**GROSSMONT COLLEGE**

**COURSE OUTLINE OF RECORD**

Curriculum Committee Approval: 05/18/2021

GCCCD Governing Board Approval: 06/15/2021

**ENGLISH 134 – CREATIVE NONFICTION WRITING I**

1. **Course Number Course Title Semester Units**

ENGL 134 Creative Nonfiction Writing I 3

**Semester Hours**

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

2. **Course Prerequisites**

None

**Corequisite**

None

**Recommended Preparation**

A “C” grade or higher or “Pass” in English 126 or equivalent.

3. **Catalog Description**

The first in a four-course sequence, this class is designed to familiarize students with the study, analysis, and application of fundamental tools, techniques, and forms used by contemporary and established creative nonfiction practitioners. By composing and submitting original creative nonfiction, students learn to use the writers' workshop to develop their skills as critics and writers of creative nonfiction. Students have opportunities for recognition and public readings of their own work. Students may enroll in this class without having to enroll in the other courses in the sequence.

4. **Course Objectives**

The student will:

a. Distinguish, both orally and in writing, the fundamental tools, techniques, and forms used by professional practitioners of creative nonfiction writing, including point of view, setting, character, theme, narrative and plot, language and style;

b. Identify and employ basic techniques of invention;

c. Write creative nonfiction utilizing fundamental tools, techniques, and forms;

d. Evaluate benefits of criticism of their own work and demonstrate application in consequent revisions;

e. Develop ability to critique other students’ creative nonfiction, both orally and in writing;

f. Cultivate aesthetic criteria for creative nonfiction;

g. Practice performatively reading their own writing;

h. Practice competency in college-level grammar, punctuation, and mechanics used in literary nonfiction writing.

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**

a. Invention, composition, and revision of creative nonfiction amounting to approximately 12,000 words per semester.

b. Fundamental elements and techniques of the craft of creative nonfiction, including narrative structure, authorial voice, setting, character, theme, language and style.

c. Written and oral critical commentary of peers' original creative nonfiction.

d. A diversity of creative nonfiction by emerging, established, and contemporary writers, in print and/or online chapbooks, books, anthologies, literary magazines, and journals.

e. In-class writing exercises.

f. Critical essays on the discourse of creative nonfiction writing.

g. Strategies for performatively reading short literary nonfiction.

h. Practice in assembling a portfolio of creative nonfiction.

i. Introduction to publishing.

8. **Method of Instruction**

a. Lecture by instructor, visiting writers, and media.

b. 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.

c. Discussion and writing exercises based on tools, techniques, and forms of creative nonfiction.

d. Discussion and reading aloud of shortliterary nonfiction by emerging, traditional, and/or contemporary authors.

e. Individual conferences.

9. **Methods of Evaluating Student Performance**

a. Student writing and revision of creative nonfiction.

b. Participation in writers’ workshop, both orally and in writing.

c. Participation in class discussion and writing exercises such as modeling based on published authors.

d. Completion of a creative nonfiction portfolio (including exercises, drafts and revisions) as a final project.

e. Performative reading of original creative nonfiction composed for the class, presented as part of a final examination.

10. **Outside Class Assignments**

a. Reading and studying of work by emerging, established and/or contemporary creative nonfiction practitioners.

b. Composing and revising works of creative nonfiction.

c. Reading and writing critiques of classmates’ creative nonfiction.

d. Researching material for works of creative nonfiction.

e. Craft and imitation exercises.

f. Attending and/or participating in campus and community literary events and readings.

g. Submitting manuscripts to the Grossmont College literary journal, *Acorn Review*, as well as researching online and print publication opportunities.

11. **Representative Texts**

1. Representative Text(s):
2. *Acorn Review Literary Journal.* 2019-2020. Grossmont College.
3. Kitchen, Judith and Dinah Lenny. *Brief Encounters with Contemporary Nonfiction*. W.W. Norton and Company, 2015.
4. Miller, Brenda and Suzanne Paola. *Tell It Slant: Creating, Refining, and Publishing Creative Nonfiction.* 3rd ed. McGraw-Hill Education, 2019.
5. 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. Identify and employ fundamental elements of creative nonfiction and use specific details from memory, imagination, knowledge, and research to invent, draft, revise, and reflect upon creative nonfiction in a variety of forms.
2. Use the writers’ workshop to evaluate their own manuscripts as well as the manuscripts of others (both orally and in writing) and to develop skills as critics and writers of creative nonfiction.
3. Discuss the content and form of works by emerging, established and/or contemporary authors.