

Term Information

Effective Term Spring 2025
Previous Value Spring 2014

Course Change Information

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

To add 2267 to the LVPA Foundation category of the GE.

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

The course that focused on the creation of literary arts successfully achieves the Goals and ELOs of this GE Foundation category.

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 2267
Course Title Introduction to Creative Writing
Transcript Abbreviation Intro CreativWrting
Course Description An introduction to the writing of fiction, poetry, and creative nonfiction. Analysis and discussion of student work, with reference to the general methods and scope of all three genres.
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? No
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, Wooster
Previous Value Columbus, Lima, Mansfield, Marion, Newark

Prerequisites and Exclusions

Prerequisites/Corequisites	One WIL Foundation course
Previous Value	Prereq: 1110.01 or equiv.
Exclusions	
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	23.9999
Subsidy Level	Baccalaureate Course
Previous Value	General Studies Course
Intended Rank	Freshman, Sophomore, Junior

Requirement/Elective Designation

Literary, Visual and Performing Arts

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

[Previous Value](#)

[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">• This course introduces students to tools essential in all genres of creative writing, providing an overview of the methods specific to each genre. Students workshop and produce a portfolio of original short stories, essays, and collections of poems.
Content Topic List	<ul style="list-style-type: none">• Creative writing craft and technique• The art of word choice• Role of experience, memory, and the five senses in creative writing• Creating and revealing character• Dialogue, scene writing, scene versus summary, point of view• Writing poetry• The value of relevant detail, the inseparability of form and meaning, the importance of clarity, the difference between vagueness and ambiguity• The process of workshoping
Sought Concurrence	No

COURSE CHANGE REQUEST
2267 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
08/21/2024

Attachments

- English 2267 In-Person Syllabus.docx: Syllabus
(Syllabus. Owner: Lowry, Debra Susan)
- English 2267 DL syllabus (revised).docx: Syllabus
(Syllabus. Owner: Lowry, Debra Susan)
- ENG 2267 ASCTech review.docx: ASC Tech Review
(Other Supporting Documentation. Owner: Lowry, Debra Susan)
- 2267_spring 2023_Ostrow_Kurt Ostrow.pdf: Syllabus
(Syllabus. Owner: Hewitt, Elizabeth A)
- 2267_GEN_LVPA.pdf: GE Foundation Form
(Other Supporting Documentation. Owner: Hewitt, Elizabeth A)

Comments

- - Please check off the appropriate GEN category on the form.
- Please upload the filled out GE form: <https://oaa.osu.edu/sites/default/files/uploads/general-education-review/new-ge/ge-foundations-submission.pdf> *(by Vankeerbergen, Bernadette Chantal on 05/13/2024 05:44 PM)*
- Please ignore the DL syllabus (which was uploaded 4 years ago). The most recent request is to add this course to LVPA category. *(by Hewitt, Elizabeth A on 05/13/2024 05:06 PM)*
- See 8-12-20 email to D. Lowry, K. Winstead, and A. Garcha *(by Oldroyd, Shelby Quinn on 08/12/2020 02:58 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Lowry, Debra Susan	07/14/2020 02:02 PM	Submitted for Approval
Approved	Lowry, Debra Susan	07/14/2020 02:06 PM	Unit Approval
Approved	Heysel, Garrett Robert	07/14/2020 02:10 PM	College Approval
Revision Requested	Oldroyd, Shelby Quinn	08/12/2020 02:58 PM	ASCCAO Approval
Submitted	Hewitt, Elizabeth A	05/13/2024 05:06 PM	Submitted for Approval
Approved	Hewitt, Elizabeth A	05/13/2024 05:09 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	05/13/2024 05:44 PM	College Approval
Submitted	Hewitt, Elizabeth A	05/14/2024 02:33 PM	Submitted for Approval
Approved	Hewitt, Elizabeth A	05/14/2024 02:34 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	08/21/2024 01:17 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	08/21/2024 01:17 PM	ASCCAO Approval

ENGL 2267: Intro to Creative Writing

Spring 2023

Kurt Ostrow (he/him), ostrow.13@osu.edu

W/F 11:10-12:30, Denney 209

Off. Hrs.: W 2:15-5:15 or by appointment on [Zoom](#)

Course Description

Essays, line breaks, and plot—oh my! Buckle up for this crash course in [creative writing](#). Throughout the semester, we will flex our prose muscles, sharpen our poetry scissors, and mix all our metaphors. As we read a lot of excellent, mostly contemporary writing, you will fill up notebooks with your own stories and poems—some true, others made up. We will also share work in class, giving and getting generous feedback, which will culminate in the publication of a class zine. No creative writing experience required, just courage.

Course Materials

A writer's notebook. You'll write in it often both in and out of class, so please get one you like. Which reminds me, you might also want different colored pens and other art supplies, too. Your notebook = your space for creative exploration. Take risks, have fun!

Assignments

- 9 quick drafts, max. 700 words (~2 double-spaced pages), plus 1 question for revision [54%]
- 1 end-of-term participation self-assessment/writer's reflection [20%]
- 1 end-of-term portfolio of your best work (~3 revised drafts: 1 poem, 1 essay, 1 story) [26%]

Grading

This course intends to foster your growth as a writer, reader, and critical/creative thinker. Accordingly, I will prioritize your effort and ethics in assessment. Treat others well in class and in your writing. Participate fully, both when you share and when you listen. Take your writing seriously by turning in rigorously attempted drafts. You got this!

A Note on Classroom Community

Our classroom should be a place where we can all think critically, feel deeply, and act bravely. That won't happen on its own, however. Community takes work. First, we need to be present, really present, with one another. For me, that means showing up every single day. It means keeping my phone out of sight and out of mind. It means asking follow-up questions and calling people by their names. What does it mean for you? How will you help us to build a strong classroom community?

Second, we need to honor every person's dignity in class, especially when we disagree. Let's listen closely. Let's choose our words carefully. It's my hope that, as the semester rolls on, we will move beyond mutual respect for one another and approach something closer to trust—and to love. I will do everything in my power as the instructor to make that possible. But for this community to be real, for it to matter, it's got to be in your hands. Take hold.

Attendance

You need to be here—and on time! Your success, and the success of this community, depends on it. You may have two (2) unexcused absences, after which you will lose 2 points for each absence. Excused absences, such as those for illness, family tragedy, religious observance, or travel for inter-collegiate athletics, will not affect your grade. It's always your responsibility to communicate with me about your absences and to keep up with coursework.

OSU Readings

There are many literary events this semester, as always. Come to what you can! These would make great write-ups in your participation self-assessment. Tell us about others, including virtual readings!

- [Celebrating Toni Morrison](#) — Hanif Abdurraqib and Dionne Custer Edwards — Bexley Public Library — Thursday, February 16 @6:30
- OSU Student-Faculty Reading — MFA students — Denney — Wednesday, March 1 @7:00

Diversity & Inclusion

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited. Hate speech will not be tolerated.

Title IX & Mandated Reporting

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu. Please note that I am a mandated reporter; if you disclose a crime to me, I will support you in every way that I can, but I will not be able to keep it confidential.

Late Assignments & Extensions

I make every effort to provide detailed and timely feedback on all students' writing. My feedback is intended to support your revisions and progress as a writer. Turning in your work late makes it difficult for me to provide you with timely, quality feedback. More importantly, it will prevent you from sharing work in class, which robs you of your classmates' feedback, as well as their chance to hear from you. Complete your work on time, and if an emergency makes that impossible, please communicate with me as soon as you can.

Academic Integrity & Plagiarism

This is a creative writing class you elected to take. Don't let yourself or this community down by trying to pass off others' words or ideas as your own. In this course, as in all courses at the university, students must act according to the University's [Code of Student Conduct](#), which includes avoiding acts of academic misconduct. Plagiarism is a serious academic offense that can result in referral to the Committee on Academic Misconduct and failure for the course.

Office Hours

I will be available after class on Wednesdays from 2:15-5:15 in Denney. **Everyone is required to attend at least once.** Come chat about your drafts, your practice, your writerly strengths/weaknesses, your existential dilemmas, your ideas for the Great American Novel — whatever you want! **Please email me ahead of time that you'll be attending.**

Counseling & Consultation Services

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 or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. 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 Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org. Additional 24-hour crisis services include NetCare Access (614) 276-2273 and OSU Hospital Emergency Department (614) 293-8333.

Student Life Disability Services

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 is located at 098 Baker Hall, 113 W. 12th Avenue and can be reached at slds@osu.edu 614-292-3307. Learn more about them at slds.osu.edu.

A Note on Accessible Learning for All Students

I am committed to understanding and supporting how people learn. Therefore, I will strive to provide a learning environment that is equitable and accessible to all students in this course. I welcome your input and feedback on how I can make this course more accessible to you. If you have, or think you may have, a disability or other need (including mental health, chronic or temporary medical conditions) that may impact your engagement with this class, I encourage you to meet with me to co-design accommodations.

Course Technology

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

- Self-Service and Chat support: <http://ocio.osu.edu/selfservice>
- Phone: 614-688-HELP (4357)
- Email: 8help@osu.edu
- Text Telephone for the Deaf (TDD): 614-688-8743

Student Advocacy Center

The Student Advocacy Center is committed to helping students navigate Ohio State's structure and to resolving issues that they encounter at the university. Their office is located at 001 Drackett Tower, 191 W. Lane Ave., Columbus, OH 43210. Reach them by calling (614) 292-1111 or by emailing advocacy@osu.edu.

Schedule of Readings & Assignments

This is a living document, subject to change in response to our needs. I will notify everyone during class of any adjustments. N.B. The structure of this course is inspired by Felicia Rose Chavez and her [Anti-Racist Writing Workshop](#). If you ever have questions, comments, or concerns about the course and/or my teaching, please don't hesitate to email me or come to office hours.

due dates = 11:59PM of date listed

Writer's Notebook prompt = WN = due on the day it's posted

Date	Readings for Class	Class Topic	Formal Assignments
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/introductions

W 1/11	<ul style="list-style-type: none"> Chen Chen's "Self-Portrait With & Without" Frida Kahlo's The Two Fridas 	<ul style="list-style-type: none"> Introductions Create + Share Self-Portraits Review Syllabus 	
F 1/13	Alexander Chee's " On Becoming an American Writer "	<ul style="list-style-type: none"> Response to Chee "We're Here" Exercise John Green's "Academic Decathlon" 	
<p>WN: Brainstorm some possible writing topics: 5 childhood memories, 5 obsessions, 5 texts you love, 5 significant relationships, 5 things you argue about.</p>			

/creative nonfiction

W 1/18	Melissa Febos' " In Praise of Navel-Gazing "	<ul style="list-style-type: none"> Partner Share Analysis of Green + Revision Analysis of Febos 	<p>Essay #1 due 1/23 + 1 q</p>
<p>WN: Listen to another episode of John Green's The Anthropocene Reviewed (e.g., "Auld Lang Syne" or "You'll Never Walk Alone"). Write your own review styled after Green.</p>			
F 1/20	Modern Love Essays	<ul style="list-style-type: none"> Partner Share Analysis of Essays (voice) Modern Love Exercise 	
<p>WN: Read James Baldwin's "My Dungeon Shook." Write a letter to someone younger (or in the future) about what matters most.</p>			

W 1/25	Jia Tolentino's " Losing Religion and Finding Ecstasy in Houston "	<ul style="list-style-type: none"> Small Group Share Analysis of Tolentino (showing) Place Exercise 	<p>Essay #2 due 1/30 + 1 q</p>
<p>WN: Read Justin Torres' "In Praise of Latin Night at the Queer Club." Write your own "In Praise of..." using jargon/vernacular specific to what you're praising.</p>			
F 1/27	Zadie Smith's " Joy "	<ul style="list-style-type: none"> Small Group Share Analysis of Smith (telling) Emotion Exercise 	

WN: Read Annie Dillard's " Living Like Weasels ." Write your own piece about an encounter in the wild (loosely defined) and what it taught you.	
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Date	Readings for Class	Class Topic	Formal Assignments
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W 2/1	Jerald Walker's " How to Make A Slave "	<ul style="list-style-type: none"> · Partner Share · Analysis of Walker (structure) · Humor How-To Exercise 	Essay #3 due 2/6 + 1 q
WN: Listen to Carmen Maria Machado's " You Can't Go Your Own Way " [CW: relationship abuse]. Write your own choose-your-own-adventure.			
F 2/3	Masha Gessen's " To Be, Or Not to Be "	<ul style="list-style-type: none"> · Partner Share · Analysis of Gessen (structure) · Subheader Exercise 	
WN: Read Hanif Abdurraqib's " Defiance. Ohio is the Name of a Band ." Write continuously with ampersands (slashes, or something else) to try out Abdurraqib's momentum/lyricism.			

W 2/8	Revision Strategy #1: Start Here Nonfiction Workshop 1	Snacks: Sage, Amber, Cheyann
F 2/10	Revision Strategy #2: End Here Nonfiction Workshop 2	Snacks: Maddie, Kennea, Joshua, Jacob

/fiction

W 2/15	Toni Morrison's " Nobel Lecture "	<ul style="list-style-type: none"> · Analysis of Morrison · Necessary Story Exercise 	Story #1 due 2/20 + 1 q
WN: Read Annie Ernaux's " Returns ." Write a story in first-person about an encounter with someone with whom the narrator has a long history.			
F 2/17	Bryan Washington's " Alien "	<ul style="list-style-type: none"> · Partner Share · Analysis of Washington (POV) · "We" Exercise 	
WN: Read Jamaica Kincaid's " Girl ." Write your own second-person story as instructions.			

W 2/22	Carmen Maria Machado's " The Husband Stitch "	<ul style="list-style-type: none"> · Small Group Share · Analysis of Machado (scene) · Whose Line Exercise 	Story #2 due 2/27 + 1 q
WN: Read Ed Park's " The Wife on Ambien ." Write a story that uses a repeating epithet for the main character (e.g. "the wife on Ambien").			
F 2/24	Deesha Philyaw's " Eula "	<ul style="list-style-type: none"> · Partner Share · Analysis of Philyaw (interiority) · Interiority Exercise 	
WN: Read George Saunders' " Sticks ." Write your own story framed around a very dysfunctional family tradition.			

W3/1	Matthew Klam's " The Other Party " or Jhumpa Lahiri's " Mrs. Sen's "	<ul style="list-style-type: none"> · Partner Share · Narrative Summary · Narrative Summary Exercise 	Story #3 due 3/6 + 1 q
WN: Read Lydia Davis' " In this Condition ." (Warning: very sexy.) Write your own one-sentence story separated by semicolons.			
F 3/1	Ramona Ausubel's " You Can Find Love Now "	<ul style="list-style-type: none"> · Small Group Share · Analysis of Ausubel (structure) · Q+A Exercise 	
WN: Read Margaret Atwood's " Time capsule found on the dead planet ." Write a sci-fi/fantasy story in vignettes, set across centuries.			

W 3/8	Revision Strategy #3: Scene about X Fiction Workshop 1	Snacks: Adam, Emily, Nathan
F 3/10	Revision Strategy #4: Interiority about X Fiction Workshop 2 **Vote on Zine Editors + Titles**	Snacks: Sienna, Orianna, Lauren M.

SPRING BREAK—NO CLASS 3/15 + 3/17

Date	Readings for Class	Class Topic	Formal Assignments
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/poetry

W 3/22	Audre Lorde's " Poetry is not a Luxury "	<ul style="list-style-type: none"> · Analysis of Lorde · Poetry Intro (line, meter) 	Poem #1 due 3/27 + 1 q
WN: Write a poem that rhymes. (Just do it. Silliness allowed)			
F 3/24	Sonnets	<ul style="list-style-type: none"> · Partner Share · Analysis of Sonnets · Traditional Sonnet Exercise 	
WN: Reread the contemporary sonnets. Write your own American sonnet: 14ish lines, with a twist at the end.			

W 3/29	Odes	<ul style="list-style-type: none"> · Small Group Share · Analysis of Odes · Ode Exercise 	Poem #2 due 4/3 + 1 q
WN: Read Fatimah Asghar's " Pluto Shits on the Universe ." Write your own persona poem, i.e. in the voice, and from the perspective, of someone/something else.			
F 3/31	Abecedarians	<ul style="list-style-type: none"> · Small Group Share · Analysis of Abecedarians · Abecedarian Exercise 	

<p>WN: Read James Merrill's "Christmas Tree," in which the poet dies of AIDS. Write your own concrete poem or somehow experiment with field-of-page.</p>	
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<p>W 4/5</p>	<p>Love Poems</p>	<ul style="list-style-type: none"> · Partner Share · Analysis of Love Poems · Love Poem Exercise 	<p>Poem #3 due 4/10 + 1 q</p>
<p>WN: Read Franny Choi's "Field Trip to the Museum of Human History" and Martín Espada's "Imagine the Angels of Bread." Write your own utopian poem.</p>			
<p>F 4/7</p>	<p>Death + Taxes Poems</p>	<ul style="list-style-type: none"> · Small Group Share · Analysis of Death + Taxes Poems · Death + Taxes Exercise 	
<p>WN: Read Kaveh Akbar's "How Prayer Works." Write your own narrative prose poem about a childhood memory or relationship.</p>			

<p>W 4/12</p>	<p>Revision Strategy #5: Relineate/Reform Poetry Workshop 1</p>	<p>Snacks: Kourtney, Hannah, Savannah</p>
<p>F 4/14</p>	<p>Revision Strategy #6: Diamond in the Rough Poetry Workshop 2</p>	<p>Snacks: Taylor, Lauren T., Kaia, Keely</p>

/closure

<p>W 4/19</p>	<p>Portfolio Day</p>	<p>Self-Assessment due 4/20</p> <p>Final Portfolio due 4/24</p>
<p>F 4/21</p>	<p>Zine Launch + Awards + Reflections + Course Evals</p>	

Course Subject & Number: _____

GE Rationale: Foundations: Literary, Visual, or Performing Arts (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Literary, Visual, and Performing Arts, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Literary, Visual, or Performing Arts.

B. Specific Goals

Goal 1: Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression; and demonstrate capacities for aesthetic and culturally informed understanding.

Expected Learning Outcome 1.1: Successful students are able to analyze and interpret significant works of design or visual, spatial, literary or performing arts. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.2: Successful students are able to describe and explain how cultures identify, evaluate, shape, and value works of literature, visual and performing art, and design. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.3: Successful students are able to evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in literature, visual and performing arts, and design. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.

Expected Learning Outcome 2.1: Successful students are able to engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 2.2: Successful students are able to critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

GE Rationale: Foundations: Natural Science (4 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Natural Sciences, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Natural Science.