

Course Change Request

Indiana University

IN Campus

Check Appropriate Boxes: Undergraduate credit [ ] Graduate credit [X] Professional credit [ ]

1. School/Division Liberal Arts - Graduate School
2. Academic Subject Code ENG 3. Current Course Number W507 4. Current Credit Hours 4
5. Current Title Graduate Creative Nonfiction Writing
6. Effective Semester/Year for changes listed below: Spring 2008 7. Instructor: Rebein

Type of Change Requested (Check appropriate boxes and indicate changes)

[X] 8. Change course number to: ENG W615 (must be cleared with University Enrollment Services)

[X] 9. Current course title: Writing Creative Nonfiction
Change to:
Recommended abbreviation (optional) (Limited to 32 Characters including spaces)

[ ] 10. Current credit hours fixed at: 4 or variable from: to
Change to credit hours fixed at: or variable from: to

[ ] 11. Current lecture contact hours fixed at: or variable from: to
Change to lecture contact hours fixed at: or variable from: to

[ ] 12. Current non-lecture contact hours fixed at: or variable from: to
Change to non-lecture contact hours fixed at: or variable from: to

[ ] 13. Is this course currently graded with S-F (only) grades? Yes No
Change to S-F (only) grading? Yes No

[ ] 14. Does this course presently have variable title approval? Yes No
Is variable title approval being requested? Yes No

[ ] 15. Is this course being discontinued? For all campuses or for this campus only
[ ] 16. Current course description

Change course description to (not to exceed 50 words)

17. Justification for change Requested by Dean Kintgen. W615 is IUB number.
(Use additional paper if necessary)

18. Are the necessary reading materials currently available in the appropriate library? yes

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of this course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: [Signature] Date 22 Aug 07
Department Chair / Division Director

Approved by: [Signature] Date 9-20-07
Dean

Dean of Graduate School (when required) Date
[Signature] Date 9-17-07
Chair, SLA Grad. Curr. Comm.

Chancellor/Vice-President Date
University Enrollment Services Date

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

MEMO

TO: SLA Graduate Curriculum Committee

FROM: Robert Rebein, Department of English

RE: Course Change Request: W507 to W615

DATE: 22 August 2007

Background and Rationale:

Dean Kintgen of IUB has asked us to change the name and number of our existing course, ENG W507 Graduate Creative Nonfiction Writing, to the Bloomington name and number, ENG W615 Writing Creative Nonfiction, so that there will be no duplication in the Master Course Inventory. This will be the only change made to the course. Enclosed please find a sample syllabus and a copy of the correspondence with Dean Kintgen. The course will be offered next in Spring 2008. Please let me know if you have any questions. RR

**Date:** Fri, 4 May 2007 16:20:21 -0400 [05/04/2007 04:20:21 PM EDT]  
**From:** "Kovacik, Karen M" <kkovacik@iupui.edu>  
**To:** rrebein@iupui.edu, tkirts@iupui.edu  
**Subject:** RE: FW: ENG-W 505

Rob and Terry,

I found the message that I sent you on March 5 about getting W615 approved on our campus. See below.

Best,

KK

----- Przekazana wiadomo?? od kkovacik@iupui.edu -----  
Data: Mon, 5 Mar 2007 11:35:49 -0500  
Od: "Kovacik, Karen M" <kkovacik@iupui.edu>  
Odpowiedz-Do: "Kovacik, Karen M" <kkovacik@iupui.edu>  
Temat: RE: FW: ENG-W 505  
Do: rrebein@iupui.edu, tkirts@iupui.edu

Rob and Terry,

See the latest in the ongoing numbering battle over W507 / W615. To get approval for the latter on our campus, we will need to do the following below. The only way we can continue to use W507 is if we can demonstrate that our course is significantly different from Bloomington's W615.

KK

----- Przekazana wiadomo?? od rdrenoll@iupui.edu -----  
Data: Mon, 5 Mar 2007 11:25:23 -0500  
Od: "Renollet, Rebecca" <rdrenoll@iupui.edu>  
Odpowiedz-Do: "Renollet, Rebecca" <rdrenoll@iupui.edu>  
Temat: RE: FW: ENG-W 505  
Do: "Kovacik, Karen M" <kkovacik@iupui.edu>

Hi Karen,

Are you going to use the W615 course number Dean Kintgen wants you to use? If so, then the course request becomes a request to adopt and a new 'New Course Request form' should be filled out with the new number and the exact description for the W615 course. We will also need a syllabus for the course W615 that follows the Graduate Office syllabus guidelines ([http://www.iupui.edu/~gradoff/docs/iupui\\_suggested\\_syllabus\\_format.rtf](http://www.iupui.edu/~gradoff/docs/iupui_suggested_syllabus_format.rtf))

Please let me know if you have any other questions.  
Thanks, Becky

-----Original Message-----  
From: Kovacik, Karen M  
Sent: Saturday, March 03, 2007 11:09 AM  
To: Renollet, Rebecca  
Cc: Rebein, Robert; Kirts, Terry A  
Subject: Re: FW: ENG-W 505

Becky,

How do we go about getting approval for this campus? We got approval for either W505 or W507 in 2004-05, but Dean Kintgen wants us to use the W615 #. Let me know that the procedure is.

Thanks,

Karen

Quoting "Renollet, Rebecca" <rdrenoll@iupui.edu>:

| Hi Karen,

| I am cleaning up loose ends on my desk and ran across the course request

| for W505 that was submitted back in 2004. There were some conversations

| with Dean Kintgen and yourself and I was wondering if this ever got worked out. I checked the online course catalog and see neither W505

nor

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| W615 have been approved for our campus.

Thanks, Becky

-----Original Message-----  
From: Kovacik, Karen M  
Sent: Monday, March 27, 2006 6:34 PM  
To: Kintgen, Eugene R.  
Cc: Renollet, Rebecca  
Subject: RE: Przek: FW: ENG-W 505

Dean Kintgen,

I'm sorry I didn't get back to you sooner. When I first read your email, I tried to find a course description of W615 to see if our course differed significantly from that one. But then, alas, many

other

[Hide Quoted Text]

| things crossed my desk, and I let the matter drop. Might you direct me to a site where I could find a description of W615? If ours is sufficiently different, I will let you know. If not, then we must use the W615 course number?

Karen Kovacik

Quoting "Kintgen, Eugene R." <kintgene@indiana.edu>:

| Becky, I understand and sympathize with the rationale--it's nice to have some system (other than pure randomness) for numbering courses. But even so, that doesn't seem like enough of a reason for adding a duplicate course to the inventory. If W507 were somehow different

from

| the existing W615 there would of course be a reason for having a new number. Would it be possible to change the proposed W507 somehow?  
Thanks, Dean Kintgen

-----Original Message-----  
From: Renollet, Rebecca  
Sent: Tuesday, February 07, 2006 10:10 AM  
To: Kintgen, Eugene R.  
Subject: FW: Przek: FW: ENG-W 505

Dean Kintgen,

Please see the response from the English department concerning their reasoning behind their request for ENG-W 505/ 507.

Thanks, Becky

-----Original Message-----

From: Kovacik, Karen M  
Sent: Monday, February 06, 2006 4:37 PM  
To: Renollet, Rebecca  
Subject: Przek: FW: ENG-W 505

Becky,

We applied for the new course number to make our graduate nonfiction writing course number parallel with our other numbers: W511 Graduate Fiction Wrtg, W513 Graduate Poetry Wrtg. These grad course numbers correspond to our undergraduate ones in that they end with the same digit: W401 Advanced Fiction Wrtg, W403 Advanced Poetry Wrtg, W407 Advanced Creative Nonfiction Wrtg.

Best,

Karen Kovacik  
Director of Creative Writing  
IUPUI

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From: Kintgen, Eugene R.  
Sent: Friday, February 03, 2006 11:38 AM  
To: Renollet, Rebecca  
Subject: RE: ENG-W 505

Becky, The reason I questioned W505 is that the course is already on the books with the number W615. Why should we have two identical courses with two different numbers? Why not just use W615? Dean Kintgen

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----- Koniec przekazanej wiadomo?ci -----

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### **III. EDUCATIONAL OBJECTIVES:**

The course objectives should identify in operational terms the educational outcomes that will be expected of students as a result of having completed the proposed course. They provide the context within which appropriate content is selected, pedagogy and educational experiences are justified, and student performance is to be evaluated. They should reflect the knowledge, values, and skills that students are expected to attain.

### **IV. COURSE CONTENT:**

This section should identify the specific topics or subject areas to be covered, including the major concepts and principles included in the course. Topics may be listed by class session, by units of instruction, by phases of the course, or any other format that best reflects the nature of the course and / or the instructor's approach to it. However, the sequencing of the topics should reflect the general order of presentation so that it is clear exactly how the course is expected to unfold.

### **V. REQUIRED AND RECOMMENDED TEXTS:**

This section should identify any required and / or recommended texts or other course materials (e.g., software, art supplies, etc.) that students will be expected to acquire in order to participate satisfactorily in the course.

### **VI. EVALUATION AND GRADING:**

This section should describe the basis upon which students will be evaluated in this course. The evaluation process should be explained in sufficient detail to allow students to know exactly what they will be expected to do in order to meet the educational objectives of the course. At minimum, it should identify the factors that will be taken into consideration with respect to the grading process, including a description of assignments, tests, orals, class participation, etc., as well as how such factors are to be weighted relative to the final grade. A grading scale should be included.

## Grading Scale (example)

Letter grade	Percentage
A+	97-100
A	93-96.99
A-	90-92.99
B+	87-89.99
B	83-86.99
B-	80-82.99
C+	77-79.99
C	73-76.99

## **VII. BIBLIOGRAPHY:**

The syllabus should include a complete or representative sample of the selected readings related to the course. These may be listed in a separate section or integrated with the appropriate content areas identified above.

## **VIII. CHEATING AND PLAGIARISM:**

The syllabus should include a statement on cheating and plagiarism, as well as the consequences for such actions. Sample language can be found at

[http://www.iupui.edu/~resgrad/grad/academic\\_misconduct\\_curriculum\\_subcommittee.rtf](http://www.iupui.edu/~resgrad/grad/academic_misconduct_curriculum_subcommittee.rtf). Students should be referred to the Student Misconduct section of the IUPUI Student Code of Conduct (<http://life.iupui.edu/dos/code.htm>).

Instructors using software to detect plagiarism are encouraged to investigate whether or not the student's permission is needed.

## **IX. AMERICANS WITH DISABILITIES ACT:**

*If you need any special accommodations due to a disability, please contact Adaptive Educational Services at (317)-274-3241. The office is located in CA 001E.*

## IUPUI COURSE SYLLABUS

ENG W615 Writing Creative Nonfiction

Tuesdays, 6:00-8:40 PM

Professor Robert Rebein (said Raybine)

OFFICE: Cavanaugh Hall 503 V / HOURS: T 4:30-5:30 PM & by appointment

OFFICE PHONE & VOICE MAIL: 274-1405

E-MAIL: rrebein@iupui.edu (send all messages here, not to Oncourse)

HOME PHONE (before 9 P.M.): 352-0405

## COURSE DESCRIPTION

A graduate course in the theory and practice of creative nonfiction writing with a particular emphasis on the nonfiction of place, reportage, and the literary portrait/self-portrait. Analysis of classic and contemporary examples in the genre, seminar study of essential elements of craft, workshop discussion of student essays. Students will produce and be graded on a significant body of work in the genre as well as a series of written responses to peer work-in-progress.

## CLASS MOTTO

“Our trade has tools; our craft requires practice.” (Nicholas Delbanco)

## OBJECTIVES

- To introduce the student to advanced theory & practice of creative nonfiction writing
- To refine the student's aesthetic sensibility and advance the student along the road to publication and professional caliber writing and editing
- To sharpen the student's ability to analyze and critique classic models of the genre as well as peer work-in-progress

## REQUIREMENTS

- Desire to learn about the writing process and to improve as a writer
- Respect for and patience with yourself and your fellow writers
- Punctual and regular attendance
- Constructive participation in class discussions and critiques
- Timely fulfillment of written assignments

## METHODS

The course will be run as a combo seminar/workshop. Using the seminar format, we will read and discuss several important texts in the genre as well as an important recent book about nonfiction writing. As student essays become available for discussion, we will slip into formal workshop mode, wherein student work-in-progress will be critiqued. Written critiques will be required for each essay we discuss in class.

## THE WORKSHOP METHOD

As Janet Burroway among others has noted, the workshop process entails more than mere “discussion.” It requires a commitment on the part of everyone involved to give close critical

attention to work that is embryonic. For this reason, workshop sessions tend to be intense, and feelings are sometimes hurt. We will come at work-in-progress from several different angles, including 1) personal responses to the material, 2) close readings of the work's principal effects, 3) interpretations of the work's meanings, 4) assessments of the work's strengths and weaknesses, 5) suggestions for improvement or revision. We will strive to be as accurate and honest as possible, while at the same time maintaining the self-esteem of the writer whose work is being critiqued. The ability to balance these two parts of the feedback process is a valuable skill; it, too, requires practice.

TEXTS (all required; all available in the university bookstore)

Forche and Gerard, *Writing Creative Nonfiction*

Vivian Gornick, *The Situation and the Story*

Phillip Lopate, *The Art of the Personal Essay*

#### ASSIGNMENTS

Students will write and revise THREE 2,500-5,000 word essays over the course of the semester.

In addition, students will write ONE 750-1,500 word REFLECTIVE ESSAY in which they will discuss an aspect of the craft of creative nonfiction with reference to the semester's reading.

Finally, students will write a number of CRITIQUES of peer work-in-progress.

#### *Essay One: The Nonfiction of Place*

Write an essay, 2,500-5,000 words, about a place. Employ description and sensory detail. Put the reader there. Show the reader the significance and meaning of the place, whether this meaning is personal, universal, or both. Interpret the place for us, using specific examples and scenes as your "proof." Strike a strong universal chord. Arrive at a larger idea or theme. Hint strongly at this theme in your title. You have a month, more or less, but get started today. Remember: topic selection is of the utmost importance in this assignment. Start by making a list of 20 places you could write about, then select the most promising one.

#### *Essay Two: Literary Reportage*

Write an essay, 2,500-5,000 words, about a recent event you've witnessed or taken part in. Something should HAPPEN that can be objectively reported or described. The event should have a recognizable beginning, middle, and end, and the event should be meaningful, either possessing meaning on its own or being susceptible to interpretation by the witness-author (preferably both). As with the place assignment, topic selection is crucial. Choose something interesting and fun and maybe even something that takes you outside your zone of comfort. Ask yourself, what does it all mean? As always, we'll be on the look out for a larger idea or theme.

#### *Essay Three: Portrait / Memoir*

Option One: Portrait

Write an essay in which you create a moving and compelling portrait of another person. The

subject of your portrait need not be a living person, but the portrait itself should be "living"--full of action, thought, talk, vivid description, tight scenes, etc. 2,500-5,000 words. Remember: if writing about place delivers the meaning of a place, and reportage delivers the meaning of an event, portraiture delivers the meaning of a life. For this reason, it's important to pick a subject whose life presents opportunities for both dramatization and thematic interpretation. That usually means someone you know well whose life has some particular meaning to you, but it can also mean someone who stands out in your mind as a vivid, enthralling, or perplexing personality--someone who has made a powerful or memorable impression, good or bad, on you.

#### Option Two: Memoir

Write an essay, 2,500-5,000 words, about a specific and definable period in your life that is at least five years in the past. You should be able to name this period precisely--for example, *When Kissing Was Everything*, *My Marxist Years*, *Weathering My Parents' Divorce*, *Memoirs of a Prom Queen*, etc. The period you choose to write about should evoke a lot of specific memories in you (good, bad, and ugly) that will serve as scenes and examples, illustrations of a larger theme that ideally should have a lot of universal appeal. You want to name this period, define it (i.e., give it a specific beginning, middle, and end), illustrate it, and assign to it a specific meaning (a meaning that perhaps has only become clear *because of* the act of looking back and asking the right questions). Our lives are made up, in part, of these definable periods, these chapters. To be able to write about one is to be able to write about all of them. Have fun, and remember our twin mantras: everything for the reader, and everything in service of theme.

#### *Reflective Essay*

Write an essay, 750-1,500 words, in which you discuss an aspect of the craft of creative nonfiction. This essay should be meditative in nature and incorporate references to the texts we've read this semester as well as to your own emerging practice as a writer.

#### *Critiques*

Written critiques of peer work-in-progress should take the form of a one-page letter to the writer whose work is to be discussed in workshop. Always include the date, title of the piece being critiqued, and your own name, either at the bottom of the letter, the very top, or both.

Focus on the big picture and avoid nitpicking. Move from the general to the specific. It's okay to give a personal response, but have some analysis to offer as well, and back up what you have to say with examples. Say what you think the piece is about, where it succeeds and fails, and above all how you think it might be improved. There's no need to lie if you think a piece doesn't work, but try to offer constructive criticism. You're there to offer an honest report and to help the writer as best you can, not to attack or wound.

Some areas you'll want to cover:

1) Topic Selection. What is the topic of the essay? Is this a good topic, given the assignment in question? What possibilities and pitfalls does the topic present? Is the topic interesting and

timely? What has the writer done to make the topic something the reader cares about?

2) Theme. What's the angle and larger idea of the essay? Can you locate where it is introduced? How is this theme arrived at? Is it evoked from within the piece or imposed upon it? Is the idea a fresh or interesting one? If it is an old idea, what has the writer done to make it new?

3) Arrangement. Does the essay have a solid and effective structure? How many parts are there to it? Are these parts in the best sequence or most beneficial order possible? Should any be cut or moved? Are there holes that need to be filled, new sections that need to be created or explored in greater detail?

4) Illustration. Are enough examples given? Do we need more description, and if so, of what? Does anything need to be dramatized, shown rather than told? Does the essay lack or lean on dialogue? Scene? Summary exposition?

5) Arrival. Where does the essay arrive, and how is this different from where it began? How effectively does it conclude? Is the ending satisfying?

The writing of these critiques will be time consuming and a learning process, but you'll improve as the semester goes on. Be quick, but be thorough, and do the best job possible without sacrificing your own work. Be on time. Late critiques—those handed in after a work has been discussed in class—will not be accepted. Bring two typed copies of the critique to class—one for me and one for the writer.

#### GRADING

Performance in the course will be assessed by means of a FINAL PORTFOLIO graded according to the following percentages:

ESSAY ONE:	20%
ESSAY TWO:	20%
ESSAY THREE:	20%
REFLECTIVE ESSAY:	10%
CRITIQUES:	30 %

The final portfolio will be prefaced by a brief essay describing its contents and what the student learned over the course of the semester.

#### GRADING SCALE

In determining final grades, the following scale will be used:

A+	97-100%
A	93-96.99%
A-	90-92.99%
B+	87-89.99%

B	83-86.99%
B-	80-82.99%
C+	77-79.99%
C	73-76.99%

#### ATTENDANCE

Obviously, attendance in a course such as this is absolutely essential, therefore I make no provision for cuts or excused absences, although I do recognize that emergencies do happen. In any case, it is the student's responsibility to notify me, in advance if possible, of any sessions that must be missed.

#### PLAGIARISM

The university demands academic honesty, which requires that all words and ideas that writers present as their own truly represent their own work. Plagiarism, defined as “offering the work of someone else as one’s own,” is a grave offense. In a word, it is cheating. Penalties range from a lowered grade in the course to dis-enrollment from the university. For more information, see any handbook on writing, as well as your School of Liberal Arts student guide. See also the Student Misconduct section of the IUPUI Student Code of Conduct (<http://life.iupui.edu/dos/code.htm>).

#### RECYCLED WORK

Students may not submit work for this class that was written for any other class, unless they receive permission from both instructors. If instructors discover a recycled assignment—and students should be aware that teachers consult each other regularly—that piece of writing will receive a zero in both classes.

#### TECHNOLOGY

To succeed in this course, students must be prepared to (1) use their iupui e-mail address (or arrange to have messages sent there forwarded), (2) access our site on Oncourse several times a week, (3) post their work on Oncourse in a timely fashion when asked to do so. Any students who face obstacles in these areas should discuss those obstacles with me as soon as possible.

#### AMERICANS WITH DISABILITIES ACT

If you need any special accommodations due to a disability, please contact Adaptive Educational Services at (317) 274-3241. The office is located in CA 001E.

N.B. Any aspect of this syllabus is subject to change in order to better accommodate instructional and/or student needs. It is the student's responsibility to keep abreast of such changes.

#### COURSE CALENDAR

Tuesday Evenings:

01/09 - Introduction to the course

01/16 - Readings: Gornick, *The Situation and the Story*, pp. 3-26; Lopate, "Introduction"; In Forche and Gerard: "Introduction: Creative Nonfiction: An Adventure in Lyric, Fact, and Story"; Philip Lopate, "Writing Personal Essays: On the Necessity of Turning Oneself Into a Character"; Lauren Slater, "One Nation, Under the Weather"; Lee Gutkind, "Becoming the Godfather of Creative Nonfiction"

01/23 - Readings: Gornick, pp. 89-156; In Lopate: E.B. White, "Once More to the Lake"; Joan Didion, "Goodbye to All That"; In Forche and Gerard: Christopher Merrill, "Sarajevo I"; Julie Checkoway, "Maps"; Richard Shelton, "Going Back to Bisbee"

01/30 - Workshop Essay #1; Critiques due

02/06 - Workshop Essay #1; Critiques due

02/13 - Workshop Essay #1; Critiques due; Reflective Essay due

02/20 - Readings: Gornick, pp. 29-85; In Lopate: Ivan Turgenev, "The Execution of Tropmann"; William Hazlitt, "The Fight"; In Forche and Gerard: Beverly Lowry, "Not the Killing but Why" (about writing reportage); Dinty Moore, "*Ah, Wilderness!*: Humans, Hawks, and Environmental Correctness on the Muddy Rio Grande"; Annie Dillard, "Flying in the Middle of Art"

02/27 - Workshop Essay #2; Critiques due

03/06 - Workshop Essay #2; Critiques due

03/13 - Spring Break - No Class

03/20 - Workshop Essay #2; Critiques due

03/27 - Readings: In Lopate: James Baldwin, "Notes of a Native Son"; Natalia Ginzburg, "He & I"; In Forche and Gerard: Philip Furia, "Excerpt From *Irving Berlin: A Life in Song*"; Honor Moore, "It was a time of hope, that was the thing (1927-1930); see also: "Twelve Years and Counting: Writing Biography"

04/03 - Readings: In Lopate: Mary McCarthy, "My Confession"; George Orwell, "Such, Such Were the Joys"; In Forche and Gerard: Michael Pearson, "Researching Your Own Life" (about writing memoir); Barry Lopez, "Murder"

04/10 - Workshop Essay #3; Critiques due

04/17 - Workshop Essay #3; Critiques due

04/24 - Workshop Essay #3; Critiques due

FINAL PORTFOLIO DUE BEFORE 5 P.M. MONDAY 30 APRIL