

COURSE IMPLEMENTATION DATE:	September 2008
COURSE REVISED IMPLEMENTATION DATE:	
COURSE TO BE REVIEWED:	February 2012
(four 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 302	Faculty of Arts - English	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UCFV CREDITS
Creative Writing: Advanced Short Fiction		
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This course explores short fiction at an advanced level. Students will produce short fiction which will then be workshopped and redrafted. Examples of the genre by professional authors will be modeled. By the end of the term, students will have produced a substantial portfolio.

PREREQUISITES: Any 200-level English course or permission of the instructor. One of ENGL 211, 212, 213, or 215 recommended.

COREQUISITES:
PRE or COREQUISITES:

SYNONYMOUS COURSE(S):

- (a) Replaces: N/A
- (b) Cross-listed with: _____
- (c) Cannot take: N/A for further credit.

SERVICE COURSE TO: (department/program)

TOTAL HOURS PER TERM: 60

STRUCTURE OF HOURS:

Lectures:	<u>30</u>	Hrs
Seminar:	<u>10</u>	Hrs
Laboratory:	_____	Hrs
Field experience:	_____	Hrs
Student directed learning:	_____	Hrs
Other (specify): Workshop	<u>20</u>	Hrs

TRAINING DAY-BASED INSTRUCTION:

Length of course: _____

Hours per day: _____

OTHER:

Maximum enrolment: 25

Expected frequency of course offerings: Once every two 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): Andrea MacPherson

Department Head: John Carroll

Date approved: Jan. 17, 2008

Supporting area consultation (UPACA1)

Date of meeting: Jan. 25, 2008

Curriculum Committee chair: Moiria Kloster

Date approved: Feb. 15, 2008

Dean/Associate VP: Eric Davis

Date approved: Feb. 18, 2008

Undergraduate Program Advisory Committee (UPAC) approval

Date of meeting: Feb. 29, 2008

LEARNING OUTCOMES:

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

1. Recognize specific fiction sub-genres and techniques (minimalism, magic realism, stream-of-consciousness) and successfully apply these to their own work.
2. Critique and evaluate peer material.
3. Utilize the revision process to significantly reshape and redraft their own stories.
4. Apply the editorial process (substantive editing, close reading, revising, line editing) to their own stories.
5. Write an analytical paper critically evaluating a collection of short fiction.

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

The standard format will involve lectures, discussion, workshopping, and visits by professional writers working in the genre.

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. An example of texts for this course might be:]

Sample texts might include Jack Hodgins' *A Passion for Narrative*, or Mark Baechtel's *Shaping the Story*, or a custom coursepack including samples and writing exercises.

A sample coursepack:

White Shoulders by Linda Svendsen; *The Red Convertible* by Louise Erdrich; *Sitting with the Dead* by William Trevor; *Everyday Use* by Alice Walker; *55 Miles to the Gas Pump* by E Annie Proulx; *My Mother's Dream* by Alice Munro; *White Angel* by Michael Cunningham; *Girl* by Jamaica Kincaid

SUPPLIES / MATERIALS:

No unusual supplies needed.

STUDENT EVALUATION:

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

Portfolio of 8 short story samples	70%
Writing exercises and assignments, including a short fiction analytical essay	15%
Workshop discussion and participation	15%

COURSE CONTENT:

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

Week 1	Discussion of Short Fiction: Short Fiction – elements and subgenres
Week 2	Inspiration: Autobiography into Fiction
Weeks 3 – 4	Narrative: Style Modes, Traditional vs. Experimental
Weeks 5 – 6	The Scope of the Story: Thematic Content – How to Create a Collection, Linked Stories
Weeks 7 – 8	Language and Plot: Imagery – Stylistic Device or Demon? Necessity of Dialogue
Weeks 9 – 10	Revision: The Editorial Process
Weeks 11 – 12	Revision: Redrafting and Rewriting
Week 13	Manuscript Portfolio Presentation