

Term Information

Effective Term Autumn 2020
[Previous Value](#) [Summer 2020](#)

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

We propose to add an optional online version of this course to our curriculum.

What is the rationale for the proposed change(s)?

To provide enhanced access for students and flexibility for instructors delivering English 2268

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

N/A

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	English
Fiscal Unit/Academic Org	English - D0537
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2268
Course Title	Introductory Creative Nonfiction Writing
Transcript Abbreviation	Intro NonFictWrting
Course Description	An introduction to the fundamentals of technique, craft, and composition; practice in the writing of creative nonfiction; and analysis and discussion of student work as well as published essays by masters of the many forms of creative nonfiction.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
Previous Value	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark

Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: 1110.
Exclusions	
Electronically Enforced	Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	23.1302
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none">• Students demonstrate fundamental skill at the novice level of practice in the writing of creative nonfiction.
Content Topic List	<ul style="list-style-type: none">• Developing scene through action, description, characterization, dialogue• Developing the senses for dramatic and emotional effect• Nature writing• The role of historical events in the writing of creative nonfiction• Literary journalism• The lyric essay
Sought Concurrence	No

Attachments

- English 2268 In-Person Syllabus.doc: Syllabus
(Syllabus. Owner: Lowry, Debra Susan)
- English 2268 DL syllabus (revised).docx: Syllabus
(Syllabus. Owner: Lowry, Debra Susan)
- ENG 2268 ASCTech review.docx: ASC Tech Review
(Other Supporting Documentation. Owner: Lowry, Debra Susan)

Comments

COURSE CHANGE REQUEST
2268 - Status: PENDING

Last Updated: Heysel,Garett Robert
07/14/2020

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Lowry,Debra Susan	07/14/2020 02:03 PM	Submitted for Approval
Approved	Lowry,Debra Susan	07/14/2020 02:06 PM	Unit Approval
Approved	Heysel,Garett Robert	07/14/2020 02:10 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Oldroyd,Shelby Quinn Vankeerbergen,Bernadette Chantal	07/14/2020 02:10 PM	ASCCAO Approval

SYLLABUS

ENGL 2268

Introduction to Writing Creative Nonfiction
Spring 2021 – Online

COURSE OVERVIEW

Instructor

Instructor: TBA

Email address:

Phone number:

Office hours: Twice weekly zoom availability

This is a beginner-level creative nonfiction writing workshop in which we will explore and analyze the craft of writing creative nonfiction through reading, discussion and practice.

Course learning outcomes

By the end of this course, students should successfully be able to:

- Understand creative nonfiction as a genre and craft work influenced by contemporary memoir, lyric essay and narrative nonfiction.
- Articulate the elements and techniques of creative nonfiction.
- Offer constructive critique of one's own work and the work of others engaged in writing literature.
- Revise and optimize their own work based on peer and instructor feedback.

HOW THIS COURSE WORKS

Mode of delivery: This course is 100% online via Zoom twice weekly. There are no required sessions when you must be logged in to Carmen at a scheduled time.

Commented [ODEE1]: To instructor: Customize this section with information about your particular course context.

Pace of online activities: This course is divided into **weekly modules** that are released one week ahead of time. Students are expected to keep pace with weekly deadlines but may schedule their efforts freely within that time frame.

Credit hours and work expectations: This is a **3-credit-hour course**. According to [Ohio State policy](#), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Attendance and participation requirements: Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Participating in online activities for attendance: TWICE PER WEEK**
You are expected to log in to the course via Zoom twice every week. If you have a situation that might cause you to miss a class, discuss it with me *as soon as possible*.
- **Office hours: OPTIONAL**
Attendance at my office hours are optional except for one mandatory conference during the semester arranged at a mutually agreeable time.
- **Participating in discussion forums: 2+ TIMES PER WEEK**
As part of your participation, each week you can expect to post at least twice as part of our substantive class discussion on the week's topics.

COURSE MATERIALS AND TECHNOLOGIES

Texts

WILL BE MADE AVAILABLE VIA CARMEN AND EMAIL.

Course technology

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** servicedesk@osu.edu
- **TDD:** 614-688-8743

Commented [ODEE2]: To instructor: Customize this technology list with the requirements for this course.

BASELINE TECHNICAL SKILLS FOR ONLINE COURSES

- Basic computer and web-browsing skills
- Navigating Carmen: for questions about specific functionality, see the [Canvas Student Guide](#).

REQUIRED TECHNOLOGY SKILLS SPECIFIC TO THIS COURSE

- [CarmenZoom virtual meetings](#)
- [Recording a slide presentation with audio narration](#)
- [Recording, editing, and uploading video](#)

REQUIRED EQUIPMENT

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) or landline to use for BuckeyePass authentication

REQUIRED SOFTWARE

- [Microsoft Office 365](#): All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Full instructions for downloading and installation can be found [at go.osu.edu/office365help](https://go.osu.edu/office365help).

CARMEN ACCESS

You will need to use [BuckeyePass](#) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](#) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the [Duo Mobile application](#) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357 (HELP) and IT support staff will work out a solution with you.

GRADING AND FACULTY RESPONSE

How your grade is calculated

ASSIGNMENT CATEGORY	POINTS
Essay #1 (2 flash or one 1000-1200 word essay)	15
Essay #2 (one 1000-1200 word essay)	15
Course reflection (approximately 500 words)	15
Workshop revisions in final portfolio (all)	25
Conference meeting (one)	5
Event reflection (reading response)	5
Workshop letters (to peers and me, for all essays)	20
Total	100

See course schedule below for due dates.

Late assignments

Late submissions will not be accepted. Please refer to Carmen for due dates.

Commented [ODEE3]:
To Instructor: Fill this section in with your own late policy.

Grading scale

93–100: A
 90–92.9: A-
 87–89.9: B+
 83–86.9: B
 80–82.9: B-
 77–79.9: C+
 73–76.9: C
 70–72.9: C-
 67–69.9: D+

60 –66.9: D
Below 60: E

Instructor feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-HELP** at any time if you have a technical problem.)

- **Grading and feedback:** For all writing assignments, you can generally expect feedback within **7 days**.
- **Email:** I will reply to emails within **24 hours on days when class is in session at the university**.
- **Discussion board:** I will check and reply to messages in the discussion boards every **24 hours on school days**.

Commented [ODEE4]: To instructor: The text in the following section is provided just as a suggestion. Fill in with your own policies.

OTHER COURSE POLICIES

Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online. I will be providing via email a detailed guidelines sheet for acceptable workshop protocols and behaviors which we will discuss and enforce in class.

Academic integrity policy

POLICIES FOR THIS ONLINE COURSE

- **Written assignments:** Your written assignments, including discussion posts, should be your own original work.

Commented [ODEE5]: To instructor: Customize this section with your own policies.

- **Reusing past work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.
- **Collaboration and informal peer-review:** The course includes many opportunities for formal collaboration with your classmates. While study groups and peer-review of major written projects is encouraged, remember that comparing work is not permitted. If you're unsure about a particular situation, please feel free just to ask ahead of time.

OHIO STATE'S ACADEMIC INTEGRITY POLICY

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university's [*Code of Student Conduct*](#), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the university or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university's *Code of Student Conduct* is never considered an excuse for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))

- *Eight Cardinal Rules of Academic Integrity* (www.northwestern.edu/uacc/8cards.htm)

Copyright disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on Title IX

All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender, and the university can arrange interim measures, provide support resources, and explain investigation options, including referral to confidential resources.

If you or someone you know has been harassed or discriminated against based on your sex or gender, including sexual harassment, sexual assault, relationship violence, stalking, or sexual exploitation, you may find information about your rights and options at titleix.osu.edu or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu. Title IX is part of the Office of Institutional Equity (OIE) at Ohio State, which responds to all bias-motivated incidents of harassment and discrimination, such as race, religion, national origin and disability. For more information on OIE, visit equity.osu.edu or email equity@osu.edu.

Your mental health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you find yourself feeling isolated, anxious or overwhelmed, please know that there are resources to help: ccs.osu.edu. You can reach an on-call counselor when CCS is closed at (614) 292-5766 and 24 hour emergency help is also available through the 24/7 National Prevention Hotline at 1-(800)-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

Academic Services

As a student at Ohio State, there are many academic services available to you:

- **Student services through Buckeylink (bursar, registrar, financial aid, etc.)** offered on the OSU main campus may be accessed here: <http://ssc.osu.edu>.
- Student academic services are offered on the OSU main campus. To schedule an appointment with an academic advisor, please access the following link.
<http://advising.osu.edu/welcome.shtml>

ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Requesting accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [CarmenCanvas accessibility](#)
- Streaming audio and video
- [CarmenZoom accessibility](#)
- Collaborative course tools

COURSE SCHEDULE

Week	Dates	Topics, Readings, Assignments, Deadlines
1	January	Introductions, 1 st day writing activity, Narrative persona (readings by Lopate, Kincaid)
2	January	<i>Brevity</i> magazine shares, Ferreira reading discussion, in-class writing, Setting and Stakes in CNF (readings by Didion, Beard)
3	January	Workshop protocols discussed, workshop 1 (readings by Febos, Van Meter), Second Person in CNF (readings by Wong), workshop letters due
4	January/February	Style and Grammar issues, workshop 2 (readings by Yuknavitch), workshop letters due
5	February	Workshop 3 (readings by Abdurraqib), workshop letters due
6	February	Workshop 4, in-class writing exercise (readings by Jillian Weise), workshop letters due
7	February	Workshop 5, The Lyric Essay (readings from <i>The Seneca Review</i>), workshop letters due
8	March	Workshop 6, The braided essay (readings by Moore), workshop letters due
9	March	Reflection on workshop discussion, The hermit crab essay (readings by Singer, Talbot, Stanton)
10	March	Workshop 7 (readings by Rankine, Purpura), workshop letters due
11	March	Revision strategies, workshop 8, workshop letters due
12	April	Workshop 9, Reflection essay workshop
13	April	Workshop 10, workshop 9 and 10 letters due
14	April	Workshops conclude, class wrap-up, evaluations, class reading

ENG2268: Introductory Creative Nonfiction Writing

Instructor: Megan Kerns

Meeting Times: Tuesday/Thursday, 9:35 a.m.-10:55 a.m., Denney Hall, 368

Contact Info: kerns.117@osu.edu

Office Hours: Thurs. 11:30 a.m.-1p.m./Fri. 1p.m.-2:30 p.m., or by appointment as needed

Course Description and Objectives

Writing Creative Nonfiction 1 is the introductory course in creative nonfiction. How do we shape the narratives of our lives? Where do nonfiction writers begin to describe the essence of experience, or observation? Our primary focus in this class will be to hone your skills as nonfiction writers and readers. We will explore different forms of nonfiction--the personal essay, literary journalism, hermit crab essay, memoir writing, flash nonfiction, and lyric essay, among others. Our aim will be to write in most, if not all, of our class meetings, and you will be turning in more developed pieces for in-class workshops. When examining original student work and assigned essays, we will discuss important elements of writing such as scene, memory, research, descriptive details, dialogue, etc. It is my intent that students in this class will be given the tools to develop their own creative process, and be exposed to the possibilities inherent in the genre of nonfiction.

Required Materials

1. Brenda Miller and Suzanne Paolo. *Tell It Slant: Creating, Refining, and Publishing Creative Nonfiction*, 2nd edition. New York: McGraw Hill, 2012.
2. Other essays posted to Carmen (you must be able to access these in class).

Course Requirements

First Draft.....10%

Most of this course will be spent preparing you to write one complete essay. The first draft will be workshopped. This draft should be between 7-10 pgs, double-spaced, including page numbers and a title (any working title will do, nothing is written in stone). A complete draft means: a clean, polished work with at least an attempt to create a cohesive beginning and ending. I do not expect it to be perfect, but this work should show some movement towards a structure. Mostly, I need to see that you have put effort into this essay--go beyond surface-level observations, and dig into your material.

Take-Home Short.....10%

Three take-home shorts will be assigned throughout the semester. One will be submitted for a Flash Workshop; we will use this as practice before we dive into full-length workshop. The second should be completed in the weeks that are devoted entirely to workshop, and the third will be completed at the end of the semester, and turned in as part of your Final Portfolio. These short pieces (2-3 pgs) are intended to get you into a thinking/writing space somewhere between our very short in-class exercises and the full-length draft that you will submit for workshop. They will hopefully allow you to delve more fully into a topic/idea, without sweating the commitment. I will be looking for engagement of the prompt and exploration of the literary techniques discussed in class.

Critiques.....20%

All writers need good readers. Let me rephrase that--all writers need *compassionate and critical readers*. As writers, we often cannot see where our language has fumbled, or when the point of the essay is unclear, or perhaps most distressingly, how sometimes we have not yet come clean with *ourselves* about why we have come to the page. Thus--it is essential to have a trusted community that will give us feedback. And in this class, I expect this feedback to be **respectfully** constructed, both in writing and in our class discussions. For our full-length workshops, (this does NOT include Flash Workshops), you will write one critique letter for each draft submitted. This letter should begin by restating what you (the reader) think the essay is trying to achieve, followed by the parts of the essay you particularly enjoyed or think are working well. From there, you can suggest movements that the author might want to reconsider/restructure, and why. Again, this should be done compassionately, and in the spirit of helping the author consider her/his options during the revision process. You will hand the author back their original copy (be sure to mark this up with your handwritten comments), with your typed critique letter attached. You will also turn in a copy of the critique letter to me. These letters will be graded on the thoughtfulness of the comments as is outlined in the Workshop Guide handout. The letters should be at least 1 pg in length. Please see the Critique Information page for more specific formatting directions.

Participation.....20%

Since this is a discussion/feedback-based class, participation is non-negotiable. I want to see you interacting with the class material through conversation and writing--both in class, and in your own pieces. Additionally, I do expect to see active and constructive feedback being given in a consistent manner. I do understand that students have different comfort levels

regarding speaking up/sharing; I encourage you to challenge your own. As always, please do talk to me if you have any concerns or questions.

Final Portfolio.....40%

Your final portfolio is the culmination of your work in this class. It will include two of your three take-home shorts, a revised copy of your workshop draft and an artist's note explaining your revision process. In one page, please describe how you went about considering your peers' comments and workshop critiques as you revised. What is your vision for the final piece? What were you trying to accomplish with the changes you made? This note will help me determine whether you fully utilized class and workshop time, as well as how successfully you achieved your own goals in the essay. I encourage you to edit/revise all the pieces in this portfolio, but the only one that **MUST** be revised is your workshop draft. Your take-home shorts should be between 2-3 pgs long, and your final essay should be between 10-15. If you find your pieces are expanding beyond these lengths, please contact me to discuss your portfolio further. Each portion should be included separately (not all combined into one long Word document), but attached into one bundle--hard copy only. Please use a title page listing your name, our class heading, my name, and "Final Portfolio."

Course Policies

Attendance is an important part of engaging in this course, as well as your development as a writer. Therefore, you get **two** unexcused absences. After that, each unexcused absence will lower your final grade by a third of a grade. Don't make me do math. I will get surly. Excused absences include documented illness, family emergencies, religious observances, or travel for inter-collegiate athletics. It is your responsibility to contact me as soon as possible if you miss class. If I am not contacted, you will be marked as "unexcused." Remember that it is my discretion to determine whether an absence is excused or not. It is program policy that nine unexcused absences will automatically result in failure for the course. In addition, tardiness is disruptive to the classroom environment and disrespectful to everyone else. If tardiness becomes a habit, it will dent your participation grade.

Plagiarism is the unauthorized use of the words or ideas of another person. It is a serious academic offense that can result in referral to the Committee on Academic Misconduct and failure for the course. Faculty Rule 3335-5-487 states, "It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term 'academic misconduct' includes all forms of student academic misconduct wherever committed: illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee." In addition, it is a violation of the student code of conduct to submit without the permission of the instructors work for one course that has also been submitted in fulfillment of the requirements of another course. For additional information, see the Code of Student Conduct (<http://studentaffairs.osu.edu/resources/>).

DON'T DO IT. JUST DON'T.

Student Work should be turned in at the time indicated on the syllabus and in 12 pt. Times New Roman (or similar) font, double spaced, with your name, date, and the assignment single spaced in the top left corner. (Submissions to literary magazines will require your name, contact info, and word count, but for the purposes of this class please follow the above format.) Page numbers should be included, and manuscript titles should be centered above the first paragraph. Work should be submitted in the format in which I ask for it—usually a hard copy unless stated otherwise. Manuscript copies for workshop are due one week before your assigned workshop, and **late work of any kind will not be accepted unless prior arrangements have been made with me for a different submission date.**

Class Cancellation Policy: If class is cancelled due to emergency, I will contact you via email and request that a note be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

Classroom Conduct: This is a class in which we will write about and discuss topics that may be personal or sensitive. Please keep in mind that whatever you submit for workshop will be discussed as a class—if you don't feel comfortable sharing or talking about certain topics, it is not advisable to submit a piece about them. On the flip-side, remember that critiques and workshops should always focus on the *writing*, not the author and their personal decisions. Workshop pieces should not be shared or made public with people outside of our class. This classroom is intended to be a place where everyone feels welcome, respected, and

safe, both in class discussion and shared writing. Cell phones, laptops and other electronic devices can disturb the classroom environment, so, please turn them off and put them away during class. (Unless they are being used for a class-related purpose.) If I see that your attention has been diverted by your electronic device, I may ask you to leave class, and you will receive an unexcused absence for the day.

Communication is an important part of the success of this class and my relationship with you as individuals. I rely heavily on email and Carmen announcements to give you information. I do my best to respond to emails within 24 hours, and I expect the same of you. I do consider email notifications valid announcements, and by 24 hours after the email is sent I will expect you to be up to speed. Occasionally, I might send out an email the night before class; I would recommend checking your inbox regularly. I do not consider "I don't check my email" an acceptable excuse for missing an electronic announcement.

Resources

Students with disabilities that have been certified by the Office for Disability Services will be appropriately

accommodated and should inform me as soon as possible of their needs. The ODS is located in 150

Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901;
<http://www.ods.ohio-state.edu/> . I

am open to shaping my class in ways that may assist the learning of all students, registered with ODS or not

so please feel free to talk to me if there is anything I can do to help maximize your participation in this course.

Daily Schedule

Week 1

Tues, Jan.7: Syllabus; Workshop sign-ups; Reading due: *Tell it Slant*, Introduction xiii-xvi

Thurs, Jan. 9: General introduction to Creative Nonfiction; Reading due: *Tell it Slant*, Chp. 12, The Particular Challenges of Creative Nonfiction 145-162

Week 2:

Tues, Jan 14: Essay basics and form; Reading due: *Tell it Slant*, Chp. 9, The Tradition of the Personal Essay 89-104; "The Fourth State of Matter" by Jo Ann Beard

Thurs, Jan 16: Thinking about personal essays; Reading due: "Goodbye to All That," by Joan Didion and "Caravelle: An Elegy," by Steve Almond (excerpted from *Candyfreak: A Journey Through the Chocolate Underbelly of America*)

Week 3

Tues, Jan 21: Noticing how we write; Reading due: *Tell it Slant*, Chp. 13, The Basics of Good Writing in Any Form 163-177 and *Tell it Slant*, Chp.10, Playing with Form: The Lyric Essay and Mixed Media 107-117; Reading due from Carmen: "The Pain Scale," by Eula Biss.

Thurs, Jan 23: Exploring different forms; Reading due: "Son of Mr. Green Jeans: A Meditation on Fathers" by Dinty Moore and "Leap" by Brian Doyle

Week 4:

Tues, Jan 28: On memoir; Reading due: *Tell it Slant*, Chp. 1, The Body of Memory 3-12 and *Tell it Slant*, Chp. 2, Writing the Family 17-22. Reading due from Carmen: "The Love of My Life," by Cheryl Strayed.

Thurs, Jan 30: On memoir continued; bring song lyrics for in-class writing exercise; Reading due: "What Songs Do" and "Reluctant Exegesis: (I Bless the Rains Down in) Africa," by Steve Almond, both excerpts from *Rock and Roll Will Save Your Life*.

Week 5:

Tues, Feb 4: Looking outside ourselves; First take-home short assigned; Reading due: *Tell it Slant*, Chp. 3, Taking Place: Writing the Physical World 25-35 ; "Murder" by Barry Lopez and "Heaven and Earth in Jest," by Annie Dillard.

Thurs, Feb 6: Looking outside ourselves continued; Reading due: *Tell it Slant*, Chp. 7, Writing the Larger World 63-68; "Consider the Lobster," by David Foster Wallace; excerpt from either "In a Sunburned Country" or "Notes from a Small Island," by Bill Bryson--TBD

Week 6:

Tues, Feb 11: First take-home short due; Flash Workshop (5 people selected randomly)

Thurs, Feb 13: Flash Workshop (5 people selected randomly)

Week 7:

Tues, Feb 18: Flash Workshop (5 people selected randomly)

Thurs, Feb 20: Flash Workshop (5 people selected randomly)

Week 8:

Tues, Feb 25: **Fleshing out your writing; Research exercise; Reading due: *Tell it Slant*, Chp. 6, Gathering the Threads of History 55-60 and *Tell it Slant*, Chp. 8, Using Research to Expand Your Perspective 71-84**

Thurs, Feb 27: Refashion your writing; Writer Mimic and In-Class Writing; Please bring one or two of your favorite previous class readings along with this essay; Reading due: "Highway of Lost Girls," by Vanessa Veselka.

Week 9:

Tues, March 4: Class-choice writing day; Second take-home short assigned; Reading due: TBD

Thurs, March 6: Learning to cut; Take-home essay revision exercise in class; Reading due: *Tell it Slant*, Chp. 14, The Writing Process and Revision 181-191

Week 10:

Tues, March 11: SPRING BREAK--NO CLASS

***you stay classy, 2268**

Thurs, March 13: SPRING BREAK--NOPE, STILL NO CLASS

Week 11:

Tues, March 18: Workshop (2 people)

Thurs, March 20: Workshop (2 people)

Week 12:

Tues, March 25: Workshop (2 people)

Thurs, March 27: Workshop (2 people)

Week 13:

Tues, April 1: Workshop (2 people)

Thurs, April 3: Workshop (2 people)

Week 14:

Tues, April 8: Workshop (2 people)

Thurs, April 10: Workshop (2 people)

Week 15:

Tues, April 15: Workshop (2 people)

Thurs, April 17: Second take-home short due; Third take-home short assigned; Workshop (2 people)

Week 16:

Thurs, April 24: Final Portfolio Due to the front desk of the English Department by 12:00 noon.

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: English 2268
Instructor:TBD
Summary: Introduction to Writing Creative Nonfiction

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> Office 365 Carmen
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> Carmen Discussion Board Carmen Wiki Zoom
6.3 Technologies required in the course are readily obtainable.	X			All are available for free.
6.4 The course technologies are current.	X			All are updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No external tools are used.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.		X		Please add statement b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.		X		Please add statement c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning “Master Course” template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			university accessibility policy is present.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Statement is included with contact information on how to make accommodations.
8.4 The course design facilitates readability	X			
8.5 Course multimedia facilitate ease of use.	X			All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser

Reviewer Information

- Date reviewed: 7/14/20

- Reviewed by: Ian Anderson

Notes: Just add statements b&c. Other than that, this is good to go!

^aThe following statement about disability services (recommended 16 point font):
Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu.

^bAdd to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus.

<http://advising.osu.edu/welcome.shtml>

^cAdd to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the “Other Course Policies” section of the syllabus.