TRIAL COURSE OR NEW COURSE PROPOSAL

**SUBMITTED BY:**

<table>
<thead>
<tr>
<th>Department</th>
<th>English</th>
<th>College/School</th>
<th>College of Liberal Arts</th>
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<tbody>
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<td>Faculty Contact</td>
<td>David Crouse or Gerri Brightwell</td>
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See [http://www.ua.gov/faculty/cd/credit.html](http://www.ua.gov/faculty/cd/credit.html) for a complete description of the rules governing curriculum & course changes.

1. **ACTION DESIRED** (check one):
   - [ ] Trial Course
   - [x] New Course

2. **COURSE IDENTIFICATION**:
   - Dept  | Enrl | Course # | 273 |
   - No. of Credits | 3 |

   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.

3. **PROPOSED COURSE TITLE:**
   - English 273: Introduction to Creative Nonfiction

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

   (Requires approval of both departments and deans involved. Add lines at end of form for such signatures.)

5. **STACKED?**
   - YES/NO
   - no

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 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)
     - [x] 5
     - 5 weeks to full semester

   - OTHER FORMAT (specify)
     - Workshop, lecture, and seminar style

9. **CONTACT HOURS PER WEEK:**
   - 3 LECTURE hours/week
   - LAB hours/week
   - PRACTICUM hours/week

   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.ua.gov/faculty/cd/credits.html](http://www.ua.gov/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 this 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: X □ PASS/FAIL: □

14. PREREQUISITS

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

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 (ffki@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 X □ 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
22. 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.

APPROVAAS:

Richard E. Law
Signature, Chair,
Program/Department of:
English
Date 9/24/10

Signature, Division Chair CKCD
of:
CLA
Date 9/29/10

Signature, Chair, College/School Curricular
Council for:

Date

Signature, Dean, College/School
of:

Date

Signature of Provost (if applicable)
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
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.”
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 useful 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 27th
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 29th
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 3rd
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 5th
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 10th
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 12th
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 17th
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 19th
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 24th & February 26th
Workshop

Week 6:

March 3rd & March 5th
Workshop

Week 7

March 10th & 12th
Spring Break Class Cancelled

Week 8:

March 17th
Discussion: Peggy Shumaker’s Just Breathe Normally w/ various writing exercises

March 19th
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 24th
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 26th
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 14th
Discussion of Brothers & Keepers by John Edgar Wideman Part 3: Doing Time (pp. 167 - 242)

April 16th
Class TBA

Week 13:
Revision Workshop

April 21st & April 23rd
Revision Workshop

Week 14:
Revision Workshop

April 28th & April 30th
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 6th by 5:00 either in my mailbox or office. No late portfolios will be accepted.