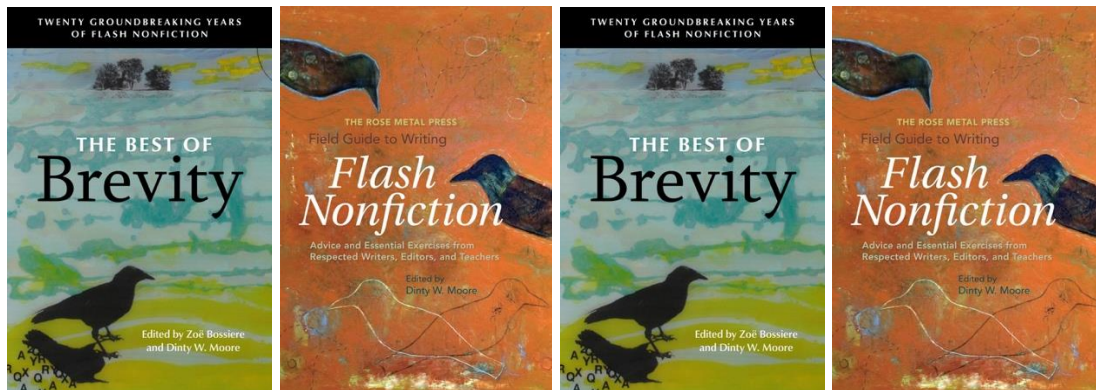


ENG 3630: Creative Writing: Intro to Nonfiction



Course Description

This semester, students will become acquainted with the extensive genre of creative nonfiction, and particularly flash nonfiction, primarily through the process of their own writing. Students will study the work of a diverse range of established writers in the flash nonfiction genre, respond to weekly writing prompts, and participate in two writer’s workshops. Students will develop a writing habit founded on the knowledge that, as with any skill, good writing requires consistent practice and revision. Skills acquired in this course will help students to write more concisely and effectively across a variety of disciplines.

Learning Outcomes

By the end of the semester, students of ENG 3630 will:

- Understand and define the genre and various subgenres of creative nonfiction.
- Create works of creative nonfiction utilizing specific craft components.
- Develop critical reading skills.
- Understand the importance of revision and discovery.
- Develop an eye and ear for language and its effects on the reader.

Additionally, ENG 3630 students will leave this course with:

- A working definition of the term “creative nonfiction.”
- The ability to employ key nonfiction vocabulary words.
- Basic knowledge of significant contemporary works and writers of nonfiction.
- An understanding of standard writing workshop etiquette and procedure.
- A developed curiosity and excitement about their own writing.

Required Materials

- *The Rose Metal Press Field Guide to Writing Flash Nonfiction: Advice and Essential Exercises from Respected Writers, Editors, and Teachers*, edited by Dinty W. Moore (2012)

- *The Best of Brevity: Twenty Groundbreaking Years of Flash Nonfiction*, edited by Dinty W. Moore & Zoë Bossiere (2020)

ENG 3630 Course Calendar

Key: BB = Blackboard BOB = Best of Brevity, FG = Field Guide

Weekly Reading Schedule	
WEEK 1	<ul style="list-style-type: none"> ➤ BB: Syllabus and Course Calendar ➤ FG: Introduction by Dinty W. Moore (pp. xii-xxv) ➤ BOB: “The Shape of Emptiness” by Brenda Miller (pp. 1-2) ➤ BOB: “Intro to Creative Writing” by Dani Johannesen (pp. 64-66)
WEEK 2	<ul style="list-style-type: none"> ➤ FG Ch. 1: Mysterious, Ambitious, and Intimate: The Flash Nonfiction Form, pp 1-27 ➤ BOB: “Fluency” by Jamila Osman, pg. 47 ➤ BOB: “So Little” by Josey Foo, pg. 105 ➤ BOB: “Girl/Thing” by Anna Vodicka, pg. 139
WEEK 3	<ul style="list-style-type: none"> ➤ FG Ch. 2: “No Ideas But in Things”: The Power of Image and Detail, pp 28-56 ➤ BOB: “I Remain Very Sorry For What I Did to the Little Black Kitten” by Jenny Bouilly, pp. 37-38 ➤ BOB: “Holy” by Lori Jakiela, pp. 44-46 ➤ BOB: “Some Things About That Day” by Debra Marquart, pp. 202-203
WEEK 4	<ul style="list-style-type: none"> ➤ FG Ch. 3: Speaking to the Reader: On Finding Your Voice, pp 57-75 ➤ BOB: “Blood; Quantum” by Danille Geller, pp. 31-32 ➤ BOB: “All or Nothing, Self-Portrait at 27” by Jill Talbot, pp. 172-173 ➤ BOB: “Open Season” by Harrison Candelaria Fletcher, pp. 177-180
WEEK 5	<ul style="list-style-type: none"> ➤ FG Ch. 4: Words, Wonderful Words: Using Sound and Language, pp 76-92 ➤ BOB: “I hoisted them, two drug dealers...” by Diane Seuss, pp. 6-7 ➤ BOB: “Wings” by Daisy Hernández, pp. 8-10 ➤ BOB: “\`in-english\`” by Christina Tang-Bernas, pp. 93-95
WEEK 6	<ul style="list-style-type: none"> ➤ FG Ch. 5: Of You and I: Thoughts on Point-of-View, pp 93-112 ➤ BOB: “The Cruelty We Delivered” by Ira Sukrungruang, pp. 4-5 ➤ BOB: “Poster Children” by Sandra Gail Lambert, pp. 17-19 ➤ BOB: “Letter to a Future Lover” by Ander Monson, pp. 20-21

<p>WEEK 7</p> <ul style="list-style-type: none"> ➤ FG Ch. 6: Settling on Structure: Shaping Flash Nonfiction, pp 113-132 ➤ BOB: “Women These Days” by Amy Butcher, pp. 13-15 ➤ BOB: “Transgender Day of Remembrance” by Torrey Peters, pp. 59-63 ➤ BOB: “A Brief Atmospheric Future” by Matthew Gavin Frank, pp. 67-69
<p>WEEK 8</p> <ul style="list-style-type: none"> ➤ FG Ch. 7: The Singular Moment: Where to Begin, Where to End, pp 134-156 ➤ BOB: “Milk For Free” by Deesha Philyaw, pp. 159-161 ➤ BOB: “Chronology of the Body” by Sam Kiss, pp.181-183 ➤ BOB: “The Heart as a Torn Muscle” by Randon Billings Noble, pp. 191-193
<p>WEEK 9</p> <ul style="list-style-type: none"> ➤ FG Ch. 8: Against the Grain: Alternative Approaches to Flash Nonfiction, pp 157-169 ➤ BOB: “Fish” by Nicole Walker, pp. 108-110 ➤ BOB “When a 17-Year-Old Checkout Clerk in Small Town Michigan Hits on Me, I Think about the Girl I Loved at 17” by Krys Malcolm Belc, pp. 111-112 ➤ BOB: “Hairy Credentials” by Nicole Cyrus, pp. 125-127
<p>WEEK 10</p> <ul style="list-style-type: none"> ➤ BB: “How Writer’s Workshops Can Be Hostile” by Viet Thanh Nguyen ➤ BB: “Unsilencing the Workshop” by Beth Nguyen ➤ BB: “Three Words That Almost Ruined Me” by Sonya Huber
<p>WEEKS 11 - 13:</p> <ul style="list-style-type: none"> ➤ Student Workshop Submissions
<p>WEEK 14:</p> <ul style="list-style-type: none"> ➤ BOB: “There are Distances Between Us” by Roxane Gay, pp. 204-205 ➤ BOB: “Imagining Foxes” by Brian Doyle, pp. 11-12