



## Course Specification of Intro. to Creative Nonfiction

### I. Course Identification and General Information:

1.	:Course Title	Intro. to Creative Nonfiction				
2.	:Course Code and Number	DR 52				
3.	:Credit Hours	Lecture	Seminar/Tutorial	Practical 1	Training	Total
		3				3
4.	:Study Level and Semester	Level IV, Semester VII				
5.	:Pre-requisites (if any)	<i>Introduction to Literature</i> and other writing skills courses in level I & II.				
6.	:Co-requisites (if any)	Nil				
7.	Program in which the course is offered	BA in English Studies				
8.	:Teaching Language	English				
9.	:Study System	Regular / Full Time				
10.	:Prepared by	Dr. Ibraheem Tajaddeen				
11.	:Approval date					

### II. Course Description:

This course offers an introductory survey of the various forms of nonfiction narrative and creative nonfiction essays, including travel writing, personal essay, profiles, and writing creatively about different topics such as food, place, etc. The course will help them develop skills and techniques used by major writers to apply in shaping their own creative works.

### III. Intended learning outcomes (ILOs) of the course:

#### (A) Knowledge and Understanding:

Alignment of Course Intended Learning Outcomes (CILOs) to Program Intended Learning Outcomes (PILOs) in Knowledge and Understanding.

Program Intended Learning Outcomes (Sub-PILOs) in: Knowledge and Understanding		Course Intended Learning Outcomes (CILOs) in: Knowledge and Understanding	
On successful completion of the program, students will be able to:		On successful completion of the course, students will be able to:	
A1	Demonstrate knowledge and understanding of key concepts, issues, ideas, theories, styles of argumentation, evaluation criteria and research methods used in the study of English Language, Linguistics and Literature.	a1.	Demonstrate knowledge and understanding of the various forms of creative nonfiction across an array of voices from the local to the global.
A6	Demonstrate a sound knowledge of contemporary approaches to the study of language, its literature, culture and teaching.	a2	Show an awareness of the genre of nonfiction, its emergence, historical development and its various types, modes and elements.

### Teaching And Assessment Methods For Achieving Learning Outcomes:

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د/ محمد الناصر

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Alignment of Learning Outcomes of Knowledge and Understanding to Teaching and Assessment Methods:		
Course Intended Learning Outcomes (CILOs) in Knowledge and Understanding	Teaching strategies/methods to be used	Methods of assessment
On successful completion of the course, students will be able to:		
a1	<ul style="list-style-type: none"> <li>▪ Lectures and seminars</li> <li>▪ group discussions</li> <li>▪ Practical exercises</li> <li>▪ Role play/acting</li> </ul>	<ul style="list-style-type: none"> <li>▪ Quizzes, tests and exams</li> <li>▪ Written assignments</li> <li>▪ Open presentations</li> <li>▪ Mini-projects</li> </ul>
Demonstrate knowledge and understanding of the various forms of creative nonfiction across an array of voices from the local to the global.		
a2		
Show an awareness of the genre of nonfiction, its emergence, historical development and its various types, modes and elements.		

### (B) Intellectual Skills:

Alignment of Course Intended Learning Outcomes (CILOs) to Program Intended Learning Outcomes (PILOs) in: Intellectual skills			
Program Intended Learning Outcomes (Sub-PILOs) in Intellectual skills		Course Intended Learning Outcomes (CILOs) of Intellectual Skills	
On successful completion of the program, students will be able to:		On successful completion of the course, students will be able to:	
B1	Critically examine and evaluate evidence in relation to communication and language use in a variety of modes, genres and contexts, in different literary and non-literary texts.	b1	Differentiate between the various forms and modes of creative nonfiction to critically respond to them.
B2	Analyze and synthesize complex information from a variety of texts and reflect critically on some of the dominant theories and topics in the various fields of English language and literature.	b2	Use critical thinking to critique others' creative nonfiction writings and communicate suggestions about strengths and weaknesses of drafts to peers.

### Teaching And Assessment Methods For Achieving Learning Outcomes:

Alignment of Learning Outcomes of Intellectual Skills to Teaching Methods and Assessment Methods:		
Course Intended Learning Outcomes (CILOs) in Intellectual Skills	Teaching strategies/methods to be used	Methods of assessment
On successful completion of the course, students will be able to:		
b1	<ul style="list-style-type: none"> <li>▪ Lectures and seminars</li> <li>▪ Classroom discussions</li> <li>▪ Group and pair work</li> <li>▪ Exercises</li> <li>▪ Problem solving</li> <li>▪ Brainstorming</li> <li>▪ Group projects</li> </ul>	<ul style="list-style-type: none"> <li>▪ Quizzes, tests and exams</li> <li>▪ Written assignments</li> <li>▪ Open presentations</li> <li>▪ Mini-projects</li> </ul>
Differentiate between the various forms and modes of creative nonfiction to critically respond to them.		
b2		
Use critical thinking to critique others' creative nonfiction writings and communicate suggestions about strengths		

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	and weaknesses of drafts to peers.		
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### (C) Professional and Practical Skills:

Alignment of Course Intended Learning Outcomes (CILOs) to Program Intended Learning Outcomes (PILOs) in: Professional and Practical Skills

Program Intended Learning Outcomes (Sub-PILOs) in Professional and Practical Skills		Course Intended Learning Outcomes (CILOs) in Professional and Practical Skills	
On successful completion of the program, students will be able to:		On successful completion of the course, students will be able to:	
C1	Apply their understanding of linguistic concepts, methods and approaches to the construction and analysis of meanings in different literary and nonliterary texts and various modes of communication.	c1	Employ creative writing techniques drawn from fiction, poetry, and scriptwriting, such as characterization, setting, descriptive detail, etc.
C5	Successfully utilize strategies to interpret, analyze and critically examine diverse forms of discourse including literary, journalistic, historical and other non-literary texts.	c2	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expressions.

### Teaching and Assessment Methods for Achieving Learning Outcomes:

Alignment of Learning Outcomes of Professional and Practical Skills to Teaching and Assessment Methods:

Course Intended Learning Outcomes (CILOs) in Professional and Practical Skills		Teaching strategies/ methods to be used	Methods of assessment
On successful completion of the course, students will be able to:		<ul style="list-style-type: none"> <li>▪ Lectures and seminars</li> <li>▪ Classroom discussions</li> <li>▪ Group and pair work</li> <li>▪ Practical Exercises</li> </ul>	<ul style="list-style-type: none"> <li>▪ Quizzes, tests and exams</li> <li>▪ Written assignments</li> <li>▪ Open presentations</li> <li>▪ Mini-projects</li> </ul>
c1	<ul style="list-style-type: none"> <li>▪ Problem solving</li> <li>▪ Group projects</li> </ul> Employ creative writing techniques drawn from fiction, poetry, and scriptwriting, such as characterization, setting, descriptive detail, etc.		
c2	Articulate creative, informed and relevant responses to creative non-fiction texts, using appropriate terminology and concepts, and coherent, accurate written expressions.		

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### (D) General/Transferable Skills:

Alignment of Course Intended Learning Outcomes (CILOs) to Program Intended Learning Outcomes (PILOs) in: General and Transferable skills

Program Intended Learning Outcomes (PILOs) in General / Transferable skills		Course Intended Learning Outcomes (CILOs) in General / Transferable skills	
On successful completion of the program, students will be able to:		On successful completion of the course, students will be able to:	
D6	Communicate proficiently and fluently in English in different academic, professional and social settings.	d1	Fluently, accurately and effectively communicate their knowledge, understanding and judgment of texts.
D3	Utilize Information Communication Technologies (ICTs) to enhance their critical and analytical skills in English language and literature.	d2	Use modern technology and internet for self-study to get familiar with analytical material, nonfictions and so on.

### Teaching And Assessment Methods For Achieving Learning Outcomes:

Alignment of Learning Outcomes of General and Transferable skills to Teaching and Assessment Methods:

Course Intended Learning Outcomes (CILOs) in General and Transferable Skills		Teaching strategies/ methods to be used	Methods of assessment
On successful completion of the course, students will be able to:		<ul style="list-style-type: none"> <li>▪ Lectures and seminars</li> <li>▪ Classroom discussions</li> <li>▪ Group and pair work</li> <li>▪ Practical Exercises</li> <li>▪ Problem solving</li> <li>▪ Group projects</li> </ul>	<ul style="list-style-type: none"> <li>▪ Quizzes, tests and exams</li> <li>▪ Written assignments</li> <li>▪ Open presentations</li> <li>▪ Mini-projects</li> </ul>
d1	Fluently, accurately and effectively communicate their knowledge, understanding and judgment of texts		
d2	Use modern technology and internet for self-study to get familiar with analytical material, nonfictions and so on.		

## IV. Course topics

### 1. Course Topics/Items:

#### a. Theoretical Aspect

No	Topic List / Units	CILOs (symbols)	Sub-topic List	No. of weeks	Contact hours
1	Introduction to creative fiction: various forms and genres	a1, a2, b1, b2	Creative nonfiction, its forms, Various Types and Modes Fiction vs. Non-fiction	1	3
2	Fact and Fiction in creative nonfiction texts	a1, a2, b1, b2	Nature and characteristics of creative nonfiction Fact and fiction	1	3
3	Figurative language	b1, b2, c1, c2, d1, d2	Metaphors, images, choice of dialogue to quote, quality of reflection, humor, irony, allusion, symbols. In-class writing exercise: Selected Texts	1	3
4	Literary Memoir,	b1, b2, c1,	Writing as a process In-class writing exercise: Selected Texts	1	3

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		c2,			
5	<b>Narrative Profile Narrative voice and distance</b>	b1, b2, c1, c2, d1,d2	Close reading and analysis In-class writing exercise: Selected Texts	1	3
6	<b>Literary Journalism Reportage, commentary</b>	b1, b2, c1, c2, d1,d2	In-class writing exercise: Selected Texts	1	3
7	<b>Personal essay and writing biography</b>	b1, b2, c1, c2, d1,d2	In-class writing exercise: Selected Texts	1	3
8	<b>Methods of handling time</b>	a1,a2, b1, b2, c1, c2, d1,d2	Flashbacks, frames, juxtaposition and interweaving, straight and reverse chronology In-class writing exercise: Selected Texts	1	3
9	<b>Travelogue/ Travel Writing</b>	b1, b2, c1, c2, d1,d2	In-class writing exercise: Selected Texts	1	3
10	<b>Style</b>	b1, b2, c1, c2, d1,d2	In-class writing exercise: Selected Texts	1	3
11	<b>Review essays</b>	b1, b2, c1, c2, d1,d2	In-class writing exercise: Selected Texts	1	3
12	<b>Science Writing</b>	b1, b2, c1, c2, d1,d2	In-class writing exercise: Selected Texts	1	3
13	<b>Experimental Nonfiction</b>	b1, b2, c1, c2, d1,d2	In-class writing exercise: Selected Texts	1	3
14	<b>Students open presentations</b>	b1, b2, c1, c2, d1,d2	Presentation of students' projects	1	3
<b>Number of Weeks /and Units Per Semester</b>				<b>14</b>	<b>42</b>

### b. Training Aspect:

Order	Training Tasks	CILOs (symbols)	Number of weeks	Contact hours
1				
<b>Number of Weeks /and Units Per Semester</b>				

### V. Teaching strategies of the course:

Each session will involve a variety of teaching methods, with an emphasis on group discussions, workshops and student activities, as well as the use of videos and films. Students may be asked to prepare short presentations for particular sessions. Class discussion will include essays or other writings by established writers that have been assigned from a text or from handouts. These readings, related to assignments, illustrate contemporary techniques of creative nonfiction. A part of class time is devoted to workshop format, in which students, usually as a single large group, discuss each other's work, copies of which are provided to the class by the students. Student critique also takes the form of written comments. All out-of-class writing and activities must be typed or keyboarded.

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**The Learner's role is activated through a set of strategies:**

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>- Lectures</li> <li>- seminars</li> <li>- Small group discussion</li> <li>- Open presentations</li> </ul> | <ul style="list-style-type: none"> <li>- Guided self-study</li> <li>- Presentations</li> <li>- Group activities</li> <li>- group projects</li> </ul> |
|--|--|

**Assessment Methods:**

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>- Written examinations</li> <li>- Assignments</li> <li>- Presentations</li> <li>- Quizzes</li> </ul> | <ul style="list-style-type: none"> <li>- Written assignments and feedback</li> <li>- Report writing/</li> <li>- projects/ classroom practical session</li> <li>- Team work</li> </ul> |
|---|---|

**VI. Schedule of Assessment Tasks for Students During the Semester:**

No.	Assessment Method	Week Due	Mark	Proportion of Final Assessment	Aligned Course Learning Outcomes (CILOs symbols)
1	Participation and quizzes	1-12	10	10%	a1, a2, b1, b2, c1, c2, d1,d2
2	Assignments	4-12	10	10%	a1, a2, b1, b2, c1, c2, d1,d2
3	Mid-Term Test	8	20	20%	a1, a2, b1, b2, c1, c2
4	Final Exam	16	60	60%	a1, a2, b1, b2, c1, c2
<b>Total</b>			<b>100</b>	<b>100%</b>	

**VII. Learning Resources (MLA style):**

**1. Textbooks- (not more than 2)**

- Gutkind, Lee. *You Can't Make This Stuff Up: The Complete Guide to Writing Creative Nonfiction from Memoir to Literary Journalism and Everything in Between*. Boston: Da Capo Press/Lifelong Books, 2012.
- Selected texts of modern and postmodern nonfiction

**2. Essential References- (not less than 4)**

- Kerrane, Kevin, and Yagoda, Ben, Eds. *The Art of Fact: A Historical Anthology of Literary Journalism*. New York: Simon & Schuster, 1998.
- Brenda Miller and Suzanne Paola, *Tell It Slant: Writing and Shaping Creative Nonfiction*. McGraw-Hill 2005. ISBN# 978-0-07-144494-1.
- Judith Kitchen (editor), *Short Takes: Brief Encounters with Contemporary Nonfiction*. W. W. Norton, 2005. ISBN#0-393-32600-4.
- Lynn Z. Bloom, *Fact and Artifact: Writing Nonfiction*.
- Theodore A. Rees Cheney. *Writing Creative Nonfiction: How to Use Fiction*

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*Techniques to Make Your Nonfiction More Interesting, Dramatic and Vivid.*

**3. Recommended Books and Reference Materials.**

- Boulton, M. *The Anatomy of Prose*. Routledge & Kegan Paul, 1982.
- Lydia Fakundiny. *The Art of the Essay*.
- Philip Gerard. *Creative Nonfiction: Researching and Crafting Stories of Real Life*.
- Lee Gutkind. *The Art of Creative Nonfiction: Writing and Selling the Literature of Reality*.
- Iversen, Kristen. *Shadow Boxing: Art and Craft in Creative Nonfiction*.
- Patsy Sims, *Literary Nonfiction*.
- William Zinsser. *On Writing Well: An Informal Guide to Writing Nonfiction*.

**4. Electronic Materials and Web Sites etc.**

- <http://sparksnotes.com>
- <http://gradesaver.com>
- <http://classicnotes.com>
- [www.jstor.org](http://www.jstor.org)
- [www.researchgate.com](http://www.researchgate.com)
- <http://questia.com>

**5. Other Learning Material.**

Printed exercises and work sheets for in-class activities

**VIII. Course Policies: (Based on the Uniform Students' Bylaw (2007))**

1	<b>Class Attendance:</b> Class Attendance is mandatory. A student is considered absent and shall be banned from taking the final exam if his/her absence exceeds 25% of total classes.
2	<b>Tardiness:</b> A student will be considered late if he/she is not in class after 10 minutes of the start time of class.
3	<b>Exam Attendance/Punctuality:</b> No student shall be allowed to the exam hall after 30 minutes of the start time, and shall not leave the hall before half of the exam time has passed.
4	<b>Assignments &amp; Projects:</b> Assignments and projects must be submitted on time. Students who delay their assignments or projects shall lose the allocated mark.
5	<b>Cheating:</b> Cheating is an act of fraud that results in the cancelation of the student's exam or assignment. If it takes place in a final exam, the Uniform Students' Bylaw (2007) shall apply.
6	<b>Forgery and Impersonation:</b> Forgery/Impersonation is an act of fraud that results in the cancelation of the student's exam, assignment or project. If it takes place in a final exam, the Uniform Students' Bylaw (2007) shall apply.

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7	<b>Other policies:</b> The University official regulations in force will be strictly observed and students shall comply with all rules and regulations of the examination set by the Department, Faculty and University Administration.
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اللجنة الإشرافية:			
م	الاسم	الصفة الوظيفية	التوقيع
١	د/ عباس مطهر	نائب العميد للدراسات العليا	
٢	أ.م.د/ أحمد مجاهد	نائب عميد مركز التطوير وضمان الجودة	
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## Course Plan of Intro. to Creative Nonfiction

### I. Information about Faculty Member Responsible for the Course:

Name of Faculty Member	Dr. Ibraheem Tajaddeen	Office Hours					
Location & Telephone No.		SAT	SUN	MON	TUE	WED	THU
E-mail							

### II. Course Identification and General Information:

1	Course Title:	Intro. to Creative Nonfiction				
2	Course Number & Code:	DR 52				
3	Credit hours:	C.H				Total
		Th.	Seminar	Pr.	F. Tr.	
		3	-	-		3
4	Study level/year at which this course is offered:	Level IV, Semester VII				
5	Pre –requisite (if any):	Introduction to Literature and other writing skills courses in level I & II.				
6	Co –requisite (if any):	Nil				
7	Program (s) in which the course is offered	BA in English Studies				
8	Language of teaching the course:	English				
9	System of Study:	Regular				
10	Mode of delivery:	Interactive lectures				
11	Location of teaching the course:	Faculty of Languages				

### III. Course Description:

This course offers an introductory survey of the various forms of nonfiction narrative and creative nonfiction essays, including travel writing, personal essay, profiles, and writing creatively about different topics such as food, place, etc. The course will help them develop skills and techniques used by major writers to apply in shaping their own creative works.

### IV. Intended learning outcomes (ILOs) of the course:

**On successful completion of this course, students will be able to:**

- 1- Demonstrate knowledge and understanding of the various forms of creative nonfiction across an array of voices from the local to the global.
- 2- Show an awareness of the genre of nonfiction, its emergence, historical development and its various types, modes and elements.
- 3- Differentiate between the various forms and modes of creative nonfiction to critically respond to them.
- 4- Use critical thinking to critique others' creative nonfiction writings and communicate suggestions about strengths and weaknesses of drafts to peers.

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- 5- Employ creative writing techniques drawn from fiction, poetry, and scriptwriting, such as characterization, setting, descriptive detail, etc.
- 6- Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expressions.
- 7- Fluently, accurately and effectively communicate their knowledge, understanding and judgment of texts.
- 8- Use modern technology and internet for self-study to get familiar with analytical material, nonfictions and so on.

## V. Course topics

### 2. Course Topics/Items:

#### A. Theoretical Aspect

#	Topic List / Units	Sub-topic List	Week Due	Contact hours
1	<b>Introduction to creative fiction: various forms and genres</b>	Creative nonfiction, its forms, Various Types and Modes Fiction vs. Non-fiction	1 <sup>st</sup>	3
2	<b>Fact and Fiction in creative nonfiction texts</b>	Nature and characteristics of creative nonfiction Fact and fiction	2 <sup>nd</sup>	3
3	<b>Figurative language</b>	Metaphors, images, choice of dialogue to quote, quality of reflection, humor, irony, allusion, symbols. In-class writing exercise: Selected Texts	3 <sup>rd</sup>	3
4	<b>Literary Memoir,</b>	Writing as a process In-class writing exercise: Selected Texts	4 <sup>th</sup>	3
5	<b>Narrative Profile Narrative voice and distance</b>	Close reading and analysis In-class writing exercise: Selected Texts	5 <sup>th</sup>	3
6	<b>Literary Journalism Reportage, commentary</b>	In-class writing exercise: Selected Texts	6 <sup>th</sup>	3
7	<b>Personal essay and writing biography</b>	In-class writing exercise: Selected Texts	7 <sup>th</sup>	3
8	<b>MIDTERM TEST</b>		8 <sup>th</sup>	3
9	<b>Methods of handling time</b>	Flashbacks, frames, juxtaposition and interweaving, straight and reverse chronology In-class writing exercise: Selected Texts	9 <sup>th</sup>	3
10	<b>Travelogue/ Travel Writing</b>	In-class writing exercise: Selected Texts	10 <sup>th</sup>	3
11	<b>Style</b>	In-class writing exercise: Selected Texts	11 <sup>th</sup>	3
12	<b>Review essays</b>	In-class writing exercise: Selected Texts	12 <sup>th</sup>	3
13	<b>Science Writing</b>	In-class writing exercise: Selected Texts	13 <sup>th</sup>	3
14	<b>Experimental Nonfiction</b>	In-class writing exercise: Selected Texts	14 <sup>th</sup>	3

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15	Students open presentations	Presentation of students' projects	15 <sup>th</sup>	3
16	Final Exam		16 <sup>th</sup>	3
Number of Weeks /and Units Per Semester			16	48

### B. Training Aspect:

Order	Training Tasks	CILOs (symbols)	Number of weeks	Contact hours
1				
2				
3				
Number of Weeks /and Units Per Semester				

### VI. Teaching strategies of the course:

Each session will involve a variety of teaching methods, with an emphasis on group discussions, workshops and student activities, as well as the use of videos and films. Students may be asked to prepare short presentations for particular sessions. Class discussion will include essays or other writings by established writers that have been assigned from a text or from handouts. These readings, related to assignments, illustrate contemporary techniques of creative nonfiction. A part of class time is devoted to workshop format, in which students, usually as a single large group, discuss each other's work, copies of which are provided to the class by the students. Student critique also takes the form of written comments. All out-of-class writing and activities must be typed or keyboarded.

#### The Learner's role is activated through a set of strategies:

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>- Lectures</li> <li>- seminars</li> <li>- Small group discussion</li> <li>- Open presentations</li> </ul> | <ul style="list-style-type: none"> <li>- Guided self-study</li> <li>- Presentations</li> <li>- Group activities</li> <li>- group projects</li> </ul> |
|--|--|

#### Assessment Methods:

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>- Written examinations</li> <li>- Assignments</li> <li>- Presentations</li> <li>- Quizzes</li> </ul> | <ul style="list-style-type: none"> <li>- Written assignments and feedback</li> <li>- Report writing/</li> <li>- projects/ classroom practical session</li> <li>- Team work</li> </ul> |
|---|---|

### VII. Schedule of Assessment Tasks for Students During the Semester:

No.	Type of Assessment Tasks	Week Due	Mark	Proportion of Final Assessment
1	Participation and quizzes	1-12	10	10%
2	Assignments	4-12	10	10%
3	Mid-Term Test	8	20	20%
4	Final Exam	16	60	60%
Total			100	100%

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## VIII. Learning Resources (MLA style):

### 1. Textbooks- (not more than 2)

- Gutkind, Lee. *You Can't Make This Stuff Up: The Complete Guide to Writing Creative Nonfiction from Memoir to Literary Journalism and Everything in Between*. Boston: Da Capo Press/Lifelong Books, 2012.
- Selected texts of modern and postmodern nonfiction

### 2. Essential References- (not less than 4)

- Kerrane, Kevin, and Yagoda, Ben, Eds. *The Art of Fact: A Historical Anthology of Literary Journalism*. New York: Simon & Schuster, 1998.
- Brenda Miller and Suzanne Paola, *Tell It Slant: Writing and Shaping Creative Nonfiction*. McGraw-Hill 2005. ISBN# 978-0-07-144494-1.
- Judith Kitchen (editor), *Short Takes: Brief Encounters with Contemporary Nonfiction*. W. W. Norton, 2005. ISBN#0-393-32600-4.
- Lynn Z. Bloom, *Fact and Artifact: Writing Nonfiction*.
- Theodore A. Rees Cheney. *Writing Creative Nonfiction: How to Use Fiction Techniques to Make Your Nonfiction More Interesting, Dramatic and Vivid*.

### 3. Recommended Books and Reference Materials.

- Boulton, M. *The Anatomy of Prose*. Routledge & Kegan Paul, 1982.
- Lydia Fakundiny. *The Art of the Essay*.
- Philip Gerard. *Creative Nonfiction: Researching and Crafting Stories of Real Life*.
- Lee Gutkind. *The Art of Creative Nonfiction: Writing and Selling the Literature of Reality*.
- Iversen, Kristen. *Shadow Boxing: Art and Craft in Creative Nonfiction*.
- Patsy Sims, *Literary Nonfiction*.
- William Zinsser. *On Writing Well: An Informal Guide to Writing Nonfiction*.

### 4. Electronic Materials and Web Sites etc.

- <http://sparksnotes.com>
- <http://gradesaver.com>
- <http://classicnotes.com>
- [www.jstor.org](http://www.jstor.org)
- [www.researchgate.com](http://www.researchgate.com)
- <http://questia.com>

### 5. Other Learning Material.

Printed exercises and work sheets for in-class activities

## IX. Course Policies: (Based on the Uniform Students' Bylaw (2007))

1	<b>Class Attendance:</b> Class Attendance is mandatory. A student is considered absent and shall be banned from taking the final exam if his/her absence exceeds 25% of total classes.
2	<b>Tardiness:</b>

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	A student will be considered late if he/she is not in class after 10 minutes of the start time of class.
3	<b>Exam Attendance/Punctuality:</b> No student shall be allowed to the exam hall after 30 minutes of the start time, and shall not leave the hall before half of the exam time has passed.
4	<b>Assignments &amp; Projects:</b> Assignments and projects must be submitted on time. Students who delay their assignments or projects shall lose the allocated mark.
5	<b>Cheating:</b> Cheating is an act of fraud that results in the cancelation of the student's exam or assignment. If it takes place in a final exam, the Uniform Students' Bylaw (2007) shall apply.
6	<b>Forgery and Impersonation:</b> Forgery/Impersonation is an act of fraud that results in the cancelation of the student's exam, assignment or project. If it takes place in a final exam, the Uniform Students' Bylaw (2007) shall apply.
7	<b>Other policies:</b> The University official regulations in force will be strictly observed and students shall comply with all rules and regulations of the examination set by the Department, Faculty and University Administration.

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