

ENGL2102: Creative Writing: Creative Non-fiction

Callaghan

Semester 2 - 2023



THE UNIVERSITY OF
NEWCASTLE
AUSTRALIA

The School of Humanities, Creative Industries and Social Sciences is committed to providing an inclusive environment in which all cultures are afforded respect and all students and staff are expected to act with honesty, fairness and trustworthiness and accountability in dealings with others. The School recognises and respects the unique histories and cultures of Aboriginal and Torres Strait Islander peoples, their unbroken relationship with the lands and waters of Australia over millennia, and the validity of Aboriginal ways of knowing. We are dedicated to reconciliation and to offering opportunities for Aboriginal and Torres Strait Islander people to access and succeed in higher education.

OVERVIEW

Course Description

This course explores the various forms of creative non-fiction such as the literary memoir, the personal essay and travel writing as well as newer on-line forms of the genre. Students learn about the creative possibilities in the blending of fact and fiction that occurs in literary nonfiction. They will study the mid-level skills and techniques that turn facts into compelling stories and apply them to their own writing.

Contact Hours

Seminar *

Face to Face On Campus
2 hour(s) per Week for 12 Weeks

Unit Weighting Workload

* This contact type has a compulsory requirement.
10

Students are required to spend on average 120-140 hours of effort (contact and non-contact) including assessments per 10 unit course.

COURSE OUTLINE

www.newcastle.edu.au

CRICOS Provider 00109J

CONTACTS

Course Coordinator	Callaghan A/Pr Keri Glastonbury Keri.Glastonbury@newcastle.edu.au (02) 4921 5160 Consultation: Please email to arrange consultation.
Teaching Staff	A/P Keri Glastonbury.
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SYLLABUS

Course Content	<p>Creative non-fiction has flourished in major creative writing programs in recent years. Because of its hybrid and versatile nature, it offers exciting creative possibilities to students. Students explore the various forms it encompasses, such as the personal essay, travel writing and the literary memoir as well as newer on-line forms of the genre. In particular, they will learn how the best creative non-fiction works blend fact and fiction into compelling narratives. They will analyse the skills and techniques used by major writers in each form, and learn to apply them in shaping their own creative work. Particular attention will be paid to</p> <ul style="list-style-type: none">• The hybrid and versatile nature of creative non-fiction• The features of the major forms of creative non-fiction• The blending of fact and fiction• The combination of narrative and descriptive techniques.
Course Learning Outcomes	<p>On successful completion of this course, students will be able to:</p> <ol style="list-style-type: none">1. Identify the various forms of creative nonfiction across an array of voices from the local to the global;2. Experiment with the key techniques involved in shaping the creative nonfiction text;3. Apply core skills in written communication, in both critical analysis and creative practice.
Course Materials	<p>The required readings are available on Canvas (under Course Readings) and the following memoir should be purchased:</p> <ul style="list-style-type: none">• Elspeth Muir, <i>Wasted: A Story of Alcohol, Grief and a Death in Brisbane</i> (Melbourne: Text, 2016). Available as an e-book.

COMPULSORY REQUIREMENTS

In order to pass this course, each student must complete ALL of the following compulsory requirements:

Contact Hour Requirements:

- Seminar There is a compulsory attendance requirement in this course. Due to the practical nature of this course students are expected to attend a minimum of 75% of classes.

ASSESSMENTS

This course has 3 assessments. Each assessment is described in more detail in the sections below.

	Assessment Name	Due Date	Involvement	Weighting	Learning Outcomes
1	Creative non-fiction	Sunday 29th October, 2023	Individual	50%	2, 3
2	Reflection	Sunday 29th October, 2023	Individual	30%	1, 2, 3
3	Response to family photograph	Friday 18th August, 2023	Individual	20%	2, 3

Late Submissions

The mark for an assessment item submitted after the designated time on the due date, without an approved extension of time, will be reduced by 10% of the possible maximum mark for that assessment item for each day or part day that the assessment item is late. Note: this applies equally to week and weekend days.

Assessment 1 - Creative non-fiction (50%)

Assessment Type	Written Assignment
Description	Self-devised 2,500 word creative non-fiction assignment in any of the subgenres covered in this course.
Weighting	50%
Length	2,500 words (or equivalent)
Due Date	Sunday 29th October, 2023
Submission Method	Online
Assessment Criteria	Rubric
Return Method	Online
Feedback Provided	Online

Assessment 2 - Reflection (30%)

Assessment Type	Written Assignment
Description	1,000 word critical reflection on final creative non-fiction assessment that references at least one of the set texts studied this semester.
Weighting	30%
Length	1,000 words
Due Date	Sunday 29th October, 2023
Submission Method	Online
Assessment Criteria	Rubric
Return Method	Online
Feedback Provided	Online

Assessment 3 - Response to family photograph (20%)

Assessment Type	Written Assignment
Description	Find a photograph of either or both of your parents/guardians/care-givers taken before you were born and write a 1000 word response. Include a reproduction of the photograph with your narrative. If you are unable to find a photograph of your parents/guardians/ care-givers taken before you were born you may use the earliest photograph you can find.
Weighting	20%
Length	1,000 words
Due Date	Friday 18th August, 2023
Submission Method	Online
Assessment Criteria	Rubric
Return Method	Online
Feedback Provided	Online

ADDITIONAL INFORMATION

Grading Scheme

This course is graded as follows:

Range of Marks	Grade	Description
85-100	High Distinction (HD)	Outstanding standard indicating comprehensive knowledge and understanding of the relevant materials; demonstration of an outstanding level of academic achievement; mastery of skills*; and achievement of all assessment objectives.
75-84	Distinction (D)	Excellent standard indicating a very high level of knowledge and understanding of the relevant materials; demonstration of a very high level of academic ability; sound development of skills*; and achievement of all assessment objectives.
65-74	Credit (C)	Good standard indicating a high level of knowledge and understanding of the relevant materials; demonstration of a high level of academic achievement; reasonable development of skills*; and achievement of all learning outcomes.
50-64	Pass (P)	Satisfactory standard indicating an adequate knowledge and understanding of the relevant materials; demonstration of an adequate level of academic achievement; satisfactory development of skills*; and achievement of all learning outcomes.
0-49	Fail (FF)	Failure to satisfactorily achieve learning outcomes. If all compulsory course components are not completed the mark will be zero. A fail grade may also be awarded following disciplinary action.

Attendance

*Skills are those identified for the purposes of assessment task(s).

Attendance/participation will be recorded in the following components:

- Seminar (Method of recording: In-class roll)

Communication Methods

Communication methods used in this course include:

Course Evaluation

Each year feedback is sought from students and other stakeholders about the courses offered in the University for the purposes of identifying areas of excellence and potential improvement.

Oral Interviews (Vivas)

As part of the evaluation process of any assessment item in this course an oral examination (viva) may be conducted. The purpose of the oral examination is to verify the authorship of the material submitted in response to the assessment task. The oral examination will be conducted in accordance with the principles set out in the [Oral Examination \(viva\) Procedure](#). In cases where the oral examination reveals the assessment item may not be the student's own work the case will be dealt with under the [Student Conduct Rule](#).

Academic Misconduct

All students are required to meet the academic integrity standards of the University. These standards reinforce the importance of integrity and honesty in an academic environment. Academic Integrity policies apply to all students of the University in all modes of study and in all locations. For the Student Academic Integrity Policy, refer to <https://policies.newcastle.edu.au/document/view-current.php?id=35>.

Adverse Circumstances

The University acknowledges the right of students to seek consideration for the impact of allowable adverse circumstances that may affect their performance in assessment item(s). Applications for special consideration due to adverse circumstances will be made using the online Adverse Circumstances system where:

1. the assessment item is a major assessment item; or
2. the assessment item is a minor assessment item and the Course Co-ordinator has specified in the Course Outline that students may apply the online Adverse Circumstances

system;

3. you are requesting a change of placement; or

4. the course has a compulsory attendance requirement.

Before applying you must refer to the Adverse Circumstance Affecting Assessment Items Procedure available at:

<https://policies.newcastle.edu.au/document/view-current.php?id=236>

Important Policy Information

The Help button in the Canvas Navigation menu contains helpful information for using the Learning Management System. Students should familiarise themselves with the policies and procedures at <https://www.newcastle.edu.au/current-students/no-room-for/policies-and-procedures> that support a safe and respectful environment at the University.

This course outline was approved by the Head of School. No alteration of this course outline is permitted without Head of School approval. If a change is approved, students will be notified and an amended course outline will be provided in the same manner as the original.

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Week 1 **Friday 21st July, 11am-1pm GPLG01**

Topic: Introduction: What is Creative Nonfiction?

Creative nonfiction may seem a paradoxical term. 'Creative' suggests something made up, fictional, while non-fiction denotes the opposite. The grafting of two contradictory words to describe a relatively new literary genre points to the nature of this genre: hard to define, hybrid, composite, an in-between field straddling different genres. In the end, perhaps the most crucial thing to bear in mind when writing creative nonfiction is that the word 'creative' does not relieve the writer of the responsibility to tell the truth. Indeed, it is the notion of getting to some sort of truth in the material that is at the heart of creative nonfiction. The truth might be filtered by perspective and inflected by structure, style and technique, and its exact nature is often debated within creative nonfiction circles—but the writer must always remain committed to the idea that what is told is, as a whole, not fabricated. To put it differently, the reader expects—with some caveats—that what is told is largely what happened.

Readings: Philip Lopate, 'Introduction', in *The Art of the Personal Essay* (1997)
Miller Brenda, and Paola, Suzanne. 'The Particular Challenges of Creative Nonfiction' Chapter 11 in *Tell It Slant: Creating, Refining and Publishing Creative Nonfiction* (McGraw Hill 2019) pp 151 – 168.
Gerard, Philip. 'Telling a True Story' Chapter 7 in *Creative Nonfiction: Researching and Crafting Stories of Real Life*. (Waveland Press, 2018) pp 105-125

Exercise: Write a list of 10 things about you to collate anonymously with the class.

Week 2 **Friday 28th July, 11am-1pm GPLG01**

Topic: The Self and Memory

The memoirist's expertise is, in part, self-observation. By reading the skilled memoirist we awaken to reading ourselves. And yet we cannot go on this journey if we do not believe the writer is being as honest as they can be, if they are not showing us the ugly or ridiculous in themselves as well as the good, if they are not showing us something that feels authentic or real—that is, if we feel that they cannot be trusted. Tobias Wolff says: 'If you are writing something you're going to call a memoir, I think you owe it to your readers to be as honest as you can be'. For the writer of memoir, then, authority often involves showing a certain kind of willingness to take risks, to build trust by showing vulnerability, by daring in some way to appear naked or ugly before the reader. A bold or shocking revelation is a gamble for the writer of memoir. On the one hand it might make him or her too unlikeable (and there goes the authority or indeed the way people view the author in real life) but on the other hand, the reader might identify with the revelation, or feel privileged by it, and take it as evidence that the writer can be trusted to tell the whole truth. Bear in mind that memory can be unreliable, selective, sentimental, painful, contested. It is rarely ever straightforward and our motives often remain unclear, even to ourselves.

Readings: Helen Garner, 'The Insults of Age', in *The Monthly* (2015)

Joe Brainard, *I Remember* (1975) (excerpt).

Exercise: Start with the words 'I remember' and go where memory takes you. Try to be as specific and as honest as possible about the event, person, object, time or place you are remembering. What do you reveal of your own character? Why, and how?

Or

Take Joe Brainard's *I Remember* as a starting point and write your own version.

Week 3 **Friday 4th August, 11am-1.00pm GPLG01**

Topic: The Self and Other

In 'Evidence, in Track Changes' Jennifer Lunden involves her mother in a collaborative writing process suggesting a certain inventiveness was needed in order to approach the confronting nature of writing about this relationship. In her memoir *The Silence Between Us: a mother and daughter's conversation through suicide into life* local author Oceane Campbell alternates the authorship of chapters with her mother, both of them piecing accounts of the past together from diary entries, hospital records and psychiatric reports.

Readings: Jennifer Lunden & DeAnna Satre, 'Evidence, in Track Changes'
The Silence Between Us Oceane Campbell with Cécile Barral (2021)

Exercise: Write an autobiographical narrative that focuses on a relationship with another person, or non-human thing, that draws on 'evidence' from the past.

Week 4 **Friday 11th August, 11am-1.00pm GPLG01**

Topic: Parents

Writing about parents is in one sense easy because we have a great deal of relevant information. Generally our knowledge of our parents is as old as our earliest memories. We may have seen them in many different ways, often at their worst and their best. And yet it is also difficult. They provoke complex and contradictory emotions. On the technical level, that emotion must be separated from observation. To transmit the anxiety one might feel in writing about parents, the writer cannot give in to the feeling of anxiety. The memoirist must write with empathy and see clearly. It is also sometimes hardest to see clearly what we have always taken for granted. Because parents establish for us what is normal, it can be difficult to see what was unusual about them. Often writing about parents changes as we get older, as we gain new experiences or move in parallel lines to them—finding work, or having children, or reaching certain ages—and we are able to see them in a different light. Understanding our parents is a means of understanding not so much who we are, but more how we are. By learning to really observe our parents, we see the echoes of our own behaviour, the habits and tendencies, good and bad, that we might take for granted if we did not see their origin in those who brought us up. And yet if we are to portray our parents accurately, we once again need to take risks. The first is an emotional one: we must be willing to trespass and steal. In the memoir of his relationship with his father, *Patrimony*, Philip Roth describes in visceral detail a scene in which his father

loses bowel control. In the scene, he promises his father: 'I won't tell anyone'. If we are to do justice to our parents, we must show them as they are, in their best and their worst moments. Often these moments are intricately tied to their being parents—so the moment is also ours—and yet, many parents have felt the sting of betrayal or hurt at reading a child's account of the childhood that they helped create—because the moment is theirs too, and they might have seen it differently. And in the end, we all want to be liked, and we all want to be seen as good, particularly in terms of parenting. As the memoirist struggles to define her or his life in writing, a parent might see the worst of themselves in those words, and know that the whole world sees it too. In an inversion of our disempowerment as children, when we write down the story of our childhoods—and indeed any story—we exert tremendous power, particularly through structure. Those that once towered over us become simply characters, arranged and revealed and constructed on the page as we see fit. The memoirist must be careful with that power, not giving in to easy judgement, and being demonstrably able to subject the self to the same intense scrutiny as the other. That is, in terms of authority, the reader will trust you more if you are willing to show what is shameful in yourself.

Readings: Sam Lipsyte, 'The Gift', in *An Uncertain Inheritance: Writers On Caring For Family*, ed. Nell Casey, 2007, pp. 12-18

Pat Grant, Toormina Video (2013)

Exercise: Write an autobiographical narrative if you have experienced the death of a family member, or experienced illness, addiction or other family fractures.

Or

Draw a short autobiographical comic engaging with your parents and family background.

Week 5 **Friday 18th August, 11am-1.00pm GPLG01**

Topic: Identity

Many great writers—or indeed artists—exist both inside and outside the things they describe. This comes with the territory. If we are to notice what is important around us, we cannot afford to take it for granted. In creative nonfiction that explores history, the living, breathing relationship between past and present is often refracted in the individual, the family, and entire cultures. Individual and family histories never occur in isolation. The lives of all Australians are powerfully inflected by grand historical forces, a foundational one being the decision of the English to colonise an already occupied country. Through what George Orwell coined 'the keyhole of personal experience', the largest events can be personalised, can be given meaning through the creative eye of the observer. In creative nonfiction about cultural history, old assumptions are often challenged. The reader is provoked into seeing familiar things in new ways. If we are all shaped by history, through creative observation and the act of writing, we can also shape and interrogate our own relationship to history. The best creative nonfiction essays that feature history use structure and interlace scene and exposition, human experience and historical

detail, to illuminate the connection between past and present, and carve out the place of the individual within it.

Readings: Marjane Satrapi, *Persepolis* (2003)
Judi Wickes, "'Never really heard of it': the certificate of exemption and lost identity' (2008)

Exercise: Write an autobiographical narrative exploring a piece of missing history in your family. If the questions can't be answered: speculate. Do you have access to interesting family archives of any sort?

Week 6 **Friday 25th August, 11am-1.00pm GPLG01**

Topic: The Personal Essay.

The hallmark of a *personal* essay is intimacy (compared with perceived 'objectivity' of the traditional scholarly essay). Personal essays can be subjective, they can use "I" which can be challenging after years of being told at school not to use "I" in your essays. The personal essay challenges what the 'knowing' voice sounds like (engaging with story-telling). The objective voice is impartial, the subjective voice has skin in the game. Indeed the tradition of the essay came out of a maverick scholarly tradition, often traced to Michel Montaigne in 16th century France, whose essays digressed into personal anecdotes and ruminations (more importantly engaged with doubt and the only thing he could depend on implicitly—his own judgement). The contemporary essay tradition includes Roland Barthes – who dissected everything, no matter how trivial – in *Mythologies*, he dissected modern cultural phenomena (published in 1957).

Reading: Eda Gunaydin, 'Shit-eating' in *Root & Branch* (2022)
David Foster Wallace 'Consider the Lobster' in *Consider the Lobster and other Essays* (2005).

Exercise: Begin a personal essay that dissects an aspect of everyday life and contemporary consumption.

Week 7 **Friday 1st September, 11am-1.00pm GPLG01**

Topic: Trauma

In the field of literary trauma theory, critics and psychologists often talk about the way time is disrupted for the person who suffers violent trauma. Memory itself can fracture into parts that do not seem to fit together. A single moment in the past can lodge like a splinter in the present. And yet for trauma to work as material within a piece of writing, that emotional intensity, that disruptive force, must be carefully channelled and not overwhelm the story. The story must balance all of its elements and earn its drama. Writing about trauma is both compelling and extremely challenging. It reminds us of the difference between material and theme and the way all creative writing is founded on the interplay between these two aspects. The essence of the traumatic dilemma is that, on the one hand, the only way to break the cycle of repetition and re-enactment is to bear witness to the truth of trauma, to put it into words, and, in this way, to begin a process of assimilation and integration

of the experience that holds out the possibility of creating a posttraumatic self. And yet, giving voice to trauma runs the risk that, in the very moment of telling, our language will falsify what is at the core of trauma's truth or retraumatise. So there is a real question of whether language is adequate to the task of testimony—or, rather, what kind of language might be adequate.

Readings: Elspeth Muir, *Wasted: A Story of Alcohol, Grief and a Death in Brisbane* (2016) (to purchase, or borrow from the University Library).

Elspeth Muir 'Our wasted youth' Conversations with Richard Fidler (ABC)
(Course Readings)

Exercise: Write an autobiographical narrative that uses fragments in order to address traumatic experience (this can be personal or draw on wider cultural and societal anxiety you may experience).

Week 8 **Friday 8th September, 11am-1.00pm GPLG01**

Topic: Place

The best creative nonfiction writing in relation to place is attentive to the small details that accumulate to build a picture of the link between where we are and who we are. The relationships are not closed off and certain, but open and dynamic; while maintaining the clear dedication to truthfulness, the imagination is used to illuminate and make connections between people and place, rather than to provide simplistic solutions or nostalgic accounts that play into the things we are already comfortable believing. It offers a new and nuanced way of seeing the familiar as much as it takes us to new locations. The creative nonfiction writer approaches place in order to take us, the readers, out of our comfort zone, or at the very least, out of what we already 'know'. In creative nonfiction about place, the memoir and travel writing often consort together. There are memoirs recording travels, adventure, expeditions and residence in an alien setting. The Travels of Marco Polo is as much about his life as about the places to which his journey took him. The different genres may be welded together; a travel essay may contain autobiographical elements, and a memoir be located abroad or have nature as its background and theme, and often it involves moving between places or staying in a foreign or unfamiliar place. Peter Matthiessen's *The Snow Leopard* is about his Himalayan expedition in search of the snow leopard. But it is also interspersed with flashbacks to his past and intense moments of introspection revealing Matthiessen's personality. Place is as emblematic of who we are as memory and history. And it is just as productive to dig through its nuances and features and to find parts of one's self in the detail. Place is large and small. It is the room you occupy, the way you organise it to represent something of yourself, it is your house, your street, the city or town you were born in, the locations within the familiar that you value, the country you occupy without having known most of it. In this modern world where technology has dramatically altered the concept of distance, where English has become an international language, the notion of place—and therefore identity—has become more complicated than ever, and therefore particularly rewarding for the creative nonfiction writer to explore.

Readings: Joan Didion, 'Goodbye to All That' (1968) (Course Readings)
Robyn Davidson, *Tracks* (1980) (Course Readings)

Exercise: Write an autobiographical narrative about leaving (or returning) to a place.

OR

Write a travel essay focusing on a particular place.

Week 9 **Friday 15th September, 11am-1.00pm GPLG01**

Topic: Gender and Genre

Local author Bastian Fox Phelan's memoir *How To Be Between* engages with female facial hair, polycystic ovarian syndrome and negotiating identity for those visibly between the gender binary. It is also a coming-of-age memoir, or a 'memoiristic *künstlerroman*' (or birth of the artist) that draws on Bastian's history of zine-making. Part family memoir, part medical memoir and part longform zine, we will discuss the stylistic aspects of this memoir and its mode of address and what it means to 'be between' both gender and genre categories.

Reading: Bastian Fox Phelan, *How To Be Between* (Giramondo, 2022)

Exercise: Make a short personal zine.

Week 10 **Friday 22nd September, 11am-1.00pm GPLG01**

Topic: Local

This week's readings engage with the form of the personal essay in our local region. In order to be successful these essays need to be interesting to readers who are not from The Hunter or familiar with local landmarks. The writers need to know how to shape this material so that it is about more than the sum of its parts; so that it has some thematic depth. Being entertained when reading creative nonfiction is not only about being immersed, but about being made to think. As we will see in the personal essays for this week, this being made to think happens as we align ourselves with the writer/narrator, when we feel as if we are looking over the writer's shoulder as they sort through some aspect of their existence, as they bring it to life in all of its vivid intensity.

Readings: Matthew C. Thompson, 'Nightswimming in Dungog' Sydney Review of Books (2016)
Mark Mordue, 'Transistor' HEAT (2006)

Exercise: Write a short creative nonfiction piece set in Newcastle or surrounds.

Week 11 **Friday 13th October, 11am-1.00 pm GPLG01**

Topic: Illness

Disease has always been a terrible and mysterious experience for people. It can often be the moment that we begin to question who we are or how we live. Our perception of events can be distorted by pain, nausea, or other forms of suffering.

Things can shift profoundly on a psychological and physical level. We can feel like strangers in our own bodies, notice our limitations or long for the simplest abilities. Our sense of security can be utterly shattered, the world turned upside down. The opportunity in writing about disease is precisely that it wrenches us out of our comfort zones. The descent into illness, the journey through it, the recovery or acceptance, are all potential parts of the story. The ability to sift through this emotive terrain and extract the story becomes once again a test of one's ability to view experience as material. Being disempowered is often the stimulus that leads to the impulse to write—to the creative nonfiction writer's efforts to make sense of and reconcile the worst aspects of existence, to give meaning to the brief, precarious moment that is a life. Disease offers the opportunity for experiments in perspective, the application of a different filter to life, the ability to find connection in the most isolating moments and define in new ways what is at stake in our sense of who we are.

Exercise: Write a short creative non-fiction narrative about mortality.

Readings: Cory Taylor, Chapter 1, from *Dying: A Memoir* (2016), pp. 3-53
You Can't Ask That ('Terminally Ill') ABC

Week 12 **Friday 20th October, 11am-1.00pm GPLG01**

Topic: Class Presentations

Exercise: For our final class we will have optional class presentations on final assignments.

SUGGESTED SECONDARY TEXTS ON CREATIVE NONFICTION

- Anderson, Linda R. *Autobiography*. London: Routledge, 2007.
- Ashley, Kathleen, Leigh Gilmore, and Gerald Peters, eds. *Autobiography and Postmodernism*. Boston: University of Massachusetts Press, 1994.
- Buckley, Jerome Hamilton. *The Turning Key: Autobiography and the Subjective Impulse since 1800*. Cambridge, Mass.: Harvard University Press, 1984.
- Cheney, Theodore A. Rees. *Writing Creative Nonfiction: Fiction Techniques for Crafting Great Nonfiction*. Berkeley: Ten Speed Press, 2000.
- Coe, Richard N. *When the Grass Was Taller: Autobiography and the Experience of Childhood*. New Haven and London: Yale University Press, 1984.
- Eakin, Paul John. *How Our Lives Become Stories: Making Selves*. Ithaca and London: Cornell University Press, 1999.
- Evans, Mary. *Missing Persons: The Impossibility of Auto/Biography*. London and New York: Routledge, 1999.
- Forch, Carolyn and Philip Gerard, eds. *Writing Creative Nonfiction*. Writer's Digest Books, 2001.
- Fowler, Corinne, Charles Forsdick, and Ludmilla Kostova, eds. *Travel and Ethics: Theory and Practice*. London: Routledge, 2014.
- Gutkind, Lee. *Keep it Real : Everything You Need to Know About Researching and Writing Creative Nonfiction*. New York: W.W. Norton, 2008.
- Hart, Jack. *Storycraft: The Complete Guide to Writing Narrative Nonfiction*. Chicago: University of Chicago Press, 2011.

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- Kidder, Tracy and Richard Todd. *Good Prose: The Art of Nonfiction*. New York: Random House, 2013.
- Lazar, David. *Truth in Nonfiction: Essays*. University of Iowa Press, 2008.
- Lisle, Debbie. *The Global Politics of Contemporary Travel Writing*. Cambridge: Cambridge University Press, 2006.
- Miller, Brenda and Suzanne Paola. *Tell it Slant: Writing and Shaping Creative Nonfiction*. 3rd edition. London: McGraw-Hill, 2019.
- Singer, Margot and Nicole Walker, eds. *Bending Genre: Essays on Creative Nonfiction*. London: Bloomsbury Academic, 2013.
- Thompson, Carl. *Travel Writing*. London: Routledge, 2011.
- Youngs, Tim. *The Cambridge Introduction to Travel Writing*. Cambridge: Cambridge University Press, 2013
- Zinsser, William. *On Writing Well: The Classic Guide to Writing Nonfiction*. 30th Anniversary Edition. New York: Quill, 2019.
- Zinsser, William, ed. *Inventing the Truth: The Art and Craft of Memoir*. Boston : Houghton Mifflin, 1987