

HZ9203/HZ203 Creative Writing: Creative Non-Fiction

Division of English, Nanyang Technological University

Semester 1, AY 2020/2021

Day: Wednesday 9.30am-12.30am

Location: LHS+TR+40

Seminar Leader: Associate Professor Boey Kim Cheng

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Office: HSS 03-62

Pre-requisite: HZ9101

What is non-fiction? What are its forms? This course comprises: 1) the generation of new writing via exercises designed to help the student recognize the world as the potential of non-fiction; 2) the study of published work (with a focus on the personal essay) with a view to recognizing and utilizing technique; and 3) the critiquing of original work by students in a workshop setting.

Each student will be responsible for presenting work to the class during the course; a schedule will be drawn up early in the semester. These works in progress will be distributed in hard copy to all other students and to me the week before the piece is due to be discussed. Generally pieces should be no less than five and not more than ten double-spaced pages. Each student in the class will critique each presented piece and return this to the writer at the end of the discussion.

Discussion will centre on the writerly aspects of essays, lyric essays, sketches, reviews, biographies and other forms of non-fiction, but there will also be some emphasis on what it feels like to engage with an idea and to bring it through a process towards some realization. In addition to the reading required in the course I would like each student to write a short critical self-commentary about their own writing context, models and/or process. This can be a reflective essay, a critical essay, a manifesto, some form of reading journal or a statement of aesthetics.

We will be together for three hours each week and I would like these classes to have the feel of a discussion. I know that everyone has varying levels of willingness to talk in class, but I hope we can create the right atmosphere in which everyone can feel like participating in whatever we are discussing.

Course Outline

Week	Topic*	Readings* from <i>The Touchstone Anthology of Contemporary Creative Nonfiction</i>
1	What is Creative Nonfiction:	Readings: Introduction to the Touchstone Anthology by Scott Russell Sanders, Patricia Hampl's "Memory and Imagination" (Blackboard)
2	The Essay	Readings: Sara Levine's "The Essayist is Sorry for Your Loss" and Blackboard readings
3	The Memoir – Self-Portrait	Readings: Bernard Cooper's "Burl's," Philip Lopate's "Portrait of My Body," Mark Doty's "Return to Sender," Sue William Silverman's "The Pat Boone Fan Club"
4	The Memoir – Growing Pains	Readings: Tony Earley's "Somehow Form a Family," Lee Martin's "Sorry," Harrison Candelaria Fletcher's "The Beautiful City of Tirzah," Adam Hochschild's "World on a Hilltop,"
5	The Memoir – Mothers and Fathers	Readings: Dinty W. Moore's "Son of Mr Green Jeans," Robin Hemley's "Reading History to My Mother," Janet Burroway's "Embalming Mom," Michael W. Cox's "Visitor"
6	The Memoir – Running in the Family	Readings: David Sedaris' "Repeat After Me," Rebecca McClanahan's "Interstellar," Naomi Shihab Nye "This is Not Who We Are," Amy Tan's "Mother Tongue" First Assignment due 14/9/16 in class
7	The Memoir – Turning Points	Readings: Ted Kooser's "Small Rooms in Time," Lauren Slater's "Black Swans," Floyd Skloot's "A Measure of Acceptance," Lucy Grealy's "Mirrorings"
8	RECESS WEEK	
9	True Crime	Kelly Grey Carlisle's "Physical Evidence," Charles Bowden's "Torch Song," Lia Purpura's "Autopsy Report," Jo Ann Beard's "The Fourth State of Matter"

10	Going Places, Encounters	Readings: Jamaica Kincaid's "A Small Place," William Harrison's "Present Tense Africa," Barry Lopez's "Flight," Diane Glancy's "Sun Dance," Richard Selzer's "Imelda"
11	Nature	Annie Dillard's "Living Like Weasels," Wendell Berry's "Getting Along with Nature," Barbara Kingsolver's "High Tide in Tucson," Bill Roorbach's "Shitdiggers, Mudflats, and the Worm Men of Maine"
12	Tasting and Loving Words	E.J. Levy's "Mastering the Art of French Cooking," David Foster Wallace's "Consider the Lobster," Kathleen Norris' "Celibate Passion," Cheryl Strayed's "The Love of My Life, Brenda Miller's "The Date"
13	The Experimental Essay	Eula Biss "The Pain Scale", Anne Carson "The Glass Essay," Anthony Farrington's "Kissing," Brian Doyle's "Leap," Dinty W. Moore's "Son of Mr Green Jeans"
14	Revision	<i>Final Creative Portfolio and Critical Essay due 11/11/16 by 5pm – to be submitted at HSS office in my mailbox</i>

*Course Outline: Please note that the outline is indicative. Topics covered from week to week will vary in order and emphasis depending on the direction provided by the course participants.

Learning Outcome

Students will obtain an introduction to narrative craft in non-fiction and will embark on building their own portfolios.

Assessment

Course grades will be determined by the following:

Class participation (including peer review and presentation)	20%
First Creative Assignment (1000 words)	20%
Critical Essay (1000 words)	20%
Final Creative Assignment (2000 words)	40%

Required Reading

- *Touchstone Anthology of Contemporary Creative Nonfiction*, Edited by Lex Williford and Michael Martone ISBN 9781416531746
- Additional readings posted on Blackboard

SEMINAR NOTES:

- Please be present, and please be on time. If you enter late, there's no need to apologise, but settle into the class with the minimum disruption. If you are more than 20 minutes late to class, this will count as an absence.
- Use of the Internet during class time is not allowed.
- Eating is not allowed during class time.
- Please turn your phones off in class.
- The group needs your thoughts. Your comments, questions and contributions are invited, welcome, and absolutely necessary to productive creative discussion – however basic or as-yet-unformed those thoughts may be. However, make sure you listen as well as speak, and that you respect writing time as silent time, unless otherwise advised.
- Please let your seminar leader know as soon as possible if you have any disability or other issue that requires special accommodation in class (examples: you need to sit in a special position so you can see or hear well; you need to leave your phone on in case of a family emergency; you need to leave class early to attend a medical appointment, etc.).

BEYOND THE SEMINARS:

Writing time

Your participation in this course needs to be supported by substantial time spent writing outside of class. This is necessary for basic completion of the assignments.

For those of you who wish to have creative writing (or any creative practice) as an active part of your lives in the future, success in this course will not be measured by grades, but by how effectively you set up the physical and intellectual habits of writing, reading and engaging with new ideas. Dedication to these habits will show results in your grades, but also in the richness of your writing, and in the quality of your broader life experience. Please make the most of this rare opportunity.

Writing sources

Language is shared; texts always bear the traces of the texts that surround and precede them. You are encouraged to make conscious and creative use of source texts of many kinds and in many ways. You might, for example, re-situate in a poem the fragments of a conversation you've overheard, or use the narrative structure of a song you know as the basis for a story. Be aware of (and avoid) the problems of plagiarism, but also partake of the great storehouse of language around you. You can use a writing journal as a place to collect source material if you wish, or keep other notebooks.

Revision

Even though publishing writers occasionally (very occasionally) write work that achieves all its aims on the first draft, this is not a skill that can be learned in a semester. More often published work has gone through many phases of revision – and learning to revise is central to the aims of this class. Keep early drafts of your work, and take risks as you make new versions. Not everything you try will work, but if you are only willing to change the odd word or punctuation mark, you will miss at least half of the adventure of writing.

ASSESSMENT NOTES:

- For the purposes of participation assessment, any unexcused lateness beyond 20 minutes of class start time will be marked as an absence.
- Please contact your lecturer immediately if you think you will have difficulty completing any of the requirements or submitting your work on time. Extensions are only granted in exceptional circumstances (for example, for medical reasons or in cases of family emergency), and documentation is required. However, support or resources may also be available to help you manage more minor difficulties, so please don't hesitate to contact me for an appointment to discuss anything that comes up.
- Late assignment submissions will be penalized by three percentage points per day. No work will be accepted more than seven days after the due date, unless an extension has been pre-arranged.

- Assignments should be printed in a plain, legible 12 or 14 point font, except where your creative intentions demand otherwise.
- Please detach the assignment assessment sheet from this syllabus and attach it to the front of each assignment.
- Fiction assignments should be 1.5x or 2x spaced.
- Please include a word count at the end of each assignment.
- Assignments should be stapled, or secured in a closed manila folder. Please do not submit your work in clear-files.
- Assignments should be submitted to your seminar leader's assignment box at the English Division office.

APPENDIX 1: Workshop Learning Agreement and Feedback Guide

Workshops are an integral part of any creative writing class. At least twice during the semester you will present written work to your colleagues for discussion and critique. Use this workshop time to help you prepare for assessment. A schedule of allocated dates for these workshops will be drawn up within the first few classes. If you forget to bring in work to class, you will be responsible for distributing this work by email. Ensure you have your class's email addresses at the start of the semester.

Learning Agreement

The purpose of creative writing workshops is not only to provide your work with an audience, though this is important. It is always useful to test the success of your writing on a community of readers in order to gain an idea of what works (what communicates or "carries") and what doesn't. You can then think about *why* some things succeed and others don't. This process of workshop-generated reflection is key to good revision and to informing the critical self-commentaries that form part of all assessed assignments.

But there is more to it than that. In submitting your work for discussion you are providing us – the group – with an opportunity to think about some of the key issues in creating stories, poems, novels, and scripts. These issues may be technical, ethical, perceptual, philosophical... And it isn't just you – the author – who benefits. In analysing your work, we are all pressed in to thinking about the issues your work raises.

The workshop provides us all with an opportunity to learn, regardless of whose writing is under discussion. For this reason it is crucial that you participate in every session. Your participation will benefit you as much as the person whose work is being discussed.

Although undertaking studies in creative writing demonstrates willingness to engage in the workshop process, not everyone enjoys having their work discussed, let alone dissected; not everyone feels comfortable in the spotlight. It *can* be a trying experience. It can also seem quite at odds with the day-to-day reality of writing, which usually involves silence and solitude. Even those of us who do feel at ease may struggle to cope with certain kinds – and levels – of criticism. It is therefore important that your criticism be constructive.

In order for your criticism to be constructive, you should endeavor to identify and praise what does succeed before you go on to talk about what might not. And in discussing what works less well, you should try always to think about solutions, remedies, the ways in which a difficulty might be resolved. What is the problem exactly? How do you think it might be fixed? Bear in mind that the improvement of technique and structure – insofar as these can be separated from theme and from one's personal philosophy – is our primary focus.

Needless to say, whatever your feelings about the writer, it is the work you should be focused upon. The workshop is not a place to air personal grievances and the work itself should never become a pretext for other kinds of criticism. This guideline for conduct should, naturally, apply to correspondence outside the classroom as well. Moreover, the confidentiality of someone else's written work must be respected; that which is meant for discussion in the workshop should not be shared elsewhere.

Feedback guide

The writing workshop is an opportunity for you to share your creative writing in progress with the group, but also an opportunity for you to aid in the development of others' work. There are a few guidelines for giving and receiving feedback which will make the sessions as productive and useful as possible, so please bear them in mind. Refer to this list if you get stuck when giving feedback.

Giving Feedback:

- Give an overall response at the end that is positive and supportive and balances criticism with praise. Think 'critical sandwich' – a positive comment, followed by a more critical, questioning comment, followed by another positive comment.
- Everyone is expected to contribute in class, bear in mind the above when making comments in class.
- Avoid psycho-analysing the writer, assuming their work is biographical, or giving comments that are personal in any way.

- It is useful to write comments or mark/underline your copy, then give this copy to the person presenting

Things to consider when giving feedback:

Initial impressions:

- What's your 'gut feeling' about the piece, what first impressions do you have?
- When you have read it, what remains, are there certain images or ideas that linger in your consciousness?
- What are the most significant aspects of the piece?
- What were the strongest images or ideas?
- Did it feel fresh, original or distinctive?
- Was it hard to put down?
- What are its strong points? Its weaker areas?
- Does it feel complete?
- Are you left with a sense of satisfying mystery, or confusion?
- What do you think the piece is about?
- Did the piece provoke thought?
- Does the piece feel complete, rounded, or like a fragment?

After the initial impressions, you need to focus on more technical areas:

- Does the piece locate the reader?
- Do you know whose point of view the piece is written from? Is this the right choice for the story?
- What is the narrative voice like – distinctive and clear, or confusing or vague?
- Is the setting well-evoked? Is it appropriate for the story?
- Does it begin well, or could it lose its first paragraph?
- Does it end well, or could it lose its last paragraph? Is the ending resonant, leaving you thinking about the story? Is it satisfying? Does it 'tie' everything up too well, or does it leave frustrating questions?
- Does the writer ask the reader to connect emotionally and physically?
- Does the writer make good use of silence and absence, as well as description?
- Are the characters convincing? Do they have complexity, motivation and feel like real people, or are they stereotyped and one-dimensional?
- Are character actions plausible and interesting?
- Are there too many characters?
- Is the dialogue effective? – do voices feel distinctive from one another, as though they belong to characters? Does the dialogue 'do' anything in terms of moving the plot along? It's worth checking the dialogue to see that it does at least 2 things, e.g. forward the plot, illustrate motivation.

- Use of metaphor and simile – are these clichéd, or do they feel fresh and appropriate, or are they too oblique?
- Is there a good use of the senses, or do certain senses dominate?
- Is the piece overwritten – too much density of description?
- Are there moments of particularity and specificity, or moments of generalisation? Are these appropriate?
- Does the piece have a sense of rhythm?
- Is it well-paced?
- Does the piece use the same ‘mode’ too much (dialogue, description, action) or switch between them appropriately to inject energy?
- What is the form of the piece, how does this work with its content?
- Think about overall structure – is it coherent? How does the piece handle forward and backward movement in time?
- Does the piece give away too much or too little – how does it ask the reader to participate?

Please make sure you read all the work that is due to be workshopped that week, make notes on the work to help you participate in discussion, and bring your copies of the work back to class.

Receiving Feedback

- Remember you are in the privileged position of having a cross-section of your potential readership spending lots of time looking at your work in detail.
- During feedback in class it’s useful to stay silent for the initial feedback. This avoids leading the reader towards a particular interpretation of your work, and means you will get an outside view of your writing.
- Be open to feedback and see it as a positive way to improve and develop your work.
- Don’t take more critical comments personally, instead think constructively about how you can use that information to improve your work.

APPENDIX 2: HSS English Division: Definition and Penalties for Plagiarism

Definition

Plagiarism (from the Latin word for ‘kidnapper’) is the deliberate or accidental presentation of someone else’s ideas or words as your own. This includes:

- The unacknowledged use of words, images, diagrams, graphs, or ideas derived from any source such as books, journals, magazines, the visual media, and the internet. Note:

cutting and pasting words from the internet into your own essay, even if you reword them, is still plagiarism.

- Copying the work of a fellow student, having another student write one's assignments, or allowing another student to borrow one's work.
- Buying and/or copying essays, assignments, projects etc from the internet or any other source and handing them in as your own.

Please bear in mind that your lecturers know the subject and have read widely. They therefore can spot unreferenced quotations, and can tell the difference between university level writing and that of published scholars.

Penalties

- If a first year student is caught plagiarizing, and it is the student's first offense, the student will have the opportunity to rewrite the paper with one grade reduction.
- After the first year of studies, it is expected that a student thoroughly understands the implications of plagiarism. Thus, after the first year, or if a student is caught plagiarizing a second time, the student will receive an F for the assignment.

Why plagiarism is academically dishonest

- The unacknowledged borrowing of another's work is theft.
- Independent and creative thinking, as well as intellectual responsibility, are fundamental to a humanities education, and cannot be developed if one simply borrows the work of another.

How to avoid academic dishonesty

Plagiarism

- If you use an author's exact words, you must put them in quotation marks. If you paraphrase another's ideas, you again must indicate the source to your reader.
- Facts and statistics that are not "common knowledge" must be referenced.
- Be sure to use the method of citation recommended by your professor.
- If in doubt, it is always best to reference your material.

- Remember that your lecturer wants to see your ideas and interpretations. Avoid excessively quoting secondary sources and show your reader your thinking.

Collusion and complicity

- Ask your lecturer if you are allowed to work on assignments in groups.
- Get the approval of your professor if you want to hand in material that you have already submitted for another course.
- Do not allow students to copy your work (including work from previous semesters).
- Follow the examination rules set out by the university.

If you still have questions, please ask your professors, or consult the website:
<http://www.plagiarism.org>.

Sources for this document:

The Little, Brown Essential Handbook. Ed. Jane E. Aaron. New York: Pearson Longman, 2006.

ADDITIONAL NOTES FOR CREATIVE WRITERS:

The conventions for acknowledgement in creative writing are somewhat different to those for acknowledgement in academic writing, but NO form of intellectual dishonesty is acceptable. It is acceptable to appropriate material from source texts, AS LONG AS your use of these texts is acknowledged, is within reason, and demonstrates substantial independent and creative thinking of your own.

There are a number of ways to acknowledge the use of source texts in creative writing, and these vary according to your stylistic imperatives, the level of dependence on the source text and the level of familiarity your audience is likely to have with the source text. For the purposes of this course, you need not always use quotation marks for quoted material if this interferes with your stylistic imperatives (they may be intrusive in a poem, for example). You MUST, however, acknowledge any source texts you use through reference integrated into the work itself, through footnotes or through endnotes. Do not “borrow” work from friends, books, the internet, song lyrics or any other source without acknowledgement, as this counts as plagiarism.

APPENDIX 3: Critical Self-Commentary Guide

All creative work relies to some extent on instinct. As a writer you need a feel for the rhythms and textures of the language, for the shape of a phrase, the weight of a word. You need to be responsive to the promptings of your imagination. You need to be sensitive to the subtleties of human behaviour.

Instinct, however, will only take you so far. You also require a sound understanding of the conventions of writing. You need a solid grasp of the techniques for creating stories. You need to be capable of careful redrafting and editing, and you need to be attuned to other writing and how you might learn from it: every good writer is first of all a good reader.

In other words, the process of writing is both instinctual and highly self-aware. For this reason all our creative writing courses carry some element of critical self-commentary.

The purpose of the self-commentary is to provide you with an opportunity to consider your own creative processes. Here you might account for the ways in which your reading has influenced or guided your writing, in terms of both theme and technique. You might comment on the technical difficulties you have encountered and the strategies you have employed to overcome them. You might attempt to place your creative work in the context of your wider critical studies.

Among the questions you might seek to answer in your self-commentary are these: How are you a writer of a particular cultural/historical context? What problems did you run into, and what steps did you take to overcome them? What techniques have you learned from other writers? What were your thoughts at each stage of composition, and what gains did you make in the process of redrafting? What insights did you gain *as a writer* from your reading? And what do you think you have learnt in producing this work, both as a writer and as a reader of other writings?

To help guide your reflections it might be useful to keep a writer's journal over the course of the semester. Here you can chart the journey you make from conception to completion. You can divide the process of composition into stages and make notes on each stage. You can analyse the issues that arise, and set down your anxieties, and explore some potential solutions. You can register your responses to class exercises and workshops. You can keep a detailed log of your reading.

Such a journal would not be submitted for assessment. However, you could draw upon it when writing your self-commentary. You could quote from it directly.

When you submit work for assessment I do not expect you to demonstrate your progress by including earlier drafts of your poems or stories. You may however quote from these earlier drafts in your self-commentary, giving a considered account of how your writing has developed.

What I am looking for is self-awareness, an ability to comment in a writerly way on your writerly processes and perhaps make a literary-theoretical critique of the end product.

You should be reflecting intelligently on your experience of writing and showing a genuine understanding of the issues raised in class. I will be looking for you to demonstrate an ability to examine your own work in the light of these issues and to refer to any set reading as appropriate. You may also draw on your knowledge of critical theories and theories of creative writing, using the appropriate critical vocabulary. I will also be looking for evidence of an ability to place your own work within larger critical and cultural contexts. You should be able to demonstrate a critical awareness of some key issues of literary production - such as, for instance, questions of authorial control and intentionality – and be able to employ theoretical perspectives when analysing your own processes. You should, in other words, have a sophisticated take on what it is you're up to.