Honolulu Community College
Application Form for Diversification Designation
Certification and Renewal
Fall 2014

DATE: January 5, 2015
APPLICANT: Mike Leidemann
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COURSE ALPHA and NUMBER: ENG268/JOUR268
COURSE TITLE: Literary Nonfiction
ESTIMATED NUMBER OF SECTIONS:

Fall: 1 Spring:

APPLICATION IS FOR:

X New Course       □ Existing Course
X Certification
□ Re-designation. Date of previous certification or renewal:
□ Renewal. Date of certification or previous renewal:

DIVERSIFICATION AREA DESIGNATION(S) SOUGHT:

□ DA (Arts)       □ DP (Physical Sciences)
□ DB (Biological Sciences)       □ DS (Social Sciences)
□ DH (Humanities)       □ DY (Laboratory)
X DL (Literature and Language)

List other general education designations the course is approved for or designations you have applied for (Ethics, HAP, Speech, WI): WI

COURSE CONTENT AND CLASS MEETINGS REQUIREMENTS:

What percentage of the CONTENT of this course focuses on this diversification area? 75%
What percentage of CLASS MEETINGS focuses on this diversification area? 75%

Note: Applications must include documentation that at least two-thirds of the course content and class meetings focus on the diversification area(s). For new courses, documentation should be a Curriculum Action Proposal with the completed Course Outline form. For existing courses, documentation should be a course syllabus with a course calendar or outline showing topics covered and the number of class meetings dedicated to topics.
Complete the following for Certification and Renewal applications

1. Hallmarks and SLOs. Explain how course-specific SLOs align with each of the diversification area's hallmarks. Use the following format. For each hallmark: (a) re-state the hallmark; (b) list which SLO(s) in the Course Outline form or syllabus align with the hallmark; and (c) provide a brief narrative explaining how the SLO(s) align with the hallmark.

Reading, discussion, and lectures can aid students in analyzing and understanding nonfiction, as long as students can comprehend and use terminology of literary and cultural analysis, which is the first Hallmark. This applying of basic critical concepts and terminology to the analysis of works of nonfiction is one of the main focuses of the course (SLO2). From that standpoint, students have an opportunity to discuss how nonfiction employs the same themes and techniques as fiction, and to explicate and analyze individual works as well as major themes in a work of nonfiction (SLO 3,4). Much of this will come from explaining and discussing how works of narrative nonfiction contain themes themselves and also reveal and deal with large social and political concerns (SLO 1,3 & 4). Specific critical concepts and literary terminology will be used in providing literary evidence to support claims and ideas about the works (SLO 2) and to integrate expert opinions in essays that students write about the works (SLO 5,6). Many of the SLOs for this course work with literary terminology.

The second Hallmark requires the study of texts, concepts, forms, figures, styles, tonalities, processes, theories, or issues related to literary and cultural analysis. It is through these aspects that studying nonfiction texts and their production make this course closely in line with the hallmark. In this course, students will look at works of literary nonfiction and how their major themes, implications, and assumptions to acquire a deeper understanding of both journalism and other nonfiction writing as well as society in general (SLO 1, 2,3). Furthermore, students will be applying critical concepts and terminology in analyzing nonfiction (SLO 2). Lectures will provide deeper knowledge, while assignments will involve research that incorporates expert opinions (SLO 1,3,4,5,6,7,8) and literary evidence to support claims and ideas about the works (SLO 5,6).

The third Hallmark seeks inquiry guided by qualitative, argumentative, and quantitative methods employed in literary and cultural analysis. Students meet this hallmark by discussing major themes in works of literature, exploring their implications and identifying basic assumptions (SLO 1,2,3,7,8). For students to achieve this, the course requires close reading of the texts, taking notes on lectures, and joining in class discussions. For students to demonstrate this, they must write papers that support a thesis, integrate expert opinions, and document sources (SLO 4,5,6,7) using appropriate concepts and terminology for the analysis (SLO 2). To truly understand these aspects, students will also have to practice the art of literary nonfiction, producing works of their own in the styles learned (SLO 2,5,8). The varied focus of the course will guide students in creating sound literary and cultural analysis.
2. **Assessment tools and strategies.** *Describe the assessment tools (e.g., surveys, embedded questions in an exam, performances) and strategies (e.g., when, how often) for measuring the degree to which students achieve course-specific SLOs. Specific information needed: (a) description of assessment tools and explanation of which tool will be or was used to assess each SLO; (b) explanation of how often assessment will be or was conducted; and (c) if there are multiple sections of the course, discussion of how assessment will be or was carried out across sections and instructors.*

The course emphasizes the analysis and production of works of literary nonfiction. To do this literary and cultural analysis, students will write a combination of literary nonfiction analysis papers as well as works of their own creation. These will include two short papers (500 to 600 words in length) and one longer literary analysis papers (1200 to 1500 in length) following careful reading of both primary and secondary, which will involve skills required by SLOs 1, 2,3,4,5,6, &7. Besides the essays, students also will be assessed by their own production of works of narrative nonfiction in the New Journalism style, including a story written from an interview (2 pages), several short New Journalism articles (1-2 pages), and one piece of either memoir or travel writing (2-3 pages) and one major article (3-4 pages) of non-fiction prose. The assessment will be based on the SLOs, tied to the hallmarks, showing the ability to incorporate the styles and techniques learned in the analysis of the works we are reading. These will involve showing evidence that they are learning the skills outlined in the SLO 4,5,7&8. A final exam will be held to measure students' knowledge of SLO 1.

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**Complete the following for Renewal applications, only**

3. **Assessment results.** *Provide a summary of aggregated assessment results, for each course-specific SLO, collected throughout the certification period.*

N/A

4. **Utilization of assessment results.** *Explain how assessment results have been used to modify or improve the course throughout the certification period. The narrative should include recommendations discussed among all instructors teaching the courses.*

Although comment in this section is not required, ideas about the assessment of this course follow:

Students will be imitating and using the techniques of master authors, so instructors can compare results to see how successfully students understand the concepts. The assignments and lectures will be readjusted to insure students understand key literary non-fiction writing techniques.

Also each semester the final exam will include embedded questions to assess SLOs. For example, a question can focus on terminology (SLO2). In line with the policy of the college, one or two of the SLOs will be assessed each year, rotating among all the SLOs within five years. The results of these embedded questions will be used to modify the course.
DIVERSIFICATION BOARD DECISION:

☑ Approved
  Renewal Due: Fall 2019

☐ Not approved
  Reasons:

Diversification Board Chair Signature: [Signature]
Date: 1/9/2015
Curriculum Action Proposal
Literary Nonfiction
English 260, Journalism 260
PROPOSED FOR FALL 2015

Course catalog description: Literary nonfiction. DL. (3). This course is an introduction to the genre of literary nonfiction. It surveys the history of literary nonfiction and provides an opportunity to study and practice the techniques of what is sometimes known as today New Journalism or even New New Journalism.

Introduction: Great writing is not limited to fiction and poetry. There is also a long tradition in English literature of great literary writing that (mostly) adheres to the facts. This course will introduce you to the reading and writing of these masterpieces of nonfiction, or literary journalism, a genre that combines detailed reporting with the narrative techniques of fiction writing to make more meaningful, interesting, personal and readable accounts of a true story. Our authors will include historical figures like Samuel Boswell and Charles Dickens; mid-century writers like John Hersey, Truman Capote and Lillian Ross; and contemporary writers like Tom Wolfe, Michael Herr, John McPhee, George Plimpton, Susan Orlean, Hunter Thompson, Calvin Trillin, and David Foster Wallace.

This class meets the diversification requirements for a literature and language class (DL).

Student Learning Outcomes

Upon successful completion of this course, the student will be able to:

* Learn the history and current practice of literary nonfiction.
* Apply basic critical concepts and terminology to the analysis to literary works.
* State the major themes in a work of literature, identify its basic assumptions, and explore their implications.
* Analyze the artistry of literary works and their authors.
* Express opinions and responses to literature clearly and effectively orally and in writing.
* Demonstrate the use of literary evidence to support opinions and ideas regarding literary work.
* Write analytical, well-organized, and correctly documented papers about this style of literature.
* Employ critical thinking skills and course content to the examination of new and unknown works in order to evaluate, explain, and appreciate contemporary works of narrative nonfiction.

Required texts:

In addition, we will be reading material from many other authors, including Hunter Thompson, John Hersey, Michael Herr, Joan Didion, Tom Wolfe, Rick Bragg, Lillian Ross, John McPhee, David Eggers, and David Foster Wallace. These will be provided as handouts or available online through Laulima.

How this course works: This course will be conducted first as a reading seminar, where we will read, analyze, and discuss several works each week. It is absolutely essential that you read the works before coming to class and are prepared and willing to discuss them in the classroom and online. Everyone is expected to participate in this class discussion. That means you bring in your questions each week, offer your ideas about the reading, allow other people to express their views, respect the opinions of others, and exchange ideas that will make us better readers and writers.

We will also be learning some of the techniques of non-fiction writing and will cover some of the basic techniques of interviewing and news-style writing. We will then combine these skills with what we have studied in the readings and put them into practice in our own writing.

Assignments and grading:
This is a writing intensive (WI) class. That means each student is expected to write at least 16 pages of revised material during the semester. These writings will include:

- Two, short papers (2-3 pages) and one longer paper (5 pages) of literary analysis of the writers we are reading in this course.
- Conducting and recording an interview (10 minutes) with an interesting person you do not know. We will then transcribe the interview from audio to paper and from there prepare a short, standard news-style story. Then we will rewrite it in the New Journalism style. (2-3 pages)
- Several new journalism type articles using the techniques of different writers we are reading. (2-3 pages each)
- One piece of either memoir or travel writing. (2-3 pages)
- One major article (3-4 pages) of non-fiction prose in your own voice.

Attendance:
Class attendance is required. More than four unexcused absences will result in a minimum deduction on one letter grade. Participation is the classroom discussion is also mandatory. Those who can't meet these standards may be asked to consider withdrawing from the course.

Academic conduct
Commit yourself to honesty and integrity if you haven't already. If you engage in any form of academic misconduct, including, but not limited to, cheating, plagiarism, fabrication, and aiding and abetting, the penalties could be severe, including dismissal from this class.

English 270
Literary Journalism
Tentative weekly schedule:

Week 1: What is narrative fiction, literary non-fiction and the New Journalism
Reading Tom Wolfe's article "The Birth of New Journalism"

Assignment: Practice Traditional Journalism style

Week 2: The historic roots of literary journalism
Readings: William Hazlitt, Samuel Johnson, Charles Dickens

Assignment: Short analysis No. 1 paper due

Week 3 Mid-century non-fiction
John Hersey (Hiroshima), Film: Why the Bomb Was Dropped

Assignment: Interview & Journalism article due

Week 4 The start of new journalism:
Truman Capote: In Cold Blood

Short analysis paper No. 2 due

Week 5 Gonzo journalists
Hunter Thompson (Hell's Angels)
Tom Wolfe (Electric Kool-Aid Acid Test)
Jimmy Breslin ("It's an honor")

Assignment: Gonzo journalism article

Week 6 Gonzo Journalism, continued
Susan Orlean: "The American Man at Age 10."
Gay Talese: "Frank Sinatra Has a Cold"
Joan Didion "The White Album"
Calvin Trillin: "First Family of Astoria"

Week 7 War reporting
Michael Herr (Dispatches)
Tim O'Brien (Fiction: "What they carried")

Week 8 War reporting, continued

Assignment: Long analysis paper due

Week 9: Memoir as reporting; Memoir as Literature
Alex Kusczynski "Her Body, My Baby"
Michael Lewis: "Walking Towards Home"

Reading response paper No. 5 due

Week 10 Memoir and Autobiography
David Car: "The Night of the Gun"

Assignment: Memoir Paper Due

Week 11 Sports reporting
David Foster Wallace: "Roger Federer as a Religious Experience."
George Plimpton: "Paper Lion."
Hunter Thompson. "The Kentucky Derby"

Week 11 Sports Reporting, continued
Gay Talese, "Silent Season of a Hero."
John McPhee, A Sense of Where You Are.
W.C. Heinz, "Day of the Fight."

Week 12: Travel writing

Week 13 Travel writing, continued

Place writing assignment due

Week 14 The New New Journalism
Selected readings TBD from Adrian LeBlanc, Michael Lewis, Lawrence
Weschler, Eric Schlosser, Richard Preston, Alex Kotlowitz, Jon Krakauer, William
Langewiesche, Lawrence Wright, William Finnegan, Ted Conover, Jonathan Harr,