SAGRADO
Universidad del Sagrado Corazón

Syllabus

Title:	Creative Writing Workshop: Nonfiction
Code:	ECT 220
Prerrequisite:	N/A
CREDITS:	3 credits | 45 contact hours | 1 term

Description

This workshop establishes the distinction between the concepts of fiction and nonfiction. Students explore various areas of nonfiction, such as memoirs, personal essays, and travel writing. Building on the fundamentals of narratology, the course emphasizes the particularities of voice, point of view, and ethical considerations in this type of writing. Through the reading of a selection of representative works of nonfiction, students will discover models for their own writing. Each student will write between 4 and 6 original texts.

Justification

Graduates of the Bachelor of Arts in Creative Writing and Literature must recognize and effectively apply the differences between fiction and nonfiction as available literary forms. In particular, it is important for them to be familiar with publication opportunities for various nonfiction subgenres, such as the chronicle, the literary essay, and the memoir.

COMPETENCIES

The course develops the following competencies in students:

- **Communication**
- **Critical Thinking**

OBJECTIVES

Upon completion of the course, students will be able to:

1. Distinguish the characteristics of fiction versus nonfiction.
2. Compile models and counter-models of nonfiction writing.
3. Transform personal experiences into nonfiction writing through the literary genre of memoir.
4. Theorize perspectives or observations on contemporary issues through the literary essay genre.

Content

I. Nonfiction: Writing from the "I"
   A. Theoretical Definitions
   B. Characteristics
      1. Authenticity of Voice
         a) *Borges and I*
      2. Subjectivity of Perspective or Point of View
      3. Pact of *truth* between the writer and the reader
   C. Types of Nonfiction Writing
      1. Literary memoir
      2. Essay

II. Literary memoir
   A. Definitions and Poetics
   1. **The Art of Memoir*,* Mary Karr
      B. Memory as Archaeology
      1. *Excavating and Remembering,* Walter Benjamin
   C. Love and Its Opposites: The Great Theme of Memoir
      1. *The World of My Childhood,* Nilita Vientós Gastón
      2. *The Turkish Lover,* Esmeralda Santiago
      3. *Inventory with a Family Portrait,* Efraín Barradas
      4. *The Ark of Memory,* Dinorah Cortés Vélez
      5. *Ghosts, by* Rima Brusi Gil-Lamadrid
   D. Ethical Dilemmas in Memoir Writing
      1. The Construction of Discussion
      2. The Use of "Real" Names
      3. The Unauthorized Use of Letters, Diaries, or Other Materials
   E. Memory and Post-Dictatorship Literature
      1. Testimony as a Form of Literary Memory

2. The Relationship Between Trauma, Language, and Writing
3. Post-dictatorship Latin American and Caribbean literature and filmography
    a) Representative texts and films
    b) The Concept of Postmemory

F. Autofiction
1. Theoretical Concepts
    a) Gérard Genette, Philippe Gasparini, Philippe Lejeune, etc.
2. *Everyone Leaves,* Wendy Guerra
3. *Diary of a Short Story,* Julio Cortázar
4. *Seasons,* Stefan Antonmattei

III. Essays

A. The Figure of the Writer as an Intellectual
1. Who Is an Intellectual, and What Do They Do?

B. Introduction to the Essay Genre
1. Origins and Evolution
2. Types of Essays

C. Characteristics and Structure of the Literary Essay
1. Elements of exposition
2. Elements of Argumentation
3. Analysis and Interpretation of Literary Essays

METHODOLOGY

The following active learning strategies are recommended:

- *Flipped classroom*
- Conscious and analytical reading
- Writing exercises: a variety of texts, including reviews and reflections.
- Connecting Literary Works with Other Art Forms
- Lectures by guest speakers
- Interviews with writers
- “Free” or improvised writing

EVALUATION

Compositions	60%
Immersion experience	10%
Oral Presentations	10%
Final Project	10%
TOTAL	100%

Student Learning Assessment

The institutional assessment rubric is applied to the core activity of the course.

BIBLIOGRAPHY

Barradas, E. (2018). *Inventory with a Family Portrait.* Editorial Callejón.

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Gracida, M. and Martínez, G. (eds.) (2007). *The Craft of Writing. A Pedagogical Proposal for Teaching Writing at the University Level*. UNAM.

González, J. (2004). Genealogy of the Essay. *Sincronía*. Year 9, No. 33. Department of Hispanic Literature, University of Guadalajara. http://sincronia.cucsh.udg.mx/gonzalezwinter04.htm

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Hirsch, M. (2008). "The Generation of Postmemory." Poetics Today, Vol. 29:1. Durham: Duke University Press.

Hirsch, M. (2012). *The Generation of Postmemory: Writing and Visual Culture after the Holocaust.* Columbia University Press.

Huyssen, A. (2007). *In Search of the Lost Future: Culture and Memory in the Age of Globalization.* Fondo de Cultura Económica.

Karr, M. (2015). *The Art of Memoir.* Perennial.

Lejeune, P. (1994). *The Autobiographical Pact and Other Studies*. Megazul-Endymión.

Molloy, S. (1996). *Act of Presence: Autobiographical Writing in Latin America*. Fondo de Cultura Económica.

Reati, F. (1992). *Naming the Unnameable*. Legasa.

Sánchez Zapatero, J. (2014). *Max Aub and the Writing of Memory.* Renacimiento.

Santiago, E. (2014). *The Turkish Lover.* Alfaguara.

Sarlo, B. (2005). *The Past. The Culture of Memory and the Subjective Turn. A Discussion.* Siglo XXI.

Zubieta, A. (2016). *On Memory: Literary and Political Narratives: The Past in Question.* Eudeba.

ELECTRONIC RESOURCES

Excavating and Remembering, Walter Benjamin: https://bit.ly/2Zw1vPl

The Literature of Memory, Antonio Colinas: https://bit.ly/3bckuR3 Instituto Cervantes: https://www.cervantes.es/

Ciudad Seva: https://ciudadseva.com/

You can find more information resources related to the course topics on the library's website: http://biblioteca.sagrado.edu/

Reasonable Accomodation

For detailed information on the process and required documentation, please visit the appropriate office. To ensure equal opportunity, in compliance with the ADA (1990) and the Rehabilitation Act (1973), as amended, any student who requires Reasonable Accomodation or special assistance must complete the process established by the Vice-Presidency for Academic Affairs.

ACADEMIC INTEGRITY

This policy applies to all students enrolled at the Universidad del Sagrado Corazón to take courses with or without academic credit. A breach of academic integrity is any act or omission that fails to demonstrate the honesty, transparency, and responsibility that should characterize all academic activity. Any student who violates the policy on honesty, fraud, and plagiarism is subject to the following sanctions: a grade of zero on the assessment and/or having to redo the seminar assignment; a grade of F(*) in the seminar; or suspension or expulsion, as set forth in the Academic Integrity Policy document effective November 2022.

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