GROSSMONT COLLEGE

COURSE OUTLINE OF RECORD

Curriculum Committee Approval: 05/18/2021

 GCCCD Governing Board Approval: 06/15/2021

ENGLISH 137 – CREATIVE NONFICTION WRITING IV

1. Course Number Course Title Semester Units

ENGL 137 Creative Nonfiction Writing IV 3

 Semester Hours

 3 hours lecture 48-54 total hours 96-108 outside-of-class hours 144-162 total hours

2. Course Prerequisites

A “C” grade or higher or “Pass” in English 136 or equivalent.

Corequisite

None

Recommended Preparation

None

3. Catalog Description

The final of a four-course sequence, this mastery-level class is designed to strengthen student expertise in the study, analysis and application of the tools, techniques, and forms used by established and contemporary creative nonfiction authors. By crafting and submitting original creative nonfiction, students use the writers' workshop to refine their skills as critics and authors of creative nonfiction, as well as explore markets for publication. Students have opportunities for performance, publication of their own work, and special projects.

4. Course Objectives

The student will:

1. Analyze, both orally and in writing, the tools, techniques, and forms used by professional practitioners of creative nonfiction writing, including narrative structure, authorial voice, setting, description, characterization, dialogue, and theme;
2. Identify, innovate, and employ various techniques of invention;
3. Compose creative nonfiction utilizing tools, techniques, and a variety of forms, both, traditional and experimental;
4. Evaluate benefits of criticism of their own work and demonstrate mastery in multiple revisions;
5. Demonstrate leadership and mastery in the critique of other students’ creative nonfiction, both orally and in writing;
6. Articulate and apply aesthetic criteria as a practitioner of creative nonfiction;
7. Refine their own skills in performatively reading their own writing;
8. Demonstrate a mastery of grammar, punctuation, and mechanics used in creative nonfiction writing;
9. Research potential markets online or in print and pursue publication in those markets.

5. Instructional Facilities

Standard Classroom

6. Special Materials Required of Student

a. Access to a computer, the Internet, and word processing with capacity to save/export as Portable Document Format (.pdf) and/or Microsoft Word (.doc, .docx).

b. Collegiate dictionary and thesaurus.

c. Writing materials and copies of texts for workshop.

7. Course Content

1. Invention, composition, and revision of creative nonfiction, at a mastery level, amounting to approximately 12,000 words per semester.
2. Traditional and experimental tools, techniques, and forms of creative nonfiction, including narrative structure, authorial voice, setting, character, theme, language and style.
3. Sophisticated written and oral critical commentary of peers' original creative nonfiction.
4. A diversity of creative nonfiction by emerging, established, and/or contemporary writers, in print and/or online chapbooks, books, anthologies, literary magazines, and journals.
5. In-class writing exercises.
6. Critical essays on the discourse of creative nonfiction.
7. Strategies for performatively reading creative nonfiction.
8. Practice in ordering, assembling, and editing a publishable volume of creative nonfiction works.
9. Research and activities pertaining to publishing and potential markets.
10. Special writing projects befitting mastery-level students.

8. Method of Instruction

1. Lecture by instructor, visiting writers, and media.
2. Writers’ workshop: Students sit in a circle. Selected writer reads original creative nonfiction aloud and discussion follows. A student may be designated by the instructor to commence discussion for each work. Generally, selected writers do not speak until work has been discussed by peers and addressed by instructor. Once creative nonfiction is workshopped, the writer has the opportunity to respond and ask questions. Lastly, manuscript with written commentary is returned to its author. Cycle repeats with next selected writer.
3. Discussion and writing exercises based on tools, techniques, and a variety of forms of creative nonfiction, including traditional and experimental.
4. Discussion and reading aloud of creative nonfiction by emerging, traditional, and/or contemporary authors.
5. Individual conferences.
6. Special writing projects contracted with students.

9. Methods of Evaluating Student Performance

1. Student writing and revision of creative nonfiction.
2. Participation and leadership in writers’ workshop, both orally and in writing.
3. Advanced participationin class discussion and writing exercises such as modeling based on published authors.
4. Completion of a volume of creative nonfiction works(including exercises, drafts and revisions) as a final project.
5. Performative readingof original creative nonfiction composed for the class, presented as part of a final examination.
6. Special projects contracted with student such as chapbooks, zines, or publication review.

10. Outside Class Assignments

1. Reading and studying works by emerging, established and/or contemporary creative nonfiction writers.
2. Composing and revising works of creative nonfiction.
3. Reading and writing critiques of classmates’ short works of creative nonfiction.
4. Researching material for works of creative nonfiction.
5. Craft and imitation exercises.
6. Attending and/or participating in campus and community literary events and readings.
7. Submitting manuscripts to the Grossmont College literary journal, *Acorn Review*, as well as researching online and print publication opportunities.
8. Ordering, assembling, editing, and pursuing publication of a volume of original creative nonfiction.

11. Representative Texts

a. Representative Text(s):

1. *Acorn Review Literary Journal.* 2019-2020. Grossmont College.
2. Kitchen, Judith and Dinah Lenny. *Brief Encounters with Contemporary Nonfiction*. W.W. Norton and Company, 2015.
3. Miller, Brenda and Suzanne Paola. *Tell It Slant: Creating, Refining, and Publishing Creative Nonfiction.* 3rd ed. McGraw-Hill Education, 2019.
4. Monroe, Debra. *Contemporary Creative Nonfiction: An Anthology.* Kendall Hunt Publishing, 2019.

b. Supplementary texts and workbooks:

1. Brewer, Robert Lee, ed. *Writer's Market 2020.* Writer's Digest Books, 2020.
2. Strunk Jr., William. *The Elements of Style*. Ed., Michele Poff. Tip Top Education/Curriculum Publishing, 2017.
3. Williford, Lex and Michael Martone. *Touchstone Anthology of Contemporary Creative Nonfiction*. Simon and Schuster, 2007.

Addendum: Student Learning Outcomes

 Upon completion of this course, our students will be able to do the following:

1. At a mastery level, identify and employ elements of creative nonfiction and use specific details from memory, imagination, knowledge, and research to invent, draft, revise, and reflect upon creative nonfiction in traditional and experimental forms.
2. Use the writers’ workshop to evaluate their own manuscripts as well as the manuscripts of others (both orally and in writing) to demonstrate mastery as critics and writers of creative nonfiction.
3. At a mastery level, interpret, assess, and synthesize the content and form of works by emerging, established, and/or contemporary authors.