

ENCW 203  
WRITING CREATIVE NONFICTION  
WINTER 2013/2014

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<b>Instructor</b>	<i>Kelly Daniels</i>
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<b>Office</b>	128 Old Main, 794-7603
<b>Office Hours</b>	M 2:30-3:30; T 12:30-1:30; W 9:00-10:00, or by appointment
<b>Class</b>	Tuesday, Thursday 6:00PM - 8:20PM, Old Main 127

**Goals:**

*By the end of the course, you will*

- *appreciate the aims and purpose of creative nonfiction*
- *be familiar with various sub-genres of CNF: memoir, personal essay, portrait, essay of place, and narrative journalism*
- *have written a full-length work of CNF*
- *own a vocabulary and learn the conventions that enable you to usefully critique drafts of essays, your own as well as others', and to speak to other writers about CNF*
- *be prepared to participate in ENCW 303, or any other advanced writing workshop (fiction or nonfiction)*
- *learn the habit of looking beyond the obvious, the two dimensional and stereotypical, to a deeper, more particular and honest reality*
- *practice using technology as a professional tool for the writer*

**Text:**

*Writing True: The Art and Craft of Creative Nonfiction. Sondra Perl and Mimi Schwartz. Cengage Learning, second edition.*

**Policies:**

- *After one absence your grade will drop by a full letter. Talk to me if a serious and lasting problem has prevented or will prevent you from coming to class or doing your work. There is no way to make up for the dynamic that spontaneously occurs in class. There is no such thing as an "excused" absence. If you have extracurricular activities that will keep you out of class, talk to me the first day of school. One thing you learn in college is to set priorities. If you have greater priorities than this class, so be it. Your grade will likely suffer*
- *Don't text in class.*
- *All missed work is your responsibility to make up or to hand in ahead of time*
- *Late work will be penalized or not accepted*
- *Plagiarism and cheating—either intentional or not—will lead at the very least to failed assignments and/or an F for the course*
- *Drinks are fine in class. Please don't bring food*

**My Responsibilities to You:**

*I will do my best to promote an atmosphere in which everyone is free to express their ideas without fear of ridicule, interruption or casual dismissal. I will be available to you during*

*office hours and by appointment to speak to you about any aspect of the course, about literature, college in general, or the potential path of your future career and life. I will, except in extreme circumstances, get your work back to you—evaluated and responded to—within ten days of receiving it. In general, I will treat you like the professional adults that you are; that is to say, I will treat you with respect.*

**Assignments and Grading:**

*Essay Workshops:* 30%

*Toward the end of the term you will submit a workshop story, passing around enough copies for everyone in class (or submitting electronically, if the class chooses to go that way). In turn, you will receive a story from everyone else in class at one point or another. You are to read and provide written comments on all works. As a group, we will discuss the drafts. You will be graded on a combination of all elements of this assignment: the story you turn in, the quality of your written comments, and your oral comments.*

*Weekly Exercise Workshops:* 30%

*You will go public with two (four) exercises throughout the term. These will be read and discussed by the class at large, following the same guidelines as the final workshops, though we understand that these works are shorter and less complete.*

*Reading Quizzes:* 20%

*Brief quizzes designed to encourage and assess complete reading and comprehension of texts.*

*Exercise Journals* 10%

*Turn in all exercises throughout the term, assessed on a credit/no credit basis.*

*E-portfolio:* 10%

*Post selected works onto a portfolio website*

**Disclaimer:**

*This syllabus represents a general plan for the course; deviations may be necessary.*

**Schedule:**

*The following is a provisional schedule for the semester. Please come to class having read the readings of the day. Changes may be necessary as the course proceeds.*

<b>TUESDAYS</b>	<b>THURSDAYS</b>
<b>November 19</b> <i>Introductions</i> <i>“A Few Words about Breasts”</i> <i>“Somehow Form a Family”</i> <i>Free writing about past; reading and critique</i>	<b>21</b> <i>Personal Essay</i> <i>“Street Haunting”</i> <i>“Against Joi de Vivre”</i> <i>Exercise Workshop</i>
<b>26</b> <i>Portrait</i> <i>“Dinner and Uncle Boris’s”</i> <i>“Poor Jane’s Almanac”</i> <i>Exercise Workshop</i>	<b>28</b> <i>Thanksgiving</i>
<b>December 3</b> <i>Essay of Place</i> <i>“Once More to the Lake”</i> <i>“Moments of Being: An Antarctic Quintet”</i> <i>Exercise Workshop</i>	<b>5</b> <i>Narrative Journalism</i> <i>“Meet the Shaggs”</i> <i>“A Hanging”</i> <i>Exercise Workshop</i>
<b>10</b> <i>Short Shorts</i> <i>Read all</i> <i>Live Reading</i> <i>Essays Due</i>	<b>12</b> <i>Final Workshop</i>
<b>17</b> <i>Final Workshop</i>	<b>19</b> <i>Final Workshop</i>

***E-Portfolios Due Finals-Week Monday, 5:00 pm***