



**COURSE OUTLINE : ENGL 118**  
**D Credit – Degree Applicable**  
**COURSE ID 002020**  
**Cyclical Review: October 2017**

**COURSE DISCIPLINE :** ENGL  
**COURSE NUMBER :** 118  
**COURSE TITLE (FULL) :** Introduction to Creative Nonfiction: Creative Writing  
**COURSE TITLE (SHORT) :** Intro to Creative Nonfiction

**CATALOG DESCRIPTION**

ENGL 118 is an introduction to the craft and practice of creative nonfiction, such as memoir, literary journalism, profiles, and flash, lyric or researched essays. In addition to studying strategies and techniques of nonfiction, attention is given to authorial subject position, the historical and social contexts of writing, and creative writing theory. The course takes contemporary literature as its focus, highlighting canonical, marginalized and underrepresented voices. In addition to composing their own works of creative nonfiction, students read, discuss and write extensively about contemporary works.

Total Lecture Units:3.00

Total Laboratory Units: 0.00

**Total Course Units: 3.00**

Total Lecture Hours:54.00

Total Laboratory Hours: 0.00

Total Laboratory Hours To Be Arranged: 0.00

**Total Contact Hours: 54.00**

**Total Out-of-Class Hours: 108.00**

Prerequisite: ENGL 103.



**ENTRY STANDARDS**

	<b>Subject</b>	<b>Number</b>	<b>Title</b>	<b>Description</b>	<b>Include</b>
1	ENGL	103	Creative Writing Workshop	recognize and appreciate the elements of effective imaginative writing through examples studied in the class;	Yes
2	ENGL	103	Creative Writing Workshop	develop and apply effective concepts for creative pieces in the various creative forms;	Yes
3	ENGL	103	Creative Writing Workshop	. synthesize critical commentary from the instructor and classmates in the process of revision;	Yes
4	ENGL	103	Creative Writing Workshop	maintain a journal comprised of regular entries drawing from life experiences;	Yes
5	ENGL	103	Creative Writing Workshop	conceive and execute several fully developed, entirely original imaginative pieces;	Yes
6	ENGL	103	Creative Writing Workshop	evaluate the work of classmates and participate in the process of mutual criticism.	Yes

**EXIT STANDARDS**

- 1 recognize, analyze and evaluate various creative writing techniques in nonfiction genres, such as memoir, lyric essays, literary journalism, micro essays and researched essays;
- 2 apply creative writing techniques to the invention and development of creative nonfiction pieces;
- 3 differentiate cultural, historical and political values around creative writing practices, theory and institutions;
- 4 synthesize criticism from instructor and classmates in the process of revision;
- 5 generate and complete finished drafts of original creative nonfiction pieces;
- 6 evaluate the work of classmates to develop editing and revising skills for creative writing

**STUDENT LEARNING OUTCOMES**

- 1 read critically in order to recognize the elements that make up a piece of nonfiction and the forms, patterns and structures of nonfiction;
- 2 recognize social, cultural and institutional influences on writers and creative writing;
- 3 identify and apply major technical and stylistic elements of creative nonfiction;
- 4 generate a sustained body of work in creative nonfiction;
- 5 evaluate their own work and that of their peers.



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**COURSE CONTENT WITH INSTRUCTIONAL HOURS**

	<b>Description</b>	<b>Lecture</b>	<b>Lab</b>	<b>Total Hours</b>
	Forms of creative nonfiction			
	Memoir			
	Lyric Essays			
	Research-based Writing			
	Literary Journalism			
	Short Forms: flash nonfiction, prose poetry			
1	Profiles	18	0	18
	Cultural Criticism			
	Travel Writing			
	Book Review			
	Humor Writing			
	Nature Writing			
	Experimental Forms			



2	Craft of nonfiction	18	0	18
	Metaphor			
	Imagery			
	Point of view			
	Cliché, hyperbole, stereotypes, flowery prose			
	Characterization: establishing voice, character development			
	Prose style: word choice, sentence structure, conciseness			
	Dialogue			
	Narrative structure: pacing, beginnings, endings, flashbacks			
	Description			
	Exposition			
	Summary			
	Show vs. tell (pros/cons of each)			
	Theme and purpose			
	Narrator vs. protagonist in creative nonfiction			
	Insight in creative nonfiction			



3	<p>The Writer, Society and Power</p> <p>Identity and power: what we write and how we read; writing about, for and as the “other”</p> <p>Marginalized voices</p> <p>Where do aesthetic values come from?</p> <p>Creation of the literary canon</p> <p>Use of stereotypes in writing: hazards of, subverting or resisting stereotypes</p> <p>History of nonfiction forms</p> <p>Truth, facts and invention in nonfiction</p> <p>Literary theory</p>	10	0	10
4	<p>Workshop Guidelines and Practice</p> <p>Establishing common language for discussing student writing</p> <p>Collaboration on purpose of the workshop</p> <p>Limits and possibilities of the creative writing workshop</p> <p>Making space for all, but especially marginalized voices</p>	2	0	2
5	<p>Research Methods</p> <p>Conducting interviews</p> <p>Library databases</p> <p>Online research</p> <p>Field research: observation, participant-observation, field trips</p>	4	0	4



6	Writing process	2	0	2
	Keeping a notebook and examples of writer's notebooks			
	Strategies for invention			
	Writing schedules			
	Writing exercises			
				<b>54</b>

**OUT OF CLASS ASSIGNMENTS**

- 1 reading responses (e.g. compare and contrast the presentation of self in a marginalized vs. canonical work, such as Maxine Hong Kingston's *The Woman Warrior* vs. Joan Didion's *The White Album*);
- 2 writer's notebook;
- 3 portfolios (e.g. a portfolio of student's creative nonfiction pieces including a self-reflection on the approaches, success and insight gained on the pieces);
- 4 critiques (e.g. a written critique of a classmate's creative nonfiction);
- 5 field activities (e.g. attendance at and evaluation of a public literary reading of creative nonfiction, interview with an author or panel discussion);
- 6 writing exercises (e.g. imitating the Peter Balakian essay, write a few paragraphs exploring an important artifact in your life)

**METHODS OF EVALUATION**

- 1 instructor evaluation of student portfolio of work;
- 2 peer review or critique of student work;
- 3 writing exercises in different forms of creative nonfiction;
- 4 three finished drafts of creative nonfiction of 1500 words each, or a combination of shorter works totaling the same amount of words.

**METHODS OF INSTRUCTION**

- Lecture
- Laboratory
- Studio
- Discussion
- Multimedia
- Tutorial
- Independent Study



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- Collaboratory Learning
- Demonstration
- Field Activities (Trips)
- Guest Speakers
- Presentations

**TEXTBOOKS**

<b>Title</b>	<b>Type</b>	<b>Publisher</b>	<b>Edition</b>	<b>Medium</b>	<b>Author</b>	<b>ISBN</b>	<b>Date</b>
You Can't Make This Stuff Up	Required	Da Capo Lifelong Books			Lee Gutkind	978-0738215549	2012
The Art of the Personal Essay: An Anthology from the Classical Era to the Present	Required	Anchor Books	1		Phillip Lopate	978-0385422987	1997
Tell It Slant	Required	McGraw-Hill Education			Brenda Miller	978-0071781770	2012
Crafting the Personal Essay	Required	Writer's Digest Books			Dinty Moore	978-1582977966	2010
On Writing Well	Required	Harper Collins			William Zissner	978-0060891541	2016