

## ENGL118 : Introduction to Creative Nonfiction: Creative Writing

### General Information

Author:	<ul style="list-style-type: none"><li>Joanna Parypinski</li></ul>
Course Code (CB01) :	ENGL118
Course Title (CB02) :	Introduction to Creative Nonfiction: Creative Writing
Department:	ENGL
Proposal Start:	Fall 2025
TOP Code (CB03) :	(1501.00) English
CIP Code:	(23.0101) English Language and Literature, General.
SAM Code (CB09) :	Non-Occupational
Distance Education Approved:	No
Will this course be taught asynchronously?:	No
Course Control Number (CB00) :	CCC000052003
Curriculum Committee Approval Date:	10/25/2023
Board of Trustees Approval Date:	12/19/2023
Last Cyclical Review Date:	10/25/2023
Course Description and Course Note:	ENGL 118 introduces students to the craft, theory, and practice of writing creative nonfiction. How do writers explore nonfiction through different forms, such as memoir, literary journalism, profiles, and flash, lyric, or researched essays? How do identity and experience inform nonfiction writing? In this class, students compose their own works of creative nonfiction in addition to reading, discussing, and writing about contemporary nonfiction representing a diverse variety of writers with different backgrounds, approaches, and styles.
Justification:	Content Change
Academic Career:	<ul style="list-style-type: none"><li>Credit</li></ul>
Mode of Delivery:	No value
Author:	No value
Course Family:	No value

### Academic Senate Discipline

Primary Discipline:	<ul style="list-style-type: none"><li>English</li></ul>
Alternate Discipline:	<ul style="list-style-type: none"><li>Reading</li></ul>
Alternate Discipline:	No value

## Course Development

### Basic Skill Status (CB08)

Course is not a basic skills course.

Allow Students to Gain Credit by Exam/Challenge

### Course Special Class Status (CB13)

Course is not a special class.

### Pre-Collegiate Level (CB21)

Not applicable.

### Grading Basis

- Grade with Pass / No-Pass Option

### Course Support Course Status (CB26)

Course is not a support course

## General Education and C-ID

### General Education Status (CB25)

Not Applicable

### Transferability

Transferable to both UC and CSU

### Transferability Status

Approved

### CSU GE-Breadth Area

C2-Humanities

### Area

Humanities:  
(Literature,  
Philosophy,  
Languages Other  
than English)

### Status

Approved

### Approval Date

09/03/2019

### Comparable Course

No Comparable Course defined.

## Units and Hours

### Summary

<b>Minimum Credit Units (CB07)</b>	3
<b>Maximum Credit Units (CB06)</b>	3
<b>Total Course In-Class (Contact) Hours</b>	54
<b>Total Course Out-of-Class Hours</b>	108
<b>Total Student Learning Hours</b>	162

### Credit / Non-Credit Options

#### Course Type (CB04)

Credit - Degree Applicable

#### Noncredit Course Category (CB22)

Credit Course.

#### Noncredit Special Characteristics

No Value

#### Course Classification Code (CB11)

Credit Course.

#### Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

Variable Credit Course

### Weekly Student Hours

	In Class	Out of Class
Lecture Hours	3	6
Laboratory Hours	0	0
Studio Hours	0	0

### Course Student Hours

**Course Duration (Weeks)** 18

**Hours per unit divisor** 0

#### Course In-Class (Contact) Hours

Lecture 54

Laboratory 0

Studio 0

**Total** 54

#### Course Out-of-Class Hours

Lecture 108

Laboratory 0

Studio 0

**Total** 108

### Time Commitment Notes for Students

No value

### Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

### Pre-requisites, Co-requisites, Anti-requisites and Advisories

#### Advisory

ENGL103 - Creative Writing Workshop

##### Objectives

- Recognize and appreciate the elements of effective imaginative writing through examples studied in the class.
- Develop and apply effective concepts for creative pieces in the various creative forms.
- Synthesize critical commentary from the instructor and classmates in the process of revision.
- Produce a journal comprised of regular entries drawing from life experiences.
- Conceive and execute several fully developed, entirely original imaginative pieces.
- Evaluate the work of classmates and participate in the process of mutual criticism.

## Entry Standards

Entry Standards

Description

No value

No value

## Course Limitations

Cross Listed or Equivalent Course

Description

No value

No value

## Specifications

Methods of Instruction

Methods of Instruction

Lecture

Methods of Instruction

Discussion

Methods of Instruction

Multimedia

Methods of Instruction

Collaborative Learning

Methods of Instruction

Field Activities (Trips)

Methods of Instruction

Guest Speakers

Methods of Instruction

Presentations

Out of Class Assignments

- 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*)
- Writer's notebook
- 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)
- Critiques (e.g. a written critique of a classmate's creative nonfiction)
- Field activities (e.g. attendance at and evaluation of a public literary reading of creative nonfiction, interview with an author or panel discussion)
- Writing exercises (e.g. imitating the Peter Balakian essay, write a few paragraphs exploring an important artifact in your life)

### Methods of Evaluation

### Rationale

Project/Portfolio

Instructor evaluation of student portfolio of work

Activity (answering journal prompt, group activity)

Peer review or critique of student work

Writing Assignment

Writing exercises in different forms of creative nonfiction

Writing Assignment

3-5 finished drafts of creative nonfiction, a combination of shorter and longer works

### Textbook Rationale

Books older than 6 years are classic texts and still considered excellent resources for this field of study

### Textbooks

Author	Title	Publisher	Date	ISBN
Lee Gutkind	You Can't Make This Stuff Up	Da Capo Lifelong Books	2012	978-0738215549
Phillip Lopate	The Art of the Personal Essay: An Anthology from the Classical Era to the Present	Anchor Books	1997	978-0385422987
Brenda Miller	Tell It Slant	McGraw-Hill Education	2012	978-0071781770
William Zissner	On Writing Well	Harper Collins	2016	978-0060891541
Maxine Hong Kingston	The Woman Warrior: A Girlhood Among Ghosts	Penguin	1989	9780679721888
Kiese Laymon	Heavy: An American Memoir	Scribner	2018	9781501125669

Cathy Park Hong

### Other Instructional Materials (i.e. OER, handouts)

**Description** Creative Nonfiction Magazine  
**Author** No value  
**Citation** <https://creativenonfiction.org/>  
**Online Resource(s)**

**Description** Brevity Magazine  
**Author** No value  
**Citation** <https://brevitymag.com/category/nonfiction/>  
**Online Resource(s)**

**Description** 25 Essential Notes on Craft  
**Author** Matthew Salesses  
**Citation** <https://lithub.com/25-essential-notes-on-craft-from-matthew-salesses/>  
**Online Resource(s)**

### Materials Fee

No value

## Learning Outcomes and Objectives

### Course Objectives

Recognize, analyze and evaluate various creative writing techniques in nonfiction genres, such as memoir, lyric essays, literary journalism, micro essays and researched essays.

Apply creative writing techniques to the invention and development of creative nonfiction pieces.

Differentiate cultural, historical and political values around creative writing practices, theory and institutions.

Synthesize criticism from instructor and classmates in the process of revision.

Generate and complete finished drafts of original creative nonfiction pieces.

Evaluate the work of classmates to develop editing and revising skills for creative writing.

## SLOs

**Read critically to recognize the elements that make up a piece of nonfiction and the forms, patterns and structures of nonfiction.**

Expected Outcome Performance: 70.0

*ILOs* Analyze and solve problems using critical, logical, and creative thinking; ask questions, pursue a line of inquiry, and derive conclusions; cultivate  
Core creativity that leads to innovative ideas.  
*ILOs*

**Recognize social, cultural and institutional influences on writers and creative writing.**

Expected Outcome Performance: 70.0

*ILOs* Analyze and solve problems using critical, logical, and creative thinking; ask questions, pursue a line of inquiry, and derive conclusions; cultivate  
Core creativity that leads to innovative ideas.  
*ILOs*

**Identify and apply major technical and stylistic elements of creative nonfiction.**

Expected Outcome Performance: 70.0

*ILOs* Analyze and solve problems using critical, logical, and creative thinking; ask questions, pursue a line of inquiry, and derive conclusions; cultivate  
Core creativity that leads to innovative ideas.  
*ILOs*

## Additional SLO Information

**Does this proposal include revisions that might improve student attainment of course learning outcomes?**

No

**Is this proposal submitted in response to learning outcomes assessment data?**

No

**If yes was selected in either of the above questions for learning outcomes, explain and attach evidence of discussions about learning outcomes.**

No Value

**SLO Evidence**

No Value

## Course Content

### Lecture Content

#### Forms of creative nonfiction (18 hours)

- Memoir
- Lyric Essays
- Research-based Writing
- Literary Journalism
- Short Forms: flash nonfiction, prose poetry
- Profiles

- Cultural Criticism
- Travel Writing
- Book Review
- Humor Writing
- Nature Writing
- Experimental Forms

#### **Craft of nonfiction (18 hours)**

- 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

#### **The Writer, Society and Power (10 hours)**

- Identity and power: what we write and how we read; writing about, for and as the “other”
- Diverse voices
- Where do aesthetic values come from?
- Creation of the literary canon
- Use of stereotypes in writing: hazards of, subverting or resisting stereotypes
- History of nonfiction forms
- Truth, facts and invention in nonfiction
- Literary theory

#### **Workshop Guidelines and Practice (2 hours)**

- Establishing common language for discussing student writing
- Collaboration on purpose of the workshop
- Limits and possibilities of the creative writing workshop
- Making space for all, but especially marginalized voices

#### **Research Methods (4 hours)**

- Conducting interviews
- Library databases
- Online research
- Field research: observation, participant-observation, field trips

#### **Writing process (2 hours)**

- Keeping a notebook and examples of writer's notebooks
- Strategies for invention
- Writing schedules
- Writing exercises

**Total hours: 54**

### **Additional Information**

Is this course proposed for GCC Major or General Education Graduation requirement? If yes, indicate which requirement in the two areas provided below.

Yes

**GCC Major Requirements**

No Value

**GCC General Education Graduation Requirements**

Arts, Foreign Language, Literature, and Philosophy

**Repeatability**

Not Repeatable

**Justification (if repeatable was chosen above)**

No Value

**Resources**

**Did you contact your departmental library liaison?**

No

**If yes, who is your departmental library liaison?**

No Value

**Did you contact the DEIA liaison?**

No

**Were there any DEIA changes made to this outline?**

No

**If yes, in what areas were these changes made:**

No Value

**Will any additional resources be needed for this course? (Click all that apply)**

- No

**If additional resources are needed, add a brief description and cost in the box provided.**

No Value