

## 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 298		<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>																	
<b>Course Full Title:</b> Special Topics in Creative Writing																			
<b>Course Short Title (if title exceeds 30 characters):</b> Sp. Topics in Creative Writing																			
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> ENGL																	
<b>Calendar Description:</b> <p>This course looks at a specific literary genre of the instructor's choice. It is a writing intensive workshop-style course. Students will study works by established writers as models for their own writing.</p>																			
<b>Prerequisites (or NONE):</b>		ENGL 105 and any other 100-level ENGL course numbered 108 or higher.																	
<b>Corequisites (if applicable, or NONE):</b>																			
<b>Pre/corequisites (if applicable, or NONE):</b>																			
<b>Equivalent Courses (cannot be taken for additional credit)</b> Former course code/number: Cross-listed with: Equivalent course(s): <i>Note: Equivalent course(s) should be included in the calendar description by way of a note that students with credit for the equivalent course(s) cannot take this course for further credit.</i>		<b>Transfer Credit</b> Transfer credit already exists: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Transfer credit requested (OREg to submit to BCCAT): <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No (if yes, fill in transfer credit form) Resubmit revised outline for articulation: <input type="checkbox"/> Yes <input type="checkbox"/> No To find out how this course transfers, see <a href="http://bctransferguide.ca">bctransferguide.ca</a> .																	
<b>Total Hours: 45</b> <b>Typical structure of instructional hours:</b> <table border="1"> <tr> <td>Lecture hours</td> <td>30</td> </tr> <tr> <td>Seminars/tutorials/workshops</td> <td>15</td> </tr> <tr> <td>Laboratory hours</td> <td></td> </tr> <tr> <td>Field experience hours</td> <td></td> </tr> <tr> <td>Experiential (practicum, internship, etc.)</td> <td></td> </tr> <tr> <td>Online learning activities</td> <td></td> </tr> <tr> <td>Other contact hours:</td> <td></td> </tr> <tr> <td><b>Total</b></td> <td><b>45</b></td> </tr> </table>		Lecture hours	30	Seminars/tutorials/workshops	15	Laboratory hours		Field experience hours		Experiential (practicum, internship, etc.)		Online learning activities		Other contact hours:		<b>Total</b>	<b>45</b>	<b>Special Topics</b> Will the course be offered with different topics? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No If yes, different lettered courses may be taken for credit: <input type="checkbox"/> No <input checked="" type="checkbox"/> Yes, 2 repeat(s) <input type="checkbox"/> Yes, no limit <i>Note: The specific topic will be recorded when offered.</i>	
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<b>Total</b>	<b>45</b>																		
		<b>Maximum enrolment (for information only):</b> 25 <b>Expected frequency of course offerings (every semester, annually, every other year, etc.):</b> Every year																	
<b>Department / Program Head or Director:</b> Hilary Turner		<b>Date approved:</b> January 2017																	
<b>Faculty Council approval</b>		<b>Date approved:</b> January 13, 2017																	
<b>Campus-Wide Consultation (CWC)</b>		<b>Date of posting:</b> March 10, 2017																	
<b>Dean/Associate VP:</b> Jacqueline Nolte		<b>Date approved:</b> January 13, 2017																	
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b> March 24, 2017																	

**Learning Outcomes**

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

1. Define and use key genre-based terms and concepts.
2. Analyze texts and write about them using appropriate analytical and genre-specific tools and concepts.
3. Demonstrate competence in drafting and completing a major creative project.
4. Employ a wide range of manuscript revision strategies and techniques.
5. Maintain a balance in workshop environment between supportive response to and constructive critique of peer work.
6. Respond to suggestions from others, and incorporate these suggestions into subsequent drafts of a project.

**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.

**Grading system:** Letter Grades: ☒ Credit/No Credit: ☐ Labs to be scheduled independent of lecture hours: Yes ☐ No ☐

**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
<b>Literary Mystery</b>				
1. Ng, C.	Everything I Never Told you	<input type="checkbox"/>	Blackfriars	2014
2. Tartt, D.	The Secret History	<input type="checkbox"/>	Vintage	2004
3. Blackwood, S.	See How Small	<input type="checkbox"/>	Little, Brown	2015
<b>Themed Poetry</b>				
1. Smart, C.	Hooked	<input type="checkbox"/>	Brick	2009
2. Nickerson, B.	Impact: The Titanic Poems	<input type="checkbox"/>	Arsenal Pulp Press	2012
3. Bolster, S.	White Stone: The Alice Poems	<input type="checkbox"/>	Signal	1998

**Required Additional Supplies and Materials (software, hardware, tools, specialized clothing, etc.)****Typical Evaluation Methods and Weighting**

Final exam:	%	Assignments:	10%	Midterm exam:	%	Practicum:	%
Quizzes/tests:	%	Lab work:	%	Field experience:	%	Shop work:	%
Portfolio:	70%	Participation/Workshop:	20%	Other:	%	Total:	100%

**Details (if necessary):**

Portfolio of 3-5 short stories: 50%  
 Revision of one story: 20%  
 Participation/Workshopping: 20%  
 Critical review: 10%

**Typical Course Content and Topics****Literary Mystery**

Week 1-3: Genre conventions: defining contemporary literary mystery  
 Week 4-5: Clues, red herrings & breadcrumbs  
 Week 5-6: Dramatic tension  
 Week 7-8: Development of the "monster"  
 Week 9-11: Plotting: pace & persuasion  
 Week 12-13: Revision

**Themed Poetry**

Week 1-2: Inspiration: generating ideas & focusing theme  
 Week 2-3: Controlling theme: research and selection  
 Week 3-4: Narrative & occasion: how the poem unfolds  
 Week 4-6: Shape: form & free verse  
 Week 6-8: Rhyme, rhythm & metre.  
 Week 8-10: Imagery & language: shaping the theme  
 Week 10-13: Revision