



ORIGINAL COURSE IMPLEMENTATION DATE:

January 2002

REVISED COURSE IMPLEMENTATION DATE:

September 2019

COURSE TO BE REVIEWED (six years after UEC approval):

September 2024

Course outline form version: 10/27/2017

## OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

<b>Course Code and Number:</b> ENGL 215		<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>															
<b>Course Full Title:</b> Creative Writing: Creative Non-Fiction <b>Course Short Title:</b> Creative Non-Fiction <i>(Transcripts only display 30 characters. Departments may recommend a short title if one is needed. If left blank, one will be assigned.)</i>																	
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> ENGL															
<b>Calendar Description:</b> This workshop course offers a comprehensive introduction to the crafting of creative non-fiction, including such forms as travel-writing, memoir, nature writing, reviewing, personal essays, literary aesthetics, and cultural criticism.																	
<b>Prerequisites (or NONE):</b>		One of the following: (any two 100-level ENGL courses) or (B or better in any 100-level ENGL course numbered 104 or higher).															
<b>Corequisites (if applicable, or NONE):</b>		NONE															
<b>Pre/corequisites (if applicable, or NONE):</b>		NONE															
<b>Antirequisite Courses</b> <i>(Cannot be taken for additional credit.)</i> Former course code/number: Cross-listed with: Dual-listed with: Equivalent course(s): <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>		<b>Special Topics</b> This course is offered with different topics: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes <i>(Double-click on box to select it as checked.)</i> If yes, different lettered courses may be taken for credit: <input type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input type="checkbox"/> Yes, no limit <i>(The specific topic will be recorded when offered.)</i>															
<b>Typical Structure of Instructional Hours</b> <table border="1"><tr><td>Lecture/seminar hours</td><td>15</td></tr><tr><td>Tutorials/workshops</td><td>30</td></tr><tr><td>Supervised laboratory hours</td><td></td></tr><tr><td>Experiential (field experience, practicum, internship, etc.)</td><td></td></tr><tr><td>Supervised online activities</td><td></td></tr><tr><td>Other contact hours:</td><td></td></tr><tr><td><b>Total hours</b></td><td><b>45</b></td></tr></table>		Lecture/seminar hours	15	Tutorials/workshops	30	Supervised laboratory hours		Experiential (field experience, practicum, internship, etc.)		Supervised online activities		Other contact hours:		<b>Total hours</b>	<b>45</b>	<b>Transfer Credit</b> Transfer credit already exists: (See <a href="#">bctransferguide.ca</a> ) <input type="checkbox"/> No <input checked="" type="checkbox"/> Yes Submit revised outline for rearticulation: <input type="checkbox"/> No <input checked="" type="checkbox"/> Yes <i>(If yes, fill in transfer credit form.)</i>	
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Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		<b>Grading System</b> <input checked="" type="checkbox"/> Letter Grades <input type="checkbox"/> Credit/No Credit															
		<b>Expected Frequency of Course Offerings:</b> Every other year <i>(Every semester, Fall only, annually, every other Fall, etc.)</i>															
<b>Department / Program Head or Director:</b> Melissa Walter		<b>Date approved:</b> September 2018															
<b>Faculty Council approval</b>		<b>Date approved:</b> September 14, 2018															
<b>Dean/Associate VP:</b> Jacqueline Nolte		<b>Date approved:</b> September 14, 2018															
<b>Campus-Wide Consultation (CWC)</b>		<b>Date of posting:</b> November 16, 2018															
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b> March 29, 2019															

**Learning Outcomes:**

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

1. Critically assess diverse forms of the creative non-fiction genres.
2. Use research and analysis in creative-nonfiction writing projects.
3. Use fact-checking, copy-editing, and substantive editing in creative non-fiction writing projects.
4. Present information to a group and refine oral presentation skills.
5. Apply genre-specific writing techniques to individual writing projects.
6. Demonstrate research, analytical, and writing skills.
7. Critique and evaluate peer material in both workshop and take-home formats.
8. Assemble a portfolio of written work.
9. Edit and revise their work.

**Prior Learning Assessment and Recognition (PLAR)**

☒ Yes      ☐ No, PLAR cannot be awarded for this course because

**Typical Instructional Methods** (*Guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion.*)

Lecture, seminar, workshop, exercises, writing assignments.

**NOTE:** The following sections may vary by instructor. Please see course syllabus available from the instructor.

**Typical Text(s) and Resource Materials** (*If more space is required, download Supplemental Texts and Resource Materials form.*)

Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1. Carolan, T.	Down in the Valley: Contemporary Writing from the Fraser Valley	<input checked="" type="checkbox"/>	Extasis	2004
2. Coursepack	Ryszard Kapuscinski, Susan Moon, Maxine Hong Kingston, Gary Snyder, Peter Hudson, Jonathan Raban, Mayumi Oda, Paul Gauguin, Richard Bode, John Updike, Hussein Samet, Red Pine, Rex Wyler, Philip Lopate, Eden Robinson, Suzie Rotolo	<input type="checkbox"/>		

**Typical Evaluation Methods and Weighting**

Final exam:	%	Assignments:	70%	Portfolio:	%
Report and seminar-style presentation:	15%	Peer reviewing:	15%	Other:	%
Quizzes/tests:	%	Lab work:	%	Total:	100%

**Details (if necessary):****Typical Course Content and Topics**

**Unit 1: *Opening Up the Gates*:** Creative Non-fiction as evolution from personal essay and participatory journalism; clarifying workshop protocols. Rdgs: Ryszard Kapuscinski, "The Burning Roadblocks".

**Unit 2: *Journalistic Storytelling with Style*:** Characteristics and methods; setting and place. Rdgs: Peter Hudson, "A Good Hotel".

**Unit 3: *The Autobiographical Eye*:** narrative voice structure in memoir and "faction". Rdgs: Mayumi Oda, "I Opened the Gate Laughing"; Susan Moon "Wholeheartedness".

**Unit 4: *Presenting and Illuminating Character*:** discursive, dramatic and contextual methods; motivation as metaphor. Rgd: Richard Bode, "Beachcombing at Miramar". Phillip Lopate, "On the Necessity of Turning Oneself into a Character".

**Unit 5: *Journal Poetics and the Conditional Voice*:** speculation, dialogue and asking questions. Rdgs: Jonathan Raban; "Notes from the Road"; Paul Gauguin, *Noa Noa*.

**Unit 6: *The Editorial Eye*:** fine-tuning the revision process; using multiple imaginary editors. Rgd: Allen Ginsberg, from *Giving Up Poetry*; Red Pine, "Dancing with the Dead".

**Unit 7: *Deeper Into the Heart of Storytelling*:** dramatic situation and conflict; cinematic reconstruction techniques. Rdgs: Eden Robinson from *The Sasquatch at Home*.

**Unit 8: *Cultivating the Creative Self*:** sharpening writer's intuition; crafting life experience into written accounts. Student tutorial presentations begin.

**Unit 9: *To Market, To Market*:** freelancing mechanics and new editorial directions in the publishing industry; queries, copyright, contracts, digitizing. Rdgs: Selected readings from *The New Yorker*, *The Walrus*, *SubTerrain*, *Pacific Rim Review of Books*, *London Review of Books*, etc.

**Unit 10: *The Deeper Loam*:** establishing relevance between the particular and universal. Rdgs: Maxine Hong Kingston, "No Name Woman" and "Toward a Book of Peace".

**Unit 11: *The Gestures of Criticism*:** the art of the review; writing profiles. Rdgs: John Updike, "Andy Warhol's Fast Art"; John Carroll, "The Word, The Look, The Way: Another Side of Charles Bukowski".

**Unit 12: *The Nonfiction Frontier*:** genre cross-overs, advocacy, self-realization, Rgd: Sizie Rotolo, "A Freewheelin' Time".

**Unit 13:** Workshop presentation and delivery of course portfolios.