

Term Information

Effective Term Spring 2026
Previous Value Summer 2020

Course Change Information

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

To add 2268 to the LVPA Foundation of the GEN.

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	2268
Course Title	Introductory Creative Nonfiction Writing
Transcript Abbreviation	Intro NonFictWrtng
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?	No
<i>Previous Value</i>	<i>No</i>
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
<i>Previous Value</i>	<i>Columbus, Lima, Mansfield, Marion, Newark</i>

Prerequisites and Exclusions

Prerequisites/Corequisites	One WIL Foundation course
Previous Value	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

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">• 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)
- 2268_Spring 2023_Elise Gorzela_Elise Gorzela.docx: Syllabus
(Syllabus. Owner: Hewitt, Elizabeth A)
- 2268_GEN_LVPA.pdf: GE Foundation Form
(Other Supporting Documentation. Owner: Hewitt, Elizabeth A)
- English2268LVPACoverLetterforRevisions.docx: Revised LVPA GE Form April 2025
(Other Supporting Documentation. Owner: Higginbotham, Jennifer K)
- 2268_Revised Syllabus_April 2025.docx: Revised Syllabus April 2025
(Syllabus. Owner: Higginbotham, Jennifer K)
- English2268LVPACoverLetterforRevisions.docx: Cover Letter for April 2025 Revisions
(Cover Letter. Owner: Higginbotham, Jennifer K)

Comments

- I don't have the ability to delete previous files, but I have attached a revised syllabus, revised LVPA GE Form, and Cover Letter labeled April 2025 to differentiate them from the old ones. *(by Higginbotham, Jennifer K on 04/09/2025 11:53 AM)*
- Please see feedback email sent to department 09-06-2024 RLS *(by Steele, Rachel Lea on 09/06/2024 03:31 PM)*
- Please upload 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 05:45 PM)*
- Please look at most recently uploaded syllabus and ignore DL syllabus (which was uploaded 4 years ago). *(by Hewitt, Elizabeth A on 05/13/2024 05:08 PM)*
- See 8-12-20 email to D. Lowry, K. Winstead, and A. Garcha *(by Oldroyd, Shelby Quinn on 08/12/2020 02:59 PM)*

COURSE CHANGE REQUEST
2268 - Status: PENDING

Last Updated: Vankeerbergen,Bernadette
Chantal
04/09/2025

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
Revision Requested	Oldroyd,Shelby Quinn	08/12/2020 02:59 PM	ASCCAO Approval
Submitted	Hewitt,Elizabeth A	05/13/2024 05:08 PM	Submitted for Approval
Approved	Hewitt,Elizabeth A	05/13/2024 05:09 PM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	05/13/2024 05:45 PM	College Approval
Submitted	Hewitt,Elizabeth A	05/14/2024 02:34 PM	Submitted for Approval
Approved	Hewitt,Elizabeth A	05/14/2024 02:35 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	08/21/2024 01:20 PM	College Approval
Revision Requested	Steele,Rachel Lea	09/06/2024 03:31 PM	ASCCAO Approval
Submitted	Higginbotham,Jennifer K	04/09/2025 11:53 AM	Submitted for Approval
Approved	Higginbotham,Jennifer K	04/09/2025 11:54 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	04/09/2025 05:45 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	04/09/2025 05:45 PM	ASCCAO Approval



Dear Laura and Subcommittee Members:

Thank you for reviewing and providing contingent approval for English 2268: Introduction to Creative Nonfiction to count toward the GE foundation requirement for Literary, Visual, and Performing Arts. We appreciate your very constructive feedback, and we include below a list of the contingencies and how we have addressed them in these revised materials.

1. Contingency: The Subcommittee asks that the department expand their explanation and provide more detailed information on the GE Submission form in response to ELO 1.1. Specifically, they would like the department to identify which activities/assignments will allow the instructor to assess student learning in this area.

Revision: The response on the GE Submission form for ELO 1.1 has been expanded to include details about the assignments that will be used to assess student learning.

2. Contingency: The Subcommittee requests that the department provide clearer information for students in the syllabus (in the course description, the description of how the course meets the GEN goals and ELOs [see item “d” below], the assignment descriptions and/or the course calendar) about how and when they will engage with and be assessed on ELO 1.1.

Revision: Along with the GE LVPA ELOs, a paragraph has been added explaining to students how the course fulfills those objectives on p. 3.

3. Contingency: The Subcommittee asks that the department include in the syllabus a complete listing of all goals and ELOs for the GEN Foundation: Literary, Visual and Performing Arts category. A complete and accurate listing of the Goals and ELOs for all GEN and GEL categories is available on the [ASC Curriculum and Assessment Services website](#). In addition, the Subcommittee asks that the department include in the syllabus a paragraph following the listing of the GEN goals and ELOs that explains how this course, in particular, meets the goals and ELOs of the LVPA category, per a requirement of the Arts and Sciences Curriculum Committee.

Revision: The GE LVPA ELOs have been add to the syllabus on pp 2-3.

4. Contingency: The Arts and Sciences Curriculum Committee recently (03-01-2024) updated the list of required syllabus statements for all syllabi to include a new statement on religious accommodations. The new version is a result of a directive by the Executive Vice President and Provost and can be found here on the [ASC Curriculum and Assessment Services website](#). The Subcommittee thanks you for adding this statement to your course syllabus. Please note that the link at the bottom of the statement (“Policy: Religious Holidays, Holy Days, and Observances”) should be included with the statement.

Revision: The statement of religious accommodation has been added to the syllabus on pp 9-10.

5. Contingency: The Subcommittee requests that the department use the most recent version of the Student Life Disability Services Statement (syllabus, p. 8), which was updated in August 2024. The updated statement can be found in an easy-to-copy/paste format on the [Arts and Sciences Curriculum and Assessment Services website](#).



Revision: The Student Life Disability Services Statement has been updated and is now on p. 9.

Thank you very much,
Jennifer Higginbotham
Director of Undergraduate Studies
Department of English
higginbotham.37@osu.edu



Introduction to Creative Nonfiction Workshop

English 2268 (28940)

In-person meetings weekly Wednesday and Friday 9:35 AM- 10:55 AM Denney Hall 265

Instructor Elise Gorzela (pronouns: she/her)

gorzela.1@osu.edu

I will be available to meet for office hours Denney 555 or on Zoom Wednesday and Friday 12:00-1:30 PM. Email me to schedule a meeting during that time or if you would like to set up an appointment for a different time.

Zoom link:

<https://osu.zoom.us/j/96505591302?pwd=UXRHTjEwR2FUNetsYmlBT3ZJMDFvdz09>

Meeting ID: 965 0559 1302

Password: 222272

Course Description

“Perfectionism is a mean, frozen form of idealism, while messes are the artists true friends.... We need to make messes in order to find out who we are and why we are here—and, by extension, what we’re supposed to be writing.” Anne Lamott, *Bird by Bird*

Being a writer means putting aside the time to sit and stare and think and listen and write; to make a mess over and over again, to figure out what exactly you want to do, how to tell the story the way you want to tell it, how it works, what it needs. Life is messy and that makes writing nonfiction the unique work to form that mess into a narrative.

This course is structured to set up the routine and process of writing: readings, low stakes writing experiments, and class discussion centered on craft. Through the semester we will read a wide range of contemporary creative nonfiction writers and look at what they are doing on a craft level. We’ll focus on looking at specific craft elements that we will collectively define so that we can have open, informed, and complex discussions about craft.

With weekly writing exercises, you will have the space to experiment with your writing and ideas to help grow in confidence as writers and develop your specific voice. In workshops you will practice giving and receiving craft-based feedback. Together, the workshop group creates an invested writing community that supports one another. You will not be graded on how “good” your writing is. I am looking for how dedicated you are as a writer to put effort and thought into your writing and into your responses to others. Your grades will reflect your work as an active and engaged member of our classroom in a supportive writing community.

Assignments and Grading

Participation in class discussions and workshops –200 points/ 20%

Mini workshop piece 750-1000 words – 100 points/ 10%

Informal presentations on craft – 50 points/ 5%

Peer responses 400-600 words– 200 points/ 20%

Workshop piece 2,000 and 4,000 words – 200 points/ 20%

Final portfolio – 250 points/ 25%

Grading

Our course is worth a total of 1000 points. When assignments are graded, they will receive the highest whole-number percentage score in a given grade range. grades will be available on Carmen, and you are always welcome to speak to me about your progress and standing in the course.

A	A-	B+	B	B-	C+	C	C-	D+	D	E
100% to 93%	92% to 90%	89% to 87%	86% to 83%	82% to 80%	79% to 77%	76% to 73%	72% to 70%	69% to 67%	66% to 60%	≤ 59%

General Education Goals and Objectives

This course fulfills the GE foundation requirement for Literary, Visual, and Performing Arts and shares the following learning objectives with other courses in that category.

Goals:

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

Expected Learning Outcomes:

Successful students are able to:

- 1.1. Analyze and interpret significant works of visual, spatial, literary, and/or performing arts and design.

1.2. Describe and explain how cultures identify, evaluate, shape, and value works of literature, art, and design.

1.3. Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.

1.4. Evaluate social and ethical implications in literature, visual and performing arts, and design.

2.1. Engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.

2.2. Critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

Our class fulfills these outcomes through discussions of significant creative nonfiction works that we will use a springboard to produce your own writing in the genre. The Craft Term Presentation will develop your technical vocabulary for interpreting nonfiction and for reflecting on your engagement with this literary form. In addition to actively participating in creative writing, you will make informed observations in the workshops about how you and others experience creative works and how those experiences are shaped by reading and writing at a particular time and place. Workshopping creative non-fiction also requires that you evaluate the social and ethical implications of using real people and experiences as the basis for your art.

Texts and Materials

Access to Carmen Canvas and OSU email is needed. On Carmen there are modules organized by each week that list Readings, Discussion Questions, and where to find classmates' essays for workshop. Assigned readings on Carmen will be either links or PDFs. You should come prepared to every class with the readings, notes, workshop pieces either printed out or a device to access Carmen on.

Attendance and Participation

Come prepared in class to discuss assigned readings with the whole class (coming with notes is encouraged). You are graded on participation so not coming to class will affect your ability to be an active participant in class discussions and workshop. If you are going to be late for class or cannot attend a class meeting, email me as soon as you can to let me know. **Missing more than five class meetings will result in 0 points for Participation.**

Everyone must participate in the workshops by offering feedback to each piece discussed. A workshop cannot work unless everyone is willing to be a part of it and you cannot expect feedback from your peers unless you are willing to give them the same effort.

Craft Term Presentation

In CNF some writing craft terms mean different things, can be used in different ways, or are specific to CNF. I know some of these terms might already be familiar to some of you, but as

a class we will create a collective dictionary of CNF terms to refer to and give ourselves the vocabulary to have informed and in-depth conversations on craft for the rest of the semester. Everyone will be assigned a craft term to research what it means/how it's used in CNF. Week 2 everyone will share their definition (from researching online or from own knowledge) and any examples. The definition does not have to be textbook perfect. We'll discuss as a class. This will be an informal presentation, only a couple minutes.

Submitting for Workshop

You will submit your essay (2,000-4,000 words) in a Word doc by email to me gorzela.1@osu.edu **one week (before midnight of that day) before your assigned workshop date.** I will then post your essay on the Carmen discussion board where it will be accessed by the rest of the class. **If you do not send your essay to me by the stated time, your piece will not be workshopped.**

Attach to your piece 2-3 open ended questions that you would like specifically addressed in your workshop. These questions are your opportunity to let us know what you would like the class to specifically address in your workshop that would be beneficial to your next draft. What specific feedback do you need for your next draft to achieve your writing goals for the essay? You are always welcome to brainstorm questions with me before submitting.

For the mini workshops: email me your piece (750-1,000 words) **by midnight the Monday before your workshop** and I will post it on Carmen. You are not required to read the flash pieces before class since we will read them out loud, but if you need more time to process writing to give feedback, you're welcome to read them beforehand. If you do not want to read your own piece out loud you are welcome to request another student or me to read. As class we will give on-the-spot feedback (no written feedback is required) to practice how we discuss writing.

Include content warnings on your pieces as you see fit. I expect all submitted work to be proofread and checked for grammatical errors. It goes without saying, but everyone's submitted work is to be completely their own. For more information on what constitutes plagiarism look below at OSU's plagiarism policy. Do not submit work for this course that has also been submitted in fulfillment of the requirements of another course.

Workshop Guidelines

Poet Maggie Smith defines workshop as "an investigation of possibilities." During workshop feedback in class and in your written responses, we are not looking for how to "fix" or find what is "wrong" with a piece of writing. Workshop is not for us to criticize based on our taste, what we wish the piece would be, or how we would change it if it were our own.

Workshop is a space for open dialogue on authorial intent.

Since we are workshopping drafts not a finished piece, we go into workshop as invested, generous, close readers of the writer's work and giving feedback based on the writer's intentions and goals for the piece. A good place to start when reading someone's work is looking at what is

the piece trying to accomplish. How is it doing that or not. Go into reading your peers work by thinking “What is the story being told here? What is the underlying question that is driving it? How is the writer achieving that? How are certain things in the story hindering the desired affect the writer wants?”

We are writing and discussing nonfiction and will be referring to the “I” in the pieces as “the narrator” not as the writer’s name (unless you specify in workshop that you prefer differently). It is difficult to separate ourselves from our work while being critiqued, but as nonfiction writers it is more so. The character of the I/narrator in nonfiction is a version of us but is not the same. We will refrain from conflating the two so that we can openly talk about the craft in the piece instead of on a personal level.

During workshop the writer will remain silent unless they are asking a question to the class or answering a question asked of them. Being able to sit and listen to feedback is a hard skill to practice, but it gives the writer space and time to take in what people are saying during workshop.

Round 1 On the day of workshop, we will open the conversation by talking about our experience of reading the piece which is a subjective experience. I want you to go beyond saying what you liked or didn’t like it. An example of saying what your experience was reading could be, “The pacing and suspense kept me on the edge of my seat while reading this,” “I read this as about how this relationship changed the narrator’s outlook on-,” or “This character had so many specific details that they felt fully realized on the page.” This can be helpful to the writer so that can see how people read their piece, if those experiences differ, and if those experiences line up or diverge from the writer’s intentions.

This is also the part of workshop to point out any lines that stood out to you, what surprised you or intrigued you, what you think the essay is about or what was meaningful in it.

Round 2 We will then move onto responding to the writer’s questions that they submitted with their story. You should have in depth answers/thoughts to the writer’s questions ready to share in class. This way the writer can get feedback that they are specifically looking for.

Round 3 Lastly, if we have time, we will look at any suggestions we have for the writer or anything that hasn’t been brought up yet that people had thoughts on.

Confidentiality: Any piece of writing shared in this class is not to be shared or talked about outside of class (in conversation, online, etc.) without the permission of the author.

Peer Responses

Responses should include what is outlined in the 3 rounds in Workshop Guidelines. Your response to workshop pieces is to be 400 to 600 words. You will submit these responses by replying to the workshop piece's discussion board post. This way the writer and I both have access. Do not worry about giving grammatical feedback to your peers.

Final Portfolio

Your final assignment in the course will be a portfolio that includes a revised draft of your workshop piece and an artist statement. It is not required but I recommend meeting with me after your workshop so we can go over your revision plan. There is no word limit on your revised pieces. The artist statement should be between 500-600 words.

Your artist statement will explain what revisions you made to your workshop piece and why, thoughts on your workshop and feedback you received. Reflect on your original writing goals for the semester. What have you learned about your own nonfiction writing this semester?

Your final portfolio will be due by May 1st on Carmen as a Word doc.

Weekly Schedule

	Wednesday	Friday
Week 1 Jan 11th and 13th	<p>Introductions</p> <p>Syllabus overview</p> <p>Sign up for workshop dates</p> <p>Email me a letter introducing yourself as a writer and let me know about any accommodations you need or information you want me to have as your instructor (due the 16th).</p>	<p>Discuss readings:</p> <ul style="list-style-type: none"> • On a Grandma's House and the Unknowability of the Past - Pacific Standard (psmag.com) • The Heart-Work: Writing About Trauma as a Subversive Act Poets & Writers (pw.org) <p>Sign up for craft terms presentations.</p> <p>Truth vs. Fact and Memory</p>
Week 2 Jan 18th and 20th	<p>Discuss readings:</p> <ul style="list-style-type: none"> • The Tradition of the Personal Essay • Of Smells by Montagne • On Beginnings and Endings by Jenny Boully <p>Craft term presentations</p> <p>Finding ideas for essays</p> <p>Defining CNF</p>	<p>Craft term presentations</p> <p>Discuss readings:</p> <ul style="list-style-type: none"> • Elissa Washuta on the Questions that Animate an Essay Literary Hub (lithub.com) • Fourth State of Matter by JoAnn Beard
Week 3 Jan 25th and 27th	<p>The I as a character/narrator of CNF</p>	<p>Discuss readings:</p> <ul style="list-style-type: none"> • Biblioclast By Randa Jarrar Issue 483 The Sun Magazine

	<p>Discuss readings:</p> <ul style="list-style-type: none"> • On Likability - Tin House • Girls, Monsters by Jaquira Díaz - CRAFT (craftliterary.com) 	<ul style="list-style-type: none"> • What my mother and I don't talk about.pdf
Week 4 Feb 1st and 3rd	<p>Place as a Character in CNF</p> <p>Discuss readings:</p> <ul style="list-style-type: none"> • Annie Dillard - Living Like Weasels.pdf • The Georgian Military Road VQR Online 	<p>Discuss readings:</p> <ul style="list-style-type: none"> • Les Calanques Melissa Febos Issue 537 The Sun Magazine
Week 5 Feb 8th and 10th	Mini Workshops (3)	Mini Workshops (3)
Week 6 Feb 15th and 17th	Mini Workshops (3)	Mini Workshops (3)
Week 7 Feb 22nd and 24th	Mini Workshops (4)	Mini Workshops (4)
Week 8 March 1st and 3rd	<p>Form-hermit crab and braided essays</p> <p>Discuss readings:</p> <ul style="list-style-type: none"> • We Regret To Inform You By Brenda Miller Issue 455 The Sun Magazine • The Saturday Rumpus Essay: Thoughts On My Ancestry.com DNA Results - The Rumpus.net 	<p>Discuss readings:</p> <ul style="list-style-type: none"> • Woven by Lidia Yuknavitch • laundry by stanton.pdf
Week 9 March 8th and 10th	<p>Lyric essays-the undefinable</p> <p>Incorporating research</p> <p>Review workshop format and revision</p> <p>Discuss readings:</p> <ul style="list-style-type: none"> • Labyrinth • Ander Monson :: Essay as Hack (otherelectricities.com) 	NO CLASS

	<ul style="list-style-type: none"> • biss.pdf (snreview.org) 	
Week 10 March 15th and 17th	Spring Break No Class	Spring Break No Class
Week 11 March 22nd and 24th	Workshops (2)	Workshops (2)
Week 12 March 29th and March 31st	Workshops (2)	Workshops (2)
Week 13 April 5th and 7th	Workshops (2)	Workshops (2)
Week 14 April 12th and 14th	Workshops (2)	Workshops (2)
Week 15 April 19th and 21st	Workshops (2)	Workshops (2)

Academic Integrity and Plagiarism

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. 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.

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.”

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.

Counseling and Consultation Services

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 maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.

If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or 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.

Religious Accommodation

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a

requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the **Civil Rights Compliance Office**. (Policy: **Religious Holidays, Holy Days and Observances**)

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.