

Course Outline




Course Name: ‘The Art of Truth’: Creative Nonfiction		
Course Code: ENGL 318	Course Type: Elective	Course Credits: 03
Class Timings: 09:00 AM - 09:50 AM	Section: A	Student Meeting Hours/ Office Hours: M/W/F (11:00 AM - 01:00 PM)
Instructor’s Name: Faiza Anum		
<p>Instructor’s Contact Details Email: faizaanum@fccollege.edu.pk Mobile: +92306-7056003 LinkedIn: https://www.linkedin.com/in/faiza-anum488 Office Hours (face to face and/ or online): M/W/F: 11:00 AM - 11:00 PM or by appointment Guidelines for contacting instructor: Please feel free to contact me whenever you have questions or concerns about class, the policies, or any of the assignments for ENGL-138. For minor queries, you can (ideally) email me and I’ll get back to you as quickly as I can. For major queries, it would be the most helpful to meet with me in-person. The best time to do this is during office hours. If you can’t make it to office hours, please take an appointment before visiting.</p>		
<p>Course Description: Prerequisites: ENGL 201 Creative Non-fiction, often called an “umbrella term”, is commonly defined as a genre of fact-based writing that uses the techniques of fiction to bring its stories to life. This course aims to expose students to a wide range of genre of creative nonfiction, including ‘Personal Essays’, ‘Lyric Essay’, ‘Memoirs’, ‘Autobiography’, ‘Literary Journalism’ and ‘Flash Nonfiction’. This course therefore covers an array of interpretive tools required to read, comprehend, construe and critique diverse genres of creative non-fiction through weekly assignments that consist of listening, reading, viewing and writing. The readings include a variety of texts written by writers belonging to eclectic origins. By covering a range of genres, this course aims to encourage students to explore the scope of the genre as widely as possible as they develop the capacity to not only interpret pieces of creative non-fiction but also produce original creative non-fiction.</p>		
<p>Course Objectives or <u>Student Learning Outcomes (SLOs)</u> After successfully completing the course on ‘The Art of Truth’: Creative Nonfiction, the students will be able to:</p> <ol style="list-style-type: none"> 1. Procure familiarity with the debates surrounding the history, possibilities, boundaries, and contexts of creative non-fiction as a genre; 2. Develop a comprehensive understanding of the genre of creative non-fiction and its related forms; 3. Demonstrate critical reading skills appropriate to the genre, which include: form, technique, voice, scene, dialogue, description, structure and the use of material details; 4. Perform research skills by engaging in primary and secondary research to produce critical reflection on a wide range of forms of creative non-fiction; 		

5. Determine their space in the broad creative nonfiction genre and further explore the opportunities for continuing to develop their creative and critical writing abilities.

Course Content, Learning Material & Activities Schedule

Week	Topic/ Title	<u>Teaching-Learning Activities</u>	<u>Assessment & Rubrics</u> (with the due date)
1	The Untold Tale of Creative Non-fiction: Deliberations on its Origin	<ul style="list-style-type: none"> ✚ Discussion: Chapter 1: “Creative Non-fiction”, from <i>Writing Creative Nonfiction Fiction Techniques for Crafting Great Nonfiction</i> by Theodore A. Rees Cheney ✚ Reflection Piece: “The happiest day of my life...” 	<p>In-Class Writing Prompt: “The happiest day of my life”</p> <p>Word limit: 250</p> <p>Due Date: Same Day</p>
2	The Larger Question of Faithful Rendition of ‘Truth’ in Creative Nonfiction	<ul style="list-style-type: none"> ✚ Discussion: “Living to Tell the Tale: The Complicated Ethics of Creative Nonfiction” by Lynn Z. Bloom 	<p>Assignment 1 on Lynn Z. Bloom’s “The Complicated Ethics of Creative Nonfiction”</p> <p>Due Date: A week’s time</p>
3	Personal Essays: Reading 1 “Walking” by Henry David Thoreau	<ul style="list-style-type: none"> ✚ Close Reading Exercise: “Walking” by Henry David Thoreau 	
4	Personal Essays: Reading 2 “Why Do I Fast?” by Wale Soyinka	<ul style="list-style-type: none"> ✚ Close Reading Exercise: “Why Do I Fast?” by Wale Soyinka 	
5	Personal Essays: Reading 3 “Mother Tongue” by Amy Tan	<ul style="list-style-type: none"> ✚ Close Reading Exercise: “Mother Tongue” by Amy Tan 	<p>Assignment 2 on Amy Tan’s “Mother Tongue”</p> <p>Due Date: A week’s time</p>

6	Lyric Essays: Reading 1 Selections from <i>The Word Pretty</i> by Elisa Gabbert	✚ Close Reading Exercise: Selections from <i>The Word Pretty</i> by Elisa Gabbert	
7	Lyric Essays: Reading 2 Selections from <i>CITIZEN: An American Lyric</i> by Claudia Rankine	✚ Close Reading Exercise: Selections from <i>CITIZEN: An American Lyric</i> by Claudia Rankine	
8	Memoir: Reading 1 Sara Suleri's <i>Meatless Days</i> (Excerpts)	✚ Close Reading Exercise: Sara Suleri's <i>Meatless Days</i> (Excerpts)	Assignment 3 on Sara Suleri's <i>Meatless Days</i> Due Date: A week's time
MIDTERMS PROJECT (See details in the section on Course Requirements)			
9	Autobiography: Reading 1 Maya Angelou's "I Know Why the Caged Bird Sings" (Excerpts)	✚ Close Reading Exercise: Maya Angelou's "I Know Why the Caged Bird Sings" (Excerpts)	
10	Literary Journalism: Reading 1 Literary Journalism as Radical Literature: Some Roots of a Revolution	✚ Discussion: "Literary Journalism as Radical Literature: Some Roots of a Revolution" from <i>Who's Afraid of Tom Wolfe?</i> : How New Journalism Rewrote the World by Marc Weingarten	
11	Literary Journalism: Reading 1 Selections from Tom Wolfe's <i>The New Journalism</i>	✚ Close Reading Exercise: Selections from Tom Wolfe's <i>The New Journalism</i>	

12	Literary Journalism: Reading 2 Selections from Tom Wolfe's <i>The New Journalism</i>	 Close Reading Exercise: Selections from Tom Wolfe's <i>The New Journalism</i>	
13	Flash Nonfiction: Reading 1 Selections from <i>Twenty Groundbreaking Years of Flash Nonfiction: The Best of Brevity</i> by Zoë Bossiere And Dinty W. Moore	 Close Reading Exercise: Selections from <i>Twenty Groundbreaking Years of Flash Nonfiction: The Best of Brevity</i> by Zoë Bossiere And Dinty W. Moore	Assignment 4: Original Flash Fiction Due Date: A week's time
14	Flash Nonfiction: Reading 2 Selections from <i>Twenty Groundbreaking Years of Flash Nonfiction: The Best of Brevity</i> by Zoë Bossiere And Dinty W. Moore	 Selections from <i>Twenty Groundbreaking Years of Flash Nonfiction: The Best of Brevity</i> by Zoë Bossiere And Dinty W. Moore	
15	CULMINATING PROJECT (See details in the section on Course Requirements)		

Textbooks, Materials, and other Resources

Primary Readings:

- *Writing Creative Nonfiction Fiction Techniques for Crafting Great Nonfiction* by Theodore A. Rees Cheney
- "Living to Tell the Tale: The Complicated Ethics of Creative Nonfiction" by Lynn Z. Bloom
- "Walking" by Henry David Thoreau
- "Why Do I Fast?" by Wale Soyinka
- "Mother Tongue" by Amy Tan
- *The Word Pretty* by Elisa Gabbert
- *CITIZEN: An American Lyric* by Claudia Rankine
- *Meatless Days* by Sara Suleri
- *I Know Why the Caged Bird Sings* by Maya Angelou
- "Literary Journalism as Radical Literature: Some Roots of a Revolution" from *Who's Afraid of Tom Wolfe? : How New Journalism Rewrote the World* by Marc Weingarten
- *The New Journalism* by Tom Wolfe
- *Twenty Groundbreaking Years of Flash Nonfiction: The Best of Brevity* by Zoë Bossiere And Dinty W. Moore

Supplementary Readings

- *Safe House: Explorations in Creative Nonfiction (Commonwealth Writers, 2) Paperback – May 31, 2016* by Ellah Wakatama Allfrey
- *Creative Nonfiction: Researching and Crafting Stories of Real Life* by Philip Gerard
- *The Art of Creative Nonfiction: Writing and Selling the Literature of Reality* by Lee Gutkind

P.S. The soft form all of these primary and supplementary reading will be made available to you via our WhatsApp group or Moddle

Course Requirements:

Attendance & Class Participation

As ENGL-318 is a participation and discussion-based courses, you are expected to attend class daily, to arrive on time, to have prepared assigned reading and writing, and to participate in all in-class editing, revising, and discussion sessions. Your voice is crucial to creating a classroom community, and when you haven't read the material, you cannot contribute to class discussion. If you find that an unavoidable problem prevents you from attending class, please discuss the problem with me beforehand. Your class participation grade will be based on:

- Preparation
- Attendance
- Participation in class discussions
- Participation in Digital Discussion Board
- In-class writing activities
- Participation in workshops

General Assignment Submission Guidelines:

- ✓ The assignment should be typed, and formatted in line with MLA 8th edition (for guidelines about MLA 8th edition, refer https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_8th_edition_changes.html)
- ✓ Follow the standard structure of an academic essay to ensure the essay is well-structured (See sample at: <https://www.vu.edu.au/sites/default/files/campuses-services/pdfs/asd-essay-structure.pdf>)

In-class Writing prompts (ongoing) & Workshops:

Some of the course modules require in-class writing tasks, which will be assigned in the class, requiring submission of the assigned work within the given timeframe. Moreover, some of the session will be conducted in workshop format, the students need to ensure that they bring the required resources and stationary to complete in the task during the session.

The breakup is as follows:

Attendance & Class Participation:	10%
Assignments:	20%
In-class Writing prompts (ongoing) & Workshops:	15%
Participation in Digital Discussion Board	15%
Midterm article:	20%
Final term article:	20%
TOTAL	100%

Missed Assignments/ Make-Ups/ Extra Credit

You are responsible for all work you miss, even if your absences have been excused. I expect you to come to class prepared and on time. You should come to class with the assigned reading/writing completed.

If any student has scored below C grade in an assignment, the student can avail the chance of re-doing the assignment. However, the improved grade would soar up to B grade maximum.

Attendance & Classroom Participation Policy:

Attendance is an integral part in this course. Being a course on critical thinking and writing, it is heavily centered on in-class activities and discussion. To be successful, you must come to class prepared to participate actively, with all assigned reading and writing completed. Students who are in class learn more, do better on their written work, and therefore receive better grades. I understand absences for illnesses and emergencies, including unsafe travel conditions. For this reason, I will allow you two free absences that will not affect your final grade. For every absence after your second, your participation grade will drop by a partial letter. If you must miss class, contact me as soon as possible (preferably before class).

Grading Legend

Below is the grading legend of FCCU (published in all catalogs and available on the FCCU website) as approved by the Academic Council:

Grade	Point Value	Numerical Value	Meaning
A	4.00	93-100	Superior
A-	3.70	90-92	
B+	3.30	87-89	Good
B	3.00	83-86	
B-	2.70	80-82	
C+	2.30	77-79	Satisfactory
C	2.00	73-76	
C-	1.70	70-72	
D+	1.30	67-69	Passing
D	1.00	60-66	

F	0.00	59 or below	Failing
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Changes to the Syllabus:

This syllabus was designed to convey course information and requirements as accurately as possible. It is important to note however that it **may** be subject to change during the course depending on the needs of the class and other situational factors. Such changes would be for your benefit and you will be notified of them as soon as possible.

Student Support Services

[Student Counseling Services](#). Students can contact the [Campus Counseling Center](#) at 0331-444-1518 or email ccc@fccollege.edu.pk.

[Writing Center](#)

[Mercy Health Center](#)

Other Useful FCCU Policy Documents:

[Sexual Harassment Policy](#)

[Anti-Corruption Policy](#)

[Academic integrity](#)

[Plagiarism Policy](#)

[Academic Calendar](#)

Additional Communication:

1. Honor FCC Core Values:

I expect that you will strictly follow the core values of FCCU and put your entire effort to learn as per the course requirements, attend classes, read the textbook(s)/other assigned reading material and do the assignments in the stipulated time period

2. Expectations for Teacher's Response:

I generally respond to emails within 15 hours during the workweek. If I do not respond within 48 hours, feel free to send a follow-up email or a message on WhatsApp. Please note it would not be possible for me acknowledge electronic submissions of assigned work, I will respond only to the queries made through email. Following the signature, in emails, you can add: "I generally respond to emails between the hours of 9 AM and 9 PM. If I do not respond within 48 hours, feel free to send a follow-up email."