

COURSE IMPLEMENTATION DATE:	January 2010
COURSE REVISED IMPLEMENTATION DATE:	
COURSE TO BE REVIEWED:	November 2013
(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 373	Faculty of Arts-English	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
	Rhetoric: Literary Journalism	
	COURSE DESCRIPTIVE TITLE	

CALENDAR DESCRIPTION:

This advanced writing-intensive course introduces the genre of literary journalism that arises from interdisciplinary, first person reportage methods since the 1960s. Student projects based on models by distinguished practitioners will be critiqued in workshop format by classmates and the instructor. Its engaged, longer-form narrative approach provides an ideal learning bridge to book, journal, script, and online media applications.

Note: This course is also offered as JRNL 373. Students may take only one of these for credit.

PREREQUISITES: Two 200-level English courses (ENGL 215 recommended), or any two of the following:
200-level English course (ENGL 215 recommended), CMNS 251, JRNL/CMNS 300.

COREQUISITES:
PRE or COREQUISITES:

SYNONYMOUS COURSE(S):

- (a) Replaces: _____
- (b) Cross-listed with: **JRNL 373**
- (c) Cannot take: **JRNL 373** for further credit.

SERVICE COURSE TO: (department/program)

TOTAL HOURS PER TERM: 60

STRUCTURE OF HOURS:

Lectures:	30	Hrs
Seminar:		Hrs
Laboratory:		Hrs
Field experience:		Hrs
Student directed learning:		Hrs
Other (specify):	30	Hrs
Interactive Group Workshop		

TRAINING DAY-BASED INSTRUCTION:

Length of course: _____

Hours per day: _____

OTHER:

Maximum enrolment: **25**

Expected frequency of course offerings: Once every academic year
(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): **Trevor Carolan**

Department Head: **John Carroll**

Supporting area consultation (UPACA1)

Curriculum Committee chair: **Moira Kloster**

Dean/Associate VP: **Jacqueline Nolte**

Undergraduate Program Advisory Committee (UPAC) approval

Date approved: **June 5, 2009**

Date of meeting: **October 2, 2009**

Date approved: **October 2009**

Date approved: **October 30, 2009**

Date of meeting: **November 27, 2009**

LEARNING OUTCOMES:

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

- produce nonfiction written works
- compile a personal research bibliography
- participate in, and demonstrate peer-feedback critiques of written work
- produce a portfolio of feature-length and shorter writing projects
- describe, and show an understanding of, the Literary Journalism genre in modern writing

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

Lecture, seminar, workshop.

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 for this course might be:]

Taking Risks: Literary Journalism from the Edge, Michael Ignatieff, Barbara Moon & Don Obe, eds.

The Soccer War, Ryszard Kapuscinski

Why Are You Telling Me This? Eleven Acts of Intimate Journalism, Alberto Manguel, Barbara Moon & Don Obe, eds.

Courseware selection of specific readings.

SUPPLIES / MATERIALS:

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

Construction, and writing of two L.J. non-fiction features: (1500, 2000 wds.)	20% and 25%
Compilation of personal research bibliography:	5%
Class and peer group feedback participation:	15%
A comprehensive course portfolio: includes all course material, plus a reflective letter, sample query letter, and a completed end-of-term 2500-word feature article:	35%

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

1. Identification & Analysis of Literary Journalism Form:

Library research from the stacks: summary report on *New York Review of Books*, *Geist*, *Atlantic*, *Harper's*, *New Yorker*, *Pacific Rim Review of Books*, *The Spectator*, etc.

Reading: "The Soccer War", Ryszard Kapuscinski

2. How Discursive Narrative Works:

Recognizing the essay conversation or argument that is slow to develop as an alternative to traditional "counter-argument" narrative response.

Reading: "Irving Layton, Leonard Cohen and Other Recurring Nightmares", David Layton
"China", Alice Walker

3. Defining Audience and Identifying Expectations:

The essential idea of writing for a public audience is not to be confused with blogging or writing for other internet audience. How do we identify and explain editorial and audience expectations, rather than unsupported, casual subjectivity? Journal exercise.

Reading: "The Future of Reading", George Steiner
"Spirit Dancer", Terry Glavin and Larry Commodore

4. The Art of the Short Review:

The short review is the bread and butter of literary journalism. To develop and encourage facility with the basic arts review form, this exercise emphasizes honing in on what needs to be said in a review, and the best ways to say it. Journal exercise.

Reading: "Heaney's Dominion of the Physical", John Wilson Foster
"Bob Dylan's *Chronicles*", Joseph Blake

5. **Writing about Place:**
Historically, since Herodotus immersion reporting has emphasized three fundamental elements: travel, setting, and the experience of “the journey.” Graded assignment #1.
Reading: from “Travels with Herodotus”, R. Kapuscinski
“Arizona”, William Least Heat Moon
6. **Dialogue in Successful Narrative:**
Methods of revealing character through dialogue. Journal exercise.
Reading: “The Translator’s Tale”, Stan Persky.
- 7 - 8: **The Art of the Interview:**
Crafting the literary interview obliges substantial preliminary research preparation, the development of appropriate questions for our subject, as well as direct and indirect interview strategies. Protocols and ethics of interviewer engagement will be examined and practiced in class. Interview outline exercise.
Reading: “Language, Literature and Insight Practice: Interview with Robert Bringhurst”, Sergio Cohn
“And So Make Peace: Talking Story with Maxine Hong Kingston”, Trevor Carolan
9. **Conflict and Tension:**
Almost always, trouble makes an interesting story. Here, we explore the narrative arc of conflict. Graded assignment #2.
Reading: “The Fall of Saigon”, James Fenton
10. **The Segmented Essay:**
Similar to script-writing, passage of time in literary journalism relies upon episodic narration. What makes “jump-shot” technique successful?
Reading: “Lise Meitner’s Walking Shoes”, Rebecca Solnit
11. **Text and Sub-text:**
The best writing typically skirts the margins of reality and imagination. Similarly, successful literary journalism borrows from multiple levels of communication that may involve direct reportage, implication, and observations on body language and other non-verbal clues. Feature writing assignment #3.
Reading: “The Key to the Church”, Mark Kurlansky
“Oases of Peace”, Nuruddin Farah
12. **Portfolio Preparation:**
Mechanics of presenting ideas for publication: query letters, manuscript preparation; formal proposal templates; structure and approach; nature of chapter outlines and samples; author information. Marketing and current expectations re. non-fiction periodical and book publication. Nature of the portfolio’s reflective letter.
Reading: from *Words For Sale*, Eve Drobot
from *The Freelancer’s Handbook*, Gary Provost
13. **Course Wrap-up and Final Project Submission:**
Reading: from “Big Strange Moon” & “Oaxaca *Haibun*”, Joanne Kyger