

## OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: ENGL 104

Number of Credits: 3 credits [Course credit policy \(105\)](#)

Course Full Title: Introduction to Creative Writing: Fiction, Poetry, and Drama

Course Short Title: Intro to Creative Writing

Faculty: Faculty of Humanities

Department (or program if no department): English

### Calendar Description:

This course teaches fundamental techniques and strategies of creative writing in the three genres of fiction, poetry, and drama. Students practice writing in these genres and learn to critique writing in a cooperative workshop setting.

Prerequisites (or NONE): None.

Corequisites (if applicable, or NONE):

Pre/corequisites (if applicable, or NONE):

### Equivalent Courses (cannot be taken for additional credit)

Former course code/number:

Cross-listed with:

Equivalent course(s):

*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.*

### Transfer Credit

Transfer credit already exists: ☒ Yes ☐ No

Transfer credit requested (OReg to submit to BCCAT):

☐ Yes ☒ No (Note: If yes, fill in transfer credit form)

Resubmit revised outline for articulation: ☒ Yes ☐ No

To find out how this course transfers, see [bctransferguide.ca](http://bctransferguide.ca).

Total Hours: 45

### Typical structure of instructional hours:

Lecture hours	20
Seminars/tutorials/workshops	25
Laboratory hours	
Field experience hours	
Experiential (practicum, internship, etc.)	
Online learning activities	
Other contact hours: Student Directed Learning	
<b>Total</b>	<b>45</b>

### Special Topics

Will the course be offered with different topics?

☐ Yes ☒ No

If yes,

Different lettered courses may be taken for credit:

☐ No ☐ Yes, repeat(s) ☐ Yes, no limit

*Note: The specific topic will be recorded when offered.*

Maximum enrolment (for information only): 25

Expected frequency of course offerings  
(every semester, annually, etc.): Once per calendar year

Department / Program Head or Director: Hilary Turner

Date approved: February 6, 2015

Campus-Wide Consultation (CWC)

Date of posting: n/a

Faculty Council approval

Date approved: February 2015

Dean/Associate VP: Jacqueline Nolte

Date approved: February 2015

Undergraduate Education Committee (UEC) approval

Date of meeting: May 22, 2015

**Learning Outcomes**

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

- employ basic strategies in generating creative work
- employ basic strategies for revising creative work
- work cooperatively and respectfully in a workshop setting
- apply key critiques of their own creative work and that of their peers
- analyze texts in the three genres (poetry, fiction, and playwriting) using appropriate terminology
- express orally or in writing the distinguishing characteristics of the three genres
- write a poem with attention to fundamental poetic techniques
- write a piece of fiction demonstrating a basic understanding of the genre's fundamental techniques.
- write a scene for stage performance that exercises basic playwriting principles.

**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, and workshops.

**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. Gardner, John	The Art of Fiction: Notes on Craft for Young Writers	<input type="checkbox"/>	Knopf-Doubleday	1991
2. Vogler, Christopher	The Writer's Journey	<input type="checkbox"/>	Wiese Productions	2007
3. Padel, Ruth	52 Ways of Looking at a Poem	<input type="checkbox"/>	Vintage	2004
4. Cameron, Julia	The Artist's Way	<input type="checkbox"/>	Tarcher	2002
5. Castagno, Paul	New Playwriting Strategies: A Language-Based Approach	<input type="checkbox"/>	Routledge	2013

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

Final exam:	%	Assignments	15%	Midterm exam:	%	Practicum:	%
Quizzes/tests:	10%	Lab work:	%	Field experience:	%	Shop work:	%
Drama Portfolio	25%	Fiction Portfolio	25%	Poetry Portfolio	25%	Total:	100%

**Details (if necessary):**

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

**Typical Course Content and Topics**

This course is set up as a demonstration, participation, and review, with frequent use of models in the genres studied.

Week 1: The Artist Statement: Aesthetics, Poetics, Dramatics (Aristotle)  
 Week 2: The Short Story: From Poe to Munro, and Beyond  
 Week 3: Achieving the Lucid Dream: The Short Story (continued)  
 Week 4: The Process: Inspiration and Rewriting  
 Week 5: Completing the Short Story Portfolio  
 Week 6: A Short History of English Poetry: Accent, Meter, and Fixed Forms  
 Week 7: The "Free Verse" Revolution: Whitman, Pound, Williams, Olson, Stevens, Cummings  
 Week 8: Rewriting and Completing the Poetry Portfolio  
 Week 9: The Dramatic Monologue: Premise  
 Week 10: The Dramatic Monologue Continued: Conflict  
 Week 11: The Ten-Minute Play: Dialogue  
 Week 12: The Ten-Minute Play (continued)  
 Week 13: Review and Drama Portfolio