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## ENG 4761Z-600: Advanced Nonfictin Writing

Colleen Abel

*Eastern Illinois University*

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# ENG 4761 / 4761Z: Advanced Creative Nonfiction

Online Fall 2022

Colleen Abel

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Office hours

Office: CH 3811

Tuesday 9:00 a.m. to 11 a.m.

Wednesday 11:00 to noon

Thursday 10:00 a.m. to 11 a.m.

Note: Contact me via Microsoft Teams during these hours or by appointment for fastest response times

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## Required Texts

Wang, Esme Weijun Wang. *The Collected Schizophrenias*.

Miscellaneous readings (D2L)

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## Course Description

We all have a story to tell: This advanced course will provide students with an in-depth look of the styles and techniques of contemporary creative nonfiction in the service of helping develop their unique voice and style. We will read memoirs and essay collections to break down their structures and techniques, and students will workshop and revise their own writing in the service of transforming life into art.

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## Learning Outcomes

By the end of the course, you should be able to

- Develop advanced ability and a repertoire of artistic strategies in the writing of literary nonfiction prose.

- Deepen your understanding of creative nonfiction and its subgenres through intensive readings of contemporary authors.
  - Hone critical reading skills.
  - Evaluate, constructively, the works-in-progress of your peers
  - Reflect upon your own creative processes and practices
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## Instructional Philosophy

The course is divided into what I consider the two most important activities in learning to become a better writer: reading and writing. We will spend a great deal of time learning terminology and reading examples of essays that exemplify the techniques we are exploring. As the following writing advice attests, the way one learns craft is first by reading, then by writing.

*“Read, read, read. Read everything -- trash, classics, good and bad, and see how they do it. Just like a carpenter who works as an apprentice and studies the master. Read! You'll absorb it. Then write. If it's good, you'll find out. If it's not, throw it out of the window.” -William Faulkner*

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## Course Delivery Method

This course will be delivered online through our learning management system, D2L Brightspace, <http://www.eiu.edu/d2l>. If you need help, contact ITS User Services for technical support issues.

Email: [support@eiu.edu](mailto:support@eiu.edu)

Phone: (217) 581-4357

Support Hours: 7:00 AM - 4:30 PM, Monday-Friday with your EIU NetID account or password, contact Campus Technology Support at (217) 581-4357 or [support@eiu.edu](mailto:support@eiu.edu).

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## Grade Breakdown

Writing Prompts: 50 points

Three Essays: 225 points (75 points each)

Discussion Boards Posts / Responses: 150 points

Workshop Feedback: 300 points (50 points feedback, 25 points revision plan, 25 points posting on time)

Two Technique Papers: 200 points (100 points each)

Manifesto: 75 points

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1000 points total

Note: Students taking this course for graduate credit will have slightly different requirements.

**Writing Prompts:** As often as possible, we will be doing a creative exercise to generate new ideas. You should not treat these as demands for full drafts; these are designed to get you on the track toward something you may want to develop further. You will be posting these to a special forum on the discussion board, but if you'd rather the piece remain private, you do have the option to email me your exercise by the due date.

**Three Essays:** Over the course of the semester, you will be asked to write and workshop three essays of varying lengths. The instructions for each will be available on Dropbox.

**Workshop Participation:** Each of you will be workshopped three times over the semester. Your workshop grade breaks down as follows:

- Your workshop feedback (+50)
- Posting your own work for workshop on time (+25)
- Your revision plan (+25)

You must turn in your piece by noon on Monday of the workshop week. **I do not accept late work** because it's unfair to your peers, who need ample time to give feedback.

What does good feedback look like? Good feedback gives the reader a sense of your response to the piece as an audience member. Over many years of teaching I've found that students most appreciate:

- A description of what you think their piece is about, what you think it's trying to achieve, and what the main idea or theme seems to be.  
Sometimes this means stating things that seem obvious, but often this is something people see differently, so it helps to have many perspectives
- Things that you respond to with excitement or surprise. Everyone loves hearing where their piece really took off and flew. This is helpful, too, because authors want to try to preserve in revision those things that the audience is responding well to (usually!)
- Questions that you have. Is there anything confusing? Are you especially curious about why the author did or did not make a particular choice?
- Ideas you have about what they could do in revision to experiment with different directions. This isn't quite the same as saying you didn't like something or that an element wasn't "working." These are "constructive possibilities": what if this were shorter? Longer? Included research? What might that do for the piece?

All of this will probably take a generous paragraph to achieve.

**Discussion Board Posts:** See "Learner Participation Guidelines" below for more about discussion board posts.

**Technique Analysis:** Twice during the semester, I will ask you to write a brief (2-3 pages) analysis of a particular technique and how it is used in one of the essays we've studied this term.

**Final Manifesto:** For your final essay, "The Manifesto," I would like you to turn in an essay (1000 word minimum) reflecting on yourself as a writer and your writerly beliefs. Using your experiences reading our course texts, reading your peers' work, being

workshopped, giving workshop feedback and writing new work for this course, write a manifesto in which you lay out your vision for the kind of essayist you are, what you believe your essays are doing, what you believe the genre of creative nonfiction should do. We will look at some manifesto examples throughout the term in preparation.

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## Late work

Late portfolios will not be accepted. Late workshop posts will not be accepted. When it comes to other work, if you need an extension, please let me know as far in advance as you're able.

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## Instructor Response Time

For emails, please allow me up to 24 hours to respond to your message, 36 hours on weekends or holidays. For grades, please allow a week to ten days for me to get back to you for large assignments, though it will likely take less time than this. For discussion board posts, I will grade all posts and responses each week. Please note that I read and grade all discussion board posts, responses, and exercises, though I may not necessarily respond to each one, as the discussion board is a space that is designed to be student-centered, just as our classroom would be.

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## Learner Participation Guidelines

This class is asynchronous, which means “not happening at the same time.” This means that we aren’t going to be meeting at a specific time all together. Instead, most of our “meetings” will take place on the discussion board throughout each week. When it comes to the discussion board questions and the creative exercises, you can think of this as our class meetings. These cover activities we would otherwise be doing in face-to-face meetings. They are attendance, participation and in-class writings all rolled into one.

My expectation is that each week you have a discussion board question due, you can write your response by the due date. I'll be looking for about 250 words in your response; the more specific, the better. The second part of the discussion board will be at least one response to a classmate. These responses should be at least 100 words, and should be more than simply saying "Good point!" or "I agree!" If you respond to their discussion question, you should be adding to what they say, not merely echoing what they say. Please limit your responses to other discussion posts, rather than any creative exercises we might be doing that week.

Specific instructions will be given each week for the discussion board expectations for the week to come, but the above guidelines should give you a general sense of what to expect.

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## Classroom (N)etiquette

Perhaps the most important classroom policy of all concerns our learning environment. A successful learning community is one in which we can learn from people whose perspectives we might not necessarily share and I ask everyone to be constructive and mindful. There is a separate document on D2L in the Workshops module giving you some thoughts about how to be a successful workshop citizen.

\*\*\*DISCLAIMER: One question that students often ask: is it okay if I write about ...? Usually, they want to know if I will be upset if their work contains profanity, violence, sexuality, drug use, etc. The short answer is no. What I care most about is the quality of your writing. That being said, *please do consider your audience* before you workshop a piece. Is it worth it to you to spend one of your valuable workshop slots writing a piece that will almost certainly be offensive? You may also want to consider putting content warnings on pieces that contain graphic violence, depictions of abuse, etc. This is up to you, but I have found many of your peers appreciate it.

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## EIU Policies

- Students are expected to maintain principles of academic integrity and conduct as defined in EIU's Code of Conduct. Violations will be reported to the Office of Student Standards. The English Department's policy reads as follows: *Any teacher who discovers an act of plagiarism—"The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's own original work" (Random House Dictionary of the English Language)—has the right and responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Office of Student Standards. Respect for the work of others should encompass all formats, including print, electronic, and oral sources.*
  - Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center for assistance with time management, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696, or go to McAfee 1301.
  - If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by McAfee 1210, or call 217-581-6583 to make an appointment.
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## Course Schedule

\*specific times and due dates will always be available in the content modules on the D2L site

Week One: August 22, Monday: Flash

Read: Randon Billings Noble: "The Heart As a Torn Muscle"

Read: Deesha Philyaw: "Milk for Free"



Read: Sarah Minor: "A Log Cabin Square"

Week Two: August 31, Monday: Memoir

Read: Joann Beard, "The Fourth State of Matter"

Read: Lucy Grealey, "Mirrorings"

Week Three: September 6, Tuesday: Literary Journalism

\*\*No class Monday, September 5 (LABOR DAY)

Read: Truman Capote, "In Cold Blood"

Week Four: September 12, Monday

Small-group workshop

**Essay One due, noon, 9/12**

Week Five: September 19, Monday: Personal Essay

Read: Zadie Smith, "On Joy"

Read: Lacy Johnson, "On Mercy"

**Revision plan 1 due, 9/21, 11:59 p.m.**

Week Six: September 26, Monday: Lyric Essay

Read: T. Kira Madden, "The Feels of Love"

Read: Dinty Moore, "Son of Mr. Green Jeans"

Read: Elissa Washuta, "Apocalypse Logic"

Week Seven: October 3, Monday

Half-class Workshop

**Essay Two due, noon, 10/3**

Week Eight: October 10, Monday

Half-class Workshop

**Technique Analysis due, 10/14, 11:59 p.m.**

Week Nine: October 17, Monday

Read: The Collected Schizophrenias, first half

**Revision Plan 2 due, 10/19, 11:59 p.m.**

Week Ten: October 24, Monday

Read: The Collected Schizophrenias, second half

Week Eleven: October 31, Monday

Large-group workshop

**Essay Three due, noon, 10/31**

Week Twelve: November 7, Monday  
Large-group workshop

Week Thirteen, November 14, Monday  
Large-group workshop

**THANKSGIVING BREAK**

Week Fourteen, November 28, Monday  
Large-group workshop  
**Technique Analysis due, noon 12/9**

Week Fifteen, December 5, Monday  
Revisions & Manifestos  
**Revision Plan 3 due, 12/7, 11:59 p.m.**

Week of December 12: Final Exams  
**Manifesto due Wednesday 12/14 by 11:59 p.m.**

**A Note on Workshop**

Sharing creative work is an exciting, but vulnerable process. There are things to remember if you are the artist, as well as if you are the audience. Here are a couple of foundational principles that successful workshops are based on.

1. This is a semi-public space. If you don't believe audience matters—in other words, if you write only for the purposes of self-expression—this may not be the right environment for you. Dismissing what a roomful of people think about your work because you are only “writing for yourself” places your audience in an uncomfortable position. Self-expression is private and requires no external input. Art is dialogic: it requires both a creator and a receptor (audience) to make it come alive.
2. Revision is the most important part of writing. If you are interested in others' opinions, but not open to changing your work based on feedback, this may not be the right environment for you.

3. You must trust that strangers have valuable things to say about your work. The people here are smart and generous; they care about literature and about reading. If you are frustrated if they seem to be “not getting it” perhaps this is a sign that something in your work needs to be clarified. This is not a sign that we didn’t read it carefully ahead of time. It means that we’re working through our questions and individual interpretations, and that is often the most useful part of workshop.

TL; DR: All of the above may be summed up as: be open-hearted and open-minded.