

## OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

<b>Course Code and Number:</b> ENGL 215		<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>																	
<b>Course Full Title:</b> Creative Writing: Creative Non-Fiction																			
<b>Course Short Title</b> (if title exceeds 30 characters): Creative Writing: Non-Fiction																			
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> ENGL																	
<b>Calendar Description:</b>  This workshop course offers a comprehensive introduction to the crafting of creative non-fiction, including such forms as travel writing, memoir, nature writing, reviewing, personal essays, literary aesthetics, and cultural criticism.																			
<b>Prerequisites (or NONE):</b>		Any two 100-level English courses numbered ENGL 104 or higher.																	
<b>Corequisites (if applicable, or NONE):</b>																			
<b>Pre/corequisites (if applicable, or NONE):</b>																			
<b>Equivalent Courses (cannot be taken for additional credit)</b> 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>		<b>Transfer Credit</b> 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 <a href="http://bctransferguide.ca">bctransferguide.ca</a> .																	
<b>Total Hours: 45</b> <b>Typical structure of instructional hours:</b> <table border="1" data-bbox="94 1285 799 1564"> <tr> <td>Lecture hours</td> <td>15</td> </tr> <tr> <td>Seminars/tutorials/workshops</td> <td>30</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: Workshops</td> <td></td> </tr> <tr> <td><b>Total</b></td> <td><b>45</b></td> </tr> </table>		Lecture hours	15	Seminars/tutorials/workshops	30	Laboratory hours		Field experience hours		Experiential (practicum, internship, etc.)		Online learning activities		Other contact hours: Workshops		<b>Total</b>	<b>45</b>	<b>Special Topics</b> 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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<b>Total</b>	<b>45</b>																		
		<b>Maximum enrolment(for information only):</b> 25  <b>Expected frequency of course offerings (every semester, annually, every other year, etc.):</b> Once every 2-3 years																	
<b>Department / Program Head or Director:</b>		<b>Date approved:</b> November 2016																	
<b>Faculty Council approval</b>		<b>Date approved:</b> November 2016																	
<b>Campus-Wide Consultation (CWC)</b>		<b>Date of posting:</b> December 9, 2016																	
<b>Dean/Associate VP:</b> Jacqueline Nolte		<b>Date approved:</b> November 2016																	
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b> December 16, 2016																	

**Learning Outcomes**

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

- Critically assess diverse forms of the Creative Non-fiction genres.
- Use research and analysis in writing projects.
- Present orally to the class.
- Apply genre-specific writing techniques to individual writing projects.
- Demonstrate research, analytical, and writing skills.
- Critique and evaluate peer material in both workshop and take-home formats.
- Assemble a portfolio of written work.
- Use fact-checking, copy-editing, and substantive editing in writing projects.
- Edit and revise their work.

**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)**

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

**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. T. Carolan, ed.	Down In The Valley: Contemporary Writing from the Fraser Valley	<input checked="" type="checkbox"/>	Ecstasis Editions	2004
2. Various	Coursepack: may include: Ryszard Kapuscinski, Susan Moon, , Maxine Hong Kingston, Gary Snyder, Peter Hudson, Jonathan Raban, Mayumi Oda, Paul Gauguin, Richard Bode,, John Updike, Hussein Samet, Red Pine, Rex Weyler, Phillip Lopate, Eden Robinson, Suzie Rotolo	<input type="checkbox"/>		

**Typical Evaluation Methods and Weighting**

Final exam:	%	Assignments:	70%	Midterm exam:	%	Practicum:	%
Quizzes/tests:	%	Lab work:	%	Field experience:	%	Shop work:	%
Participation/ Peer reviewing:	15%	Tutorial:	15%	Other:	%	Total:	100%

**Typical Course Content and Topics**

- Unit 1:** *Opening Up the Gates*: Creative Non-fiction as evolution from personal essay and participatory journalism; clarifying workshop protocols. Rdgs: Ryszard Kapuscinski, "The Burning Roadblocks".
- Unit 2:** *Journalistic Storytelling with Style*: Characteristics and methods; setting and place. Rdgs: Peter Hudson, "A Good Hotel".
- Unit 3:** *The Autobiographical Eye*: narrative voice structure in memoir and "faction". Rdgs: Mayumi Oda, "I Opened the Gate Laughing"; Susan Moon "Wholeheartedness".
- Unit 4:** *Presenting and Illuminating Character*: discursive, dramatic and contextual methods; motivation as metaphor. Rdg: Richard Bode, "Beachcombing at Miramar". Phillip Lopate, "On the Necessity of Turning Oneself into a Character".
- 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, from *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: Eden Robinson from *The Sasquatch at Home*.
- Unit 8:** *Cultivating the Creative Self*: sharpening writer's intuition; crafting life experience into written accounts. Student tutorial presentations begin.
- Unit 9:** *To Market, To Market*: freelancing mechanics and new editorial directions in the publishing industry; queries, copyright, contracts, digitizing. Rdgs: Selected readings from *The New Yorker*, *The Walrus*, *SubTerrain*, *Pacific Rim Review of Books*, *London Review of Books*, etc.
- 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: John Updike, "Andy Warhol's Fast Art"; John Carroll, "The Word, The Look, The Way: Another Side of Charles Bukowski".
- Unit 12:** *The Nonfiction Frontier*: genre cross-overs, advocacy, self-realization, Rdg: Sizie Rotolo, "A Freewheelin' Time".
- Unit 13:** Workshop presentation and delivery of course portfolios.