

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: ENGL 210		Number of Credits: 3 Course credit policy (105)																	
Course Full Title: The Art of the Essay																			
Course Short Title (if title exceeds 30 characters):																			
Faculty: Faculty of Humanities		Department (or program if no department): ENGL																	
Calendar Description: Advanced methods, approaches and concepts of critical essay writing. Building on skills acquired in introductory writing courses, this course covers non-fiction prose genres, in both academic and non-academic contexts.																			
Prerequisites (or NONE):		One of the following: (two 100-level ENGL courses ENGL 105 or higher) or (B or better in ENGL 105).																	
Corequisites (if applicable, or NONE):		NONE																	
Pre/corequisites (if applicable, or NONE):		NONE																	
Equivalent Courses (cannot be taken for additional credit) 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>		Transfer Credit Transfer credit already exists: <input checked="" type="checkbox"/> Yes <input 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 checked="" type="checkbox"/> Yes <input type="checkbox"/> No To find out how this course transfers, see bctransferguide.ca .																	
Total Hours: 45 Typical structure of instructional hours: <table border="1"> <tr> <td>Lecture hours</td> <td>25</td> </tr> <tr> <td>Seminars/tutorials/workshops</td> <td>20</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: Writing workshops, peer critique</td> <td></td> </tr> <tr> <td>Total</td> <td>45</td> </tr> </table>		Lecture hours	25	Seminars/tutorials/workshops	20	Laboratory hours		Field experience hours		Experiential (practicum, internship, etc.)		Online learning activities		Other contact hours: Writing workshops, peer critique		Total	45	Special Topics Will the course be offered with different topics? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No 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>Note: The specific topic will be recorded when offered.</i>	
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Other contact hours: Writing workshops, peer critique																			
Total	45																		
		Maximum enrolment (for information only): 26 Expected frequency of course offerings (every semester, annually, every other year, etc.): One section every two years																	
Department / Program Head or Director: Hilary Turner		Date approved: November 2016																	
Faculty Council approval		Date approved: November 2016																	
Campus-Wide Consultation (CWC)		Date of posting: December 9, 2016																	
Dean/Associate VP: Jacqueline Nolte		Date approved: November 2016																	
Undergraduate Education Committee (UEC) approval		Date of meeting: December 16, 2016																	

Learning Outcomes

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

1. Produce effective non-fiction genres, adapted to various audiences, contexts and aims.
2. Apply critical and imaginative thinking to create, develop, propose, research, organize, draft, peer-review and revise writing projects.
3. Define and describe key concepts in and major scholarly approaches to writing and composition studies.
4. Identify the markers of genre in course readings.
5. Identify, compare and employ distinct conventions, expectations and aims of academic and non-academic discourse.

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)

Lectures, workshops, discussion, group and individual exercises

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
1. Giltrow, Janet (et al)	Academic Writing. 3rd ed.	<input type="checkbox"/>	Broadview Press	2014
2. Roberts, Tammy (et al)	The Broadview Anthology of Expository Prose	<input type="checkbox"/>	Broadview Press	2011
3. N/A	Coursepack with supplemental readings, including samples of writing from Indigenous authors (see samples in Typical Course Content below)	<input type="checkbox"/>	N/A	N/A
4.		<input type="checkbox"/>		
5.		<input type="checkbox"/>		

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

Final exam:	20%	Assignments:	75%	Midterm exam:	%	Practicum:	%
Quizzes/tests:	%	Lab work:	%	Field experience:	%	Shop work:	%
Attendance/Participation:	5%	Other:	%	Other:	%	Total:	100%

Details (if necessary): Assignments will include essays and exercises.

Typical Course Content and Topics

Week 1	Introduction, course overview Readings: James Trefil "Unexpected Vistas"; E.B. White "Once More to the Lake"
Week 2	Approaches to writing: classical, traditional, process, post-process Readings: George Orwell "Politics and the English Language"; Strunk and White from <i>Elements of Style</i> ; Giltrow, Introduction; Steven Pinker from <i>The Sense of Style</i> Assignment: Informal personal essay
Week 3	Genre theory and writing Readings: Giltrow, Section I "Introducing Genre"; Frank Smith "Language: Written and Spoken"
Week 4	Academic and non-academic writing Readings: Giltrow, "Orchestrating Voices"; Bronwyn Williams "Home and Away: The Tensions of Community, Literacy, and Identity"; Peter Singer "Speciesism and the Equality of Animals"; Irene Pepperberg, "from <i>Alex & Me: How a Scientist and a Parrot Uncovered a Hidden World of Animal Intelligence—and Formed a Deep Bond in the Process</i> " Assignment: Adapting to genre exercise
Week 5	Persuasion and argumentation 1 – rhetoric and critical reasoning Readings: Aristotle from <i>Rhetoric</i> ; Giltrow, Section 11 "Scholarly Styles: Messages about the Argument"; Douglas Brent "Rogerian Rhetoric- An Alternative to Traditional Argumentation" Assignment: Short comparative rhetorical analysis
Week 6	Persuasion and argumentation 2 – writing for change Readings: Arthur Manuel "from <i>Unsettling Canada</i> "; Chief Dan George "Lament for Confederation"; Mary Englund "School" (From her memoir of the Fraser Valley Residential School System); Excerpt from Thomas King's <i>The Inconvenient Indian</i> ; Neal McLeod "Cree Poetic Discourse"

- Week 7** Pre-Writing, brainstorming, developing ideas
Reading: Tricia Smith "Process Writing"
Assignment: Non-academic argumentative essay
- Week 8** Orchestrating research: summarizing, quoting, supporting with evidence
Readings: Giltrow, section 6 "Orchestrating Voices"
Assignment: Academic research essay proposal and bibliography
- Week 9** Drafting, revising, editing
Assignment: Drafting workshop
- Week 10** When the student becomes the teacher: writing, literacy and pedagogy
Readings: E.D. Hirsch "Cultural Literacy"; Patrick Sullivan "The *Un*Essay"; Chris Anson "Teaching and Writing in a Culture of Technology"
- Week 11** Presenting works-in-progress
Assignment: Lightning presentations (5 minute oral/slideshow presentations of final essay project, followed by question period)
- Week 12** Revising, editing, peer-support
Assignments: Peer and instructor consultations; in-class writing workshop
- Week 13** Submission, feedback, review
Assignments: Writing portfolio (including academic research essay, and a piece of non-scholarly writing)