

COURSE IMPLEMENTATION DATE:	<u>September 2013</u>
COURSE REVISED IMPLEMENTATION DATE:	
COURSE TO BE REVIEWED:	<u>September 2019</u>
(six years after UEC 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**

<b>ENGL 405</b>	College of the Arts - English	<b>4</b>
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
	Seminar in Creative Writing	
COURSE DESCRIPTIVE TITLE		

**CALENDAR DESCRIPTION:**

This course allows students to work on individual, advanced creative writing projects. Students engage in genre-based critical discourse, give a presentation on the work of a contemporary author, as well as produce a completed manuscript. Revision is an essential component with students significantly redrafting their work to produce the final project by the end of the course.

PREREQUISITES: Any two 300 level English courses to include one of the following: ENGL 302, 303, 311, 313, 315, 317, 377, 378, 381.

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:** 60

**STRUCTURE OF HOURS:**

Lectures:	_____	Hrs
Seminar:	<u>60</u>	Hrs
Laboratory:	_____	Hrs
Field experience:	_____	Hrs
Student directed learning:	_____	Hrs
Other (specify):	_____	Hrs

**TRAINING DAY-BASED INSTRUCTION:**

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

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

**OTHER:**

Maximum enrolment: 20

Expected frequency of course offerings: Every other 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): Andrea MacPherson

Department Head: John Pitcher

Campus-Wide Consultation (CWC)

Curriculum Committee chair: Tetsuomi Anzai

Dean/Associate VP: Jacqueline Nolte

Undergraduate Education Committee (UEC) approval

Date approved: March 8, 2013

Date of meeting: March 15, 2013

Date approved: March 15, 2013

Date approved: March 15, 2013

Date of meeting: April 26, 2013

**LEARNING OUTCOMES:**

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

1. Identify and discuss the key genre-based terms and concepts on which the seminar focuses on
2. Write analytically about texts and creative writing concepts
3. Write a detailed project proposal
4. Write a complete manuscript
5. Use revision techniques and strategies required for the manuscript
6. Critique and evaluate peer work assertively and respectfully
7. Give a presentation on the work of a contemporary author

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

Facilitated discussion, student-led discussion, student presentations, a complete manuscript.

**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:]

**A sample Anthology might include:**

*The New Canon* (ed. Starnino)

*The Art of the Short Story* (ed. Gioia & Gwynn)

**A sample craft course pack might include:**

"Revising", *A Passion for Narrative* (Hodgins)

"Preparing Your Poems for Performance & Publication", *Creative Writing: A Practical Guide* (Casterton)

"Putting It All Together: The Whole Poem", *Mooring Against the Tide* (ed. Knorr)

"Developing Your Narrative", *Creative Writing: A Practical Guide* (Casterton)

"Structure: The Architecture of Fiction", *A Passion for Narrative* (Hodgins)

"Doing Your Research", *Creative Writing: A Practical Guide* (Casterton)

"Style, Tone & Voice", *Mooring Against the Tide* (ed. Knorr)

**SUPPLIES / MATERIALS:**

**STUDENT EVALUATION:**

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

Short textual analysis paper	20%
Seminar presentation	20%
Participation, student-led discussions	20%
Manuscript	40%

**COURSE CONTENT:**

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

- Week 1: Introduction to the course  
Defining the project: manuscripts
- Weeks 2 – 3: Theme: manifestation and representation  
Genre-specific elements; means of approach
- Weeks 4 - 6: Form and function  
The roles of voice and style  
Narrative traditions, experimental form
- Weeks 7 - 8: The Scope of the project: research and authenticity  
Research techniques, the responsibility of the author
- Weeks 9 - 10: Cohesion  
Plot structures, sub-plots, and the denouement
- Weeks 11 – 12: Revision  
Redrafting and reimagining the manuscript
- Week 13: Course conference, manuscript presentation