student is strongly encouraged to complete prior to this course.

15. **SPECIAL RESTRICTIONS, CONDITIONS**

16. **PROPOSED COURSE FEES** \$ None   
Has a memo been submitted through your dean to the Provost & VCAS for fee approval? Yes/No

17. **PREVIOUS HISTORY**  
Has the course been offered as special topics or trial course previously? Yes/No  No

If yes, give semester, year, course #, etc.:

18. **ESTIMATED IMPACT**  
WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

Almost no negative impact as the course has already been offered as English 313. But enrollment in course should increase when offered at the 200 level.

19. **LIBRARY COLLECTIONS**  
Have you contacted the library collection development officer (ffklj@uaf.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

No  Yes  The course has been taught at the 300 level and library collections are sufficient

20. **IMPACTS ON PROGRAMS/DEPTS**  
What programs/departments will be affected by this proposed action? Include information on the Programs/Departments contacted (e.g., email, memo)

English department. School of Education may wish to make this a writing requirement for their students along with Introduction to Fiction/Poetry

[Empty box]

**21. POSITIVE AND NEGATIVE IMPACTS**

Please specify positive and negative impacts on other courses, programs and departments resulting from the proposed action.

Will increase student enrollment in course and course will align more neatly with current offerings.

**JUSTIFICATION FOR ACTION REQUESTED**

The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. Use as much space as needed to fully justify the proposed course.

Will increase student enrollment in course and course will align more neatly with current offerings. Currently the course content is taught as English 313 and this has created a disconnect between our standard 200 level creative writing offerings and creative nonfiction. Making a 200 level introductory to Creative NonFiction a regular part of our curriculum would create greater access to the course and align all our introductory offerings under the same number and name.

**APPROVALS:**

Signature: *Richard Slaw* Date: 9/24/10  
Program/Department of: English

Signature: *[Signature]* Date: 9/29/10  
of: CLA

Signature, Chair, College/School Curriculum Council for: [Empty] Date: [Empty]

Signature: *Ulrike Harmann* Date: 10-05-10  
of: Liberal Arts

Signature of Provost (if applicable) Date: [Empty]

Offerings above the level of approved programs must be approved in advance by the Provost.

**ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE**

Signature, Chair, UAF Faculty Senate Curriculum Review Committee Date: [Empty]

**ATTACH COMPLETE SYLLABUS (as part of this application).**

Note: syllabus must follow the guidelines discussed in the Faculty Senate Guide <http://www.uaf.edu/uafgov/faculty/cd/syllabus.html>.

The department and campus wide curriculum committees will review the syllabus to ensure that each of the items listed below are included. If items are missing or unclear, the proposed course change will be denied.

**SYLLABUS CHECKLIST FOR ALL UAF COURSES**

During the first week of class, instructors will distribute a course syllabus. Although modifications may be made throughout the semester, this document will contain the following information (as applicable to the discipline):

**1. Course information:**

Title,  number,  credits,  prerequisites,  location,  meeting time (make sure that contact hours are in line with credits).

**2. Instructor (and if applicable, Teaching Assistant) information:**

Name,  office location,  office hours,  telephone,  email address.

**3. Course readings/materials:**

Course textbook title,  author,  edition/publisher.

Supplementary readings (indicate whether  required or  recommended) and

any supplies required.

**4. Course description:**

Content of the course and how it fits into the broader curriculum;

Expected proficiencies required to undertake the course, if applicable.

Inclusion of catalog description is strongly recommended, and

Description in syllabus must be consistent with catalog course description.

**5.  Course Goals (general) and  Student Learning Outcomes (more specific)**

**6. Instructional methods:**

Describe the teaching techniques (eg: lecture, case study, small group discussion, private instruction, studio instruction, values clarification, games, journal writing, use of Blackboard, audio/video conferencing, etc.).

**7. Course calendar:**

A schedule of class topics and assignments must be included. Be specific so that it is clear that the instructor has thought this through and will not be making it up on the fly (e.g. it is not adequate to say "lab". Instead, give each lab a title that describes its content). You may call the outline Tentative or Work in Progress to allow for modifications during the semester.

**8. Course policies:**

Specify course rules, including your policies on attendance, tardiness, class participation, make-up exams, and plagiarism/academic integrity.

**9. Evaluation:**

Specify how students will be evaluated,  what factors will be included,  their relative value, and

how they will be tabulated into grades (on a curve, absolute scores, etc.)

**10. Support Services:**

Describe the student support services such as tutoring (local and/or regional) appropriate for the course.

**11. Disabilities Services:**

The Office of Disability Services implements the Americans with Disabilities Act (ADA), and insures that UAF students have equal access to the campus and course materials.

State that you will work with the Office of Disabilities Services (203 WHIT, 474-7043) to provide reasonable accommodation to students with disabilities."

## English 273: Creative NonFiction

Time and Place: T-TH 11:30 to 1:00 Gruening 304 Instructor: Professor David Crouse

Home email [davidcrouse@acsalaska.net](mailto:davidcrouse@acsalaska.net) Phone 907 455 1286

Office Hours: T-TH 2:00 to 3:30 and by appointment

### Course Goals & Objectives

Think of this class as a writing laboratory, a place to experiment and refine your work. The practice of creative nonfiction is an opportunity to explore the self in a way that fiction and even poetry cannot. This exploration should not—and is not—a narcissistic one. The issues we will discuss in this course—the interplay between memory and imagination, the way our pasts shape our present selves, the importance of stories in our self-definition and in the definition of our culture—are essential to the human condition. I hope that exploring them through your own writing and through our discussions will be rewarding and sometimes revelatory.

We may make changes in the syllabus as time passes, but the following objectives should give you a sense of what is required. By semester's end you should have:

- Completed two (2) full essay drafts and a number of writing exercises, including a mini photo-object "experimental" essay.
- Contributed a number of entries to a personal writing journal.
- Revised all your drafts into polished essays and included them in your final portfolio with a short 3 page paper explaining your revision strategies.
- Critiqued your fellow writers' work in both written and oral form.
- Discussed a small selection of outside readings in both small and large groups
- Questioned and refined your own writing style, your own "aesthetic sense"
- Attempted new approaches in your own essays and exercises

### Requirements

- Draft of 1st essay (10%) Due Tuesday February 17th
- Draft of 2nd essay (20%) Due Tuesday March 24th
- Final Portfolio (30%) Due May 6th
- Class participation, attendance, and involvement (20%)
- Occasional short exercises assigned as necessary (20%)

### Final Portfolio

Your portfolio should include (1) finished versions of all the work you have been writing all semester (2) any drafts of these essays so that I can see the progress of your work (3) a short "artistic statement" giving an objective overview of the work included in the portfolio as well as a sense of your artistic goals for the future. This artistic statement should be a minimum of 3 pages in length. If you have questions about what to include in the portfolio please see me before the final due date.

### Class Participation

All students are required to participate in class discussions, show clear signs that they have read and understood the course material, and dispense useable advice to the other writers in the class. It is a matter of standing policy for me not to *force* anyone to participate and or to admonish anyone too badly for not having done the reading; however, you should also understand that you *are* being evaluated for these aspects of the course each time we have a discussion.

### Grading Policy

Essays included in your final portfolio should be finished, polished pieces; because my expectations are higher for these revisions, the grading criteria is also more difficult than on the earlier drafts. You should be working on these revisions *throughout* the semester.

Although I cannot give you a strict grading criteria for essays in this class, I can give you a general sense of what I look for in a piece of writing: originality of concept, attention to detail, the (successful) attempt to reach an audience beyond the writer and his/her peers, and uniqueness of voice and approach. I will make every attempt to judge an essay on its own terms. Poor writing may exhibit one or more of the following: little attention to detail or nuance, unoriginal/ derivative concept, reliance on stereotypes, and little attempt to please an audience beyond the writer him/herself. It is also important to note that any story with severe sentence-level problems (grammar, misspellings) will receive a *maximum* grade of C. I consider C-level work to be average—as does the University. Note: I will include pluses and minuses in your final grade.

### Attendance & Lateness Policy

You are allowed three unexcused absences over the course of the semester (an unexcused absence being any absence I do not grant you *before* we meet as a class). For each *additional* unexcused absence your final grade will be penalized by one letter. If you are in class but it is evident that you have not completed the required reading for that particular session you will be considered absent. After five absences I reserve the right to drop you from the course. Continued lateness will be penalized by an appropriate drop in final grade depending on the severity. Students who miss more than half the class session because of lateness will be considered absent.

### Required Texts

The Situation and the Story. Gornick

Winter: Notes on Montana. Bass

The Business of Memory. Baxter

Just Breathe Normally. Shumaker

Brothers & Keepers. Wideman

When You Are Engulfed in Flames. Sedaris.

### Workshop Policy

Be sure that the essay is page numbered, typed in a readable, double-spaced font, and that the first page contains your full name, the name of the class, my name, and the name of the piece. Please title all pieces submitted to the workshop, even if it's just a working title.

I expect each member of the workshop to treat each other member of the workshop with respect; this entails reading the stories under discussion with a sensitive eye, working hard at offering constructive criticism, and making sure one's own essays are the best they can be before turning them into workshop. Students who attempt to undermine the workshop process or are openly hostile to the work of other students can (and will) be dropped from the course.

### Disabilities Services

I am happy to work with the Office of Disabilities Services (203 WHIT, 474-7043) to provide accommodations for students with disabilities.

## First Class

Discussion of Syllabus and "Road Trips" David Sedaris from When You Are Engulfed in Flames

### Week 1:

#### January 27<sup>th</sup>

For discussion: Vivian Gornick's The Situation and the Story Introduction & Part 1: The Essay (pp. 1 - 85) and "Tell Me a Story" by Michael Ryan from The Business of Memory (pp. 132 - 140) and "Dream, Memory, Story, and the Recovery of Narrative" by Karen Brennan from The Business of Memory (46 - 61)

#### January 29<sup>th</sup>

Visiting nonfiction writer Gail Folkins for guest lecture and question & answer period

Informal Exercise: Buy a journal. Write at least three pages in it over the weekend about your plans for the next few months.

### Week 2:

#### February 3<sup>rd</sup>

Visiting nonfiction writer David Vann for guest lecture and question & answer period

Exercise 1 due: Write a minimum of 2 pages about a memory that is somewhat difficult to recall. It's okay to fumble around with this, using expressions like "maybe" or "I don't know" but still try to be as vivid and concrete as possible. The memory should be from at least 5 years ago. Then "google" the memory; by this I mean do some research on the *context* of the memory. What else happened on that day in history? What else can you find out about the details in that memory? Generate at least a page of hard facts and details that "orbit" your memory. Submit both.

#### February 5<sup>th</sup>

For discussion: Vivian Gornick's The Situation and the Story Part 2: The Memoir (pp. 89-156) and "Shame and Forgetting in the Information Age" by Charles Baxter from The Business of Memory (pp. 141 - 157)

### Week 3:

#### February 10<sup>th</sup>

Discussion: Winter: Notes from Montana by Rick Bass

Exercise 2 due: Write a 3-4 page meditation on weather in your own style. At what point does the weather become something else?

#### February 12<sup>th</sup>

For discussion: "Don't Look" by Victoria Morrow from The Business of Memory

Exercise 3 Mini photo-object essay due: Please bring at least six objects or photographs to class and be ready to share them with your classmates. Each object should be accompanied by a typed half sheet of text explaining the significance of the object or photo in your life. Try to make each fragment of text self-contained and interesting in its own right.

**Week 4:**

**February 17<sup>th</sup>**

Visiting nonfiction writer Brian Bouldrey for guest lecture and question & answer period

Due: First essays. Essays should be typed and paper clipped, double-spaced in a standard font. All essays should be a minimum of 8 pages in length.

**February 19<sup>th</sup>**

Discussion: "Other People's Secrets" by Patricia Hampl from The Business of Memory (pp. 116 - 131) and "Town and Country" from When You Are Engulfed in Flames by David Sedaris (pp. 166 - 175)

**Week 5:**

**February 24<sup>th</sup> & February 26<sup>th</sup>**

Workshop

**Week 6:**

**March 3<sup>rd</sup> & March 5<sup>th</sup>**

Workshop

**Week 7**

**March 10<sup>th</sup> & 12<sup>th</sup>**

Spring Break Class Cancelled

**Week 8:**

**March 17<sup>th</sup>**

Discussion: Peggy Shumaker's Just Breathe Normally w/ various writing exercises

**March 19<sup>th</sup>**

Discussion: Peggy Shumaker's Just Breathe Normally w/ various writing exercises

Exercise 4 Due: 3-4 pages to be based on Peggy Shumaker's Just Breathe Normally

**Week 9:**

**March 24<sup>th</sup>**

Due: Second essays. Essays should be typed and paper clipped, double-spaced in a standard font. All essays should be a minimum of 10 pages in length. At least 3 people should bring copies of their stories to class so they can be distributed during this class session.

**March 26<sup>th</sup>**

Workshop



**Week 10:**

**March 31st**  
Workshop

**April 2nd**  
Workshop

**Week 11:**

**April 7th**  
Discussion of Brothers & Keepers by John Edgar Wideman Part 1: Visits (pp.1 - 54)  
Exercise 5: Revision exercise based on one of your two previous essays submitted to workshop.

**April 9th**  
Discussion of Brothers & Keepers by John Edgar Wideman Part 2: Our Time (pp. 55-166)

**Week 12:**

**April 14<sup>th</sup>**  
Discussion of Brothers & Keepers by John Edgar Wideman Part 3: Doing Time (pp. 167 - 242)

**April 16th**  
Class TBA

**Week 13:**  
Revision Workshop

**April 21<sup>nd</sup> & April 23<sup>rd</sup>**  
Revision Workshop

**Week 14:**  
Revision Workshop

**April 28<sup>th</sup> & April 30<sup>th</sup>**  
Workshop and possibly discussion of more David Sedaris or essays from The Business of Memory

**Week 15**  
Class sessions to be announced. Final Portfolios due on May 6<sup>th</sup> by 5:00 either in my mailbox or office. No late portfolios will be accepted.