

COURSE IMPLEMENTATION DATE: September 2004  
 COURSE REVISED IMPLEMENTATION DATE:  
 COURSE TO BE REVIEWED: September 2008  
 (Four years after implementation date) (MONTH YEAR)

**OFFICIAL COURSE OUTLINE INFORMATION**

Students are advised to keep course outlines in personal files for future use.  
 Shaded headings are subject to change at the discretion of the department and the material will vary  
 - see course syllabus available from instructor

FACULTY/DEPARTMENT: **Faculty of Arts and Applied Arts - Department of English**  
**ENGL 215** **3**  
 COURSE NAME/NUMBER FORMER COURSE NUMBER UCFV CREDITS  
**Creative Writing: Creative Non-fiction**  
 COURSE DESCRIPTIVE TITLE

**CALENDAR DESCRIPTION:**

Creative Non-fiction is a relatively new genre that is gaining critical attention. The course explores this genre's range and potential. Working with the personal essay as transformed by fictional elements and poetic technique, students will discover Creative Non-fiction's special capacity to explore and illuminate their worlds — through their own travel, memoir and biographical writings, and by studying the works of skilled practitioners.

PREREQUISITES: **English 105 and any first-year literature course 120 or higher.**  
 COREQUISITES:

SYNONYMOUS COURSE(S)  
 (a) Replaces: \_\_\_\_\_  
 (Course #)  
 (b) Cannot take: \_\_\_\_\_ for further credit.  
 (Course #)  
 SERVICE COURSE TO:  
 (Department/Program)  
 (Department/Program)

TOTAL HOURS PER TERM: **45** TRAINING DAY-BASED INSTRUCTION  
**STRUCTURE OF HOURS:** LENGTH OF COURSE: \_\_\_\_\_  
 Lectures: \_\_\_\_\_ Hrs HOURS PER DAY: \_\_\_\_\_  
 Seminar: **45** Hrs  
 Laboratory: \_\_\_\_\_ Hrs  
 Field Experience: \_\_\_\_\_ Hrs  
 Student Directed Learning: \_\_\_\_\_ Hrs  
 Other (Specify): \_\_\_\_\_ Hrs

MAXIMUM ENROLLMENT: **25**  
 EXPECTED FREQUENCY OF COURSE OFFERINGS: **Once every 2 to 3 yrs**  
**WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)** ☒ Yes ☐ No  
**WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)** ☐ Yes ☒ No  
**TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:** ☐ Yes ☒ No

**AUTHORIZATION SIGNATURES:**

Course Designer(s): \_\_\_\_\_ Chairperson: \_\_\_\_\_  
 Ryszard Dubanski Jim Andersen (Curriculum Committee)  
 Department Head: \_\_\_\_\_ Dean: \_\_\_\_\_  
 Jim Andersen Virginia Cooke  
 PAC Approval in Principle Date: \_\_\_\_\_ PAC Final Approval Date: May 26, 2004

**ENGL 215**  
**Creative Writing: Creative Non-fiction**

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**LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:**

Students will develop as creative non-fiction writers. By studying masters of the genre and learning to apply fictional/novelistic/poetic techniques (e.g., elements of characterization, story telling, dialogue, heightened language, levels of diction, etc.) to the basic forms of the personal essay, English 215 students will gain the skills and confidence to create various creative non-fiction writings, and will edit and polish one piece toward possible publication.

**METHODS:**

Students will engage in readings, discussions, on-line forums, individual sessions with the instructors, group critiques, and writing exercises.

**PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

Credit can be awarded for this course through PLAR (Please check:)    ☒ Yes                      ☐ No

**METHODS OF OBTAINING PLAR:**

Portfolio assessment

**TEXTBOOKS, REFERENCES, MATERIALS:** [Textbook selection varies by instructor. An example of texts for this course might be:]

-Sims, Patsy. Literary Nonfiction: Learning by Example. New York: Oxford University Press, 2002

-plus ( for online delivery) online course content through WebCT format

Writers who may appear on the syllabus include: Truman Capote, Tobias Wolff, Joan Didion, David Shields, Michael Ignatieff, Joyce Carole Oates, Mark Anthony Jarman, Richard Rodriguez Lorie Moore, Richard Ford, George Plimpton, Grant Budday, John McPhee, Diane Ackerman, Barry Lopez, Annie Dillard, Andreas Schroeder, Kim Echlin, etc.

**SUPPLIES / MATERIALS:**

No unusual supplies needed, but a computer with online access would be beneficial.

**STUDENT EVALUATION:**

[An example of student evaluation for this course might be:]

Four essays will be completed over the term in different areas – such as memoir, travel writing, new or literary journalism, and autobiography.

**COURSE CONTENT:**[Course content varies by instructor. An example of course content might be:]

Creative Introductions: Biographies

What is Creative Non-fiction/What isn't: Notes Toward a Definition

Why Creative Non-fiction?: A Rising Genre

The Personal Essay: Lest We Forget

The 5 Ws of Journalism: What, Where, Why, When, Who Me?

The Basics of Creative Non-fiction: Narration, Characterization, Setting/Place/Time, Personal Involvement.

Topics: The Culture of You, Me, and the Other

Portraits and Observations: The Importance of Detail

Being Objective vs Selective: Building Dramatic Structure in Personal Writing.

Speak Memory: The Truth is in the Telling – or in the Facts?

Developing your Unique Voice as a Non-fiction Writer

The Audience and You: What do Readers Really Want?

Editors and Writers: The Real Truth about Marketing/Publishing