

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: ENGL 302		Number of Credits: 4 Course credit policy (105)															
Course Full Title: Creative Writing: Advanced Short Fiction Course Short Title: <i>(Transcripts only display 30 characters. Departments may recommend a short title if one is needed. If left blank, one will be assigned.)</i>																	
Faculty: Faculty of Humanities		Department (or program if no department): English															
Calendar Description: Students study examples of short fiction by professional authors and produce their own original work, which will then be workshopped and redrafted. By the end of the term, students will have produced a substantial portfolio.																	
Prerequisites (or NONE):		Two 200-level English courses including one of the following: ENGL 208, ENGL 211, ENGL 212, ENGL 213, or ENGL 215.															
Corequisites (if applicable, or NONE):																	
Pre/corequisites (if applicable, or NONE):																	
Antirequisite Courses <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>		Special Topics <i>(Double-click on boxes to select.)</i> This course is offered with different topics: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes <i>(If yes, topic will be recorded when offered.)</i>															
		Independent Study If offered as an Independent Study course, this course may be repeated for further credit: <i>(If yes, topic will be recorded.)</i> <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input type="checkbox"/> Yes, no limit															
		Transfer Credit Transfer credit already exists: <i>(See bctransferguide.ca.)</i> <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes Submit outline for (re)articulation: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes <i>(If yes, fill in transfer credit form.)</i>															
Typical Structure of Instructional Hours <table border="1"> <tr> <td>Lecture/seminar hours</td> <td>30</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>Total hours</td> <td>60</td> </tr> </table>		Lecture/seminar hours	30	Tutorials/workshops	30	Supervised laboratory hours		Experiential (field experience, practicum, internship, etc.)		Supervised online activities		Other contact hours:		Total hours	60	Grading System <input checked="" type="checkbox"/> Letter Grades <input type="checkbox"/> Credit/No Credit	
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Total hours	60																
		Maximum enrolment (for information only): 25 Expected Frequency of Course Offerings: Once every two years															
Department / Program Head or Director: Melissa Walter		Date approved: April 3, 2020															
Faculty Council approval		Date approved: December 11, 2020															
Dean/Associate VP: Jaqueline Nolte		Date approved: December 11, 2020															
Campus-Wide Consultation (CWC)		Date of posting: January 22, 2021															
Undergraduate Education Committee (UEC) approval		Date of meeting: January 29, 2021															

Learning Outcomes:

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

- Write short fiction.
- Identify specific fiction devices and successfully apply these to their own work.
- Critique and evaluate peer material thoroughly and respectfully.
- Edit their own work using revision techniques.
- Write an analytical paper critically evaluating a collection of short fiction.

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.)*

The standard format will involve lectures, discussion, workshopping, and visits by professional writers working in the genre.

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. Hodgins, J.	A Passion for Narrative	<input type="checkbox"/>	McClelland and Stewart	2001
2. Baechtel, M.	Shaping the Story	<input type="checkbox"/>	Pearson	2003
3.		<input type="checkbox"/>		
4.		<input type="checkbox"/>		
5.		<input type="checkbox"/>		

Required Additional Supplies and Materials *(Software, hardware, tools, specialized clothing, etc.)*

A sample course pack:

White Shoulders by Linda Svendsen; The Red Convertible by Louise Erdrich; Sitting with the Dead by William Trevor; Everyday Use by Alice Walker; 55 Miles to the Gas Pump by E Annie Proulx; My Mother's Dream by Alice Munro; White Angel by Michael Cunningham; Girl by Jamaica Kincaid; Trapplines by Eden Robinson; Modern Intimate by Carleigh Baker

Typical Evaluation Methods and Weighting

Final exam:	%	Assignments:	30%	Field experience:	%	Portfolio:	50%
Midterm exam:	%	Project:	%	Practicum:	%	Workshop/participation:	20%
Quizzes/tests:	%	Lab work:	%	Shop work:	%	Total:	100%

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

Week 1: Discussion of short fiction: elements and subgenres

Week 2: Inspiration: autobiography into fiction

Weeks 3 – 4: Narrative: style modes, traditional vs. experimental

Weeks 5 – 6: The scope of the story: thematic content – how to create a collection, linked stories

Weeks 7 – 8: Language and plot: imagery – stylistic device or demon? necessity of dialogue

Weeks 9 – 10: Revision: the editorial process

Weeks 11 – 12: Revision: redrafting and rewriting

Week 13: Manuscript portfolio presentation