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| COURSE IMPLEMENTATION DATE:         | January 2002  |
| COURSE REVISED IMPLEMENTATION DATE: | January 2011  |
| COURSE TO BE REVIEWED:              | October 2016  |
| (six years after UPAC approval)     | (month, year) |

**OFFICIAL UNDERGRADUATE 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 – see course syllabus available from instructor

|                    |  |             |
|--------------------|--|-------------|
| ENGL 215           | Faculty of Arts - English              | 3           |
| COURSE NAME/NUMBER | FACULTY/DEPARTMENT                     | UFV CREDITS |
|                    | Creative Writing: Creative Non-fiction |             |
|                    | COURSE DESCRIPTIVE TITLE               |             |

**CALENDAR DESCRIPTION:**

This creative writing workshop course offers a comprehensive introduction to the crafting of Creative Non-fiction. Bridging composition, creative writing, and literature, this "Fourth Genre" embraces such forms as travel writing, memoir, nature writing, personal essays, aesthetics, and cultural criticism. Through the study of models drawn from outstanding writers in the field, our approach will be to examine the various building blocks of non-fiction prose in considering *how* and *why* these techniques work.

PREREQUISITES: Any two 100-level English courses numbered ENGL 105 or higher  
 COREQUISITES:  
 PRE or COREQUISITES:

**SYNONYMOUS COURSE(S):**

- (a) Replaces: \_\_\_\_\_  
 (b) Cross-listed with: \_\_\_\_\_  
 (c) Cannot take: \_\_\_\_\_ for further credit.

**SERVICE COURSE TO:** (department/program)

**TOTAL HOURS PER TERM:** 45

**STRUCTURE OF HOURS:**

|                            |    |     |
|----------------------------|----|-----|
| Lectures:                  | 15 | Hrs |
| Seminar:                   | 15 | Hrs |
| Laboratory:                |    | Hrs |
| Field experience:          |    | Hrs |
| Student directed learning: |    | Hrs |
| Other (specify): workshop  | 15 | Hrs |

**TRAINING DAY-BASED INSTRUCTION:**

Length of course: \_\_\_\_\_

Hours per day: \_\_\_\_\_

**OTHER:**

Maximum enrolment: 25

Expected frequency of course offerings: Once every 2-3 years

(every semester, annually, every other year, etc.)

**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

Course designer(s): **Ryszard Dubanski (reviewed by Trevor Carolan)**

Department Head: **John Carroll**

Date approved: **April 30, 2010**

Supporting area consultation (Pre-UPAC)

Date of meeting: **June 4, 2010**

Curriculum Committee chair: **John Carroll**

Date approved: **September 17, 2010**

Dean/Associate VP: **Jacqueline Nolte**

Date approved: **September 17, 2010**

Undergraduate Program Advisory Committee (UPAC) approval

Date of meeting: **October 1, 2010**

**LEARNING OUTCOMES:**

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

- Critically assess diverse forms and deliveries of the Creative Non-fiction genre including digital publishing;
- Apply genre-specific writing techniques to individual writing projects;
- Demonstrate their research, analytical, and writing skills;
- Critique and evaluate peer material in both workshop and take-home formats;
- Edit own and others' work, including fact checking, copy editing, substantive editing;
- Identify and utilize the various components of the manuscript revision process.

**METHODS:** *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Lecture, facilitated discussion, student-led discussion, workshop and small study group critiques, student presentations, individual writing portfolio projects.

**METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

- ☐ Examination(s)                      ☒ Portfolio assessment                      ☒ Interview(s)
- ☐ Other (specify):                      ☐ PLAR cannot be awarded for this course for the following reason(s):

**TEXTBOOKS, REFERENCES, MATERIALS:** *[Textbook selection varies by instructor. Examples for this course might be:]*

- \* T. Carolan & R. Olafson. *Against The Shore: The Best of Pacific Rim Review of Books.*
- \* A coursepack is required reading

Writers who may appear on the syllabus include: Ryszard Kapuscinski, Germaine Greer, Maxine Hong Kingston, Gary Snyder, Bapsi Sidhwa, Jonathan Raban, Mayumi Oda, Paul Gauguin, Hunter S. Thompson, John Updike, Hussein Samet, Red Pine, Rex Weyler.

**SUPPLIES / MATERIALS:**

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

|  |     |
|--|-----|
| Three thematic feature assignments ( <i>ie. Travel, Memoir, Biographical Profile</i> ; 4 pages each; 15% each) | 45% |
| Class participation and peer reviewing   | 15% |
| Tutorial (presentation 10%; outline 5%)  | 15% |
| Personal essay and term portfolio  | 25% |

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

- Unit 1:** *Opening Up the Gates:* Creative Non-fiction as evolution from personal essay and participatory journalism; clarifying workshop protocols. Rdgs: Ryszard Kapuscinski, "Warsaw Diary".
- Unit 2:** *Journalistic Storytelling with Style:* Characteristics and methods; setting and place. Rdgs: Peter Hudson, "A Good Hotel"; Gary Snyder, "South Korea Report".
- Unit 3:** *The Autobiographical Eye:* narrative voice structure in memoir and "faction". Rdgs: Mayumi Oda, "I Opened the Gate Laughing"; Phillip Lopate, "On the Necessity of Turning Oneself into a Character".
- Unit 4:** *Presenting and Illuminating Character:* discursive, dramatic and contextual methods; motivation as metaphor. Rdg: Richard Bode, "Beachcombing at Miramar".
- Unit 5:** *Journal Poetics and the Conditional Voice:* speculation, dialogue and asking questions. Rdgs: Jonathan Raban, "Notes from the Road"; Paul Gauguin, *Noa Noa*.
- Unit 6:** *The Editorial Eye:* fine-tuning the revision process; using multiple imaginary editors. Rdg: Allen Ginsberg, in *Giving Up Poetry*; Red Pine, "Dancing with the Dead".
- Unit 7:** *Deeper Into the Heart of Storytelling:* dramatic situation and conflict; cinematic reconstruction techniques. Rdgs: Bapsi Sidhwa, "Highway to the Black Mountain".
- Unit 8:** *Cultivating the Creative Self:* sharpening writer's intuition; crafting life experience into written accounts. Student presentations begin. Rdgs: Susan Moon, "Wholeheartedness"; Patricia Monaghan, "The Sacred Centre".
- Unit 9:** *To Market, To Market:* freelancing mechanics and new editorial directions in the publishing industry; queries, copyright, contracts, digitizing. Rdgs: Martin VanWoudenberg "Wallace Stegner's Letters".
- Unit 10:** *The Deeper Loam:* establishing relevance between the particular and universal. Rdgs: Maxine Hong Kingston, "No Name Woman" and "Toward a Book of Peace".
- Unit 11:** *The Gestures of Criticism:* the art of the review; writing profiles. Rdgs: Josef Skvorecky, "His Doubtful Excellency", John Updike, "Andy Warhol's Fast Art".
- Unit 12:** *The Nonfiction Frontier:* genre cross-overs, advocacy, self-realization, Rdg: Andrew Schelling, "Books on the Game Trail".
- Unit 13:** Workshop presentation and delivery of course portfolios.