



# CAPILANO UNIVERSITY

COURSE OUTLINE		
<b>TERM:</b> Fall 2025	<b>COURSE NO:</b> ENGL 291	
<b>INSTRUCTOR:</b>	<b>COURSE TITLE:</b> Creative Writing: Narrative Fictions	
<b>OFFICE:</b> <b>LOCAL:</b> <b>E-MAIL:</b> @capilanou.ca	<b>SECTION NO(S):</b>	<b>CREDITS:</b> 3.0
<b>OFFICE HOURS:</b>		
<b>COURSE WEBSITE:</b>		

Capilano University acknowledges with respect the Lil'wat7úl (Lil'wat), xʷməθkʷəy̓əm (Musqueam), shíshálh (Sechelt), Skwxwú7mesh (Squamish), and Səlílwətaʔ/Selilwitulh (Tsleil-Waututh) people on whose territories our campuses are located.

## COURSE FORMAT

Three hours of class time, plus an additional hour delivered through online or other activities for a 15-week semester, which includes two weeks for final exams.

## COURSE PREREQUISITES

ENGL 190 or ENGL 191

## CALENDAR DESCRIPTION

This is an intensive workshop in the writing of fiction, concentrating on narrative techniques in student writing and in a variety of published works of contemporary fiction. Students will have the opportunity to develop an awareness of voice, rhythm, dialogue, diction, character, and point-of-view as well as important cultural and decolonial contexts for reading and producing creative work.

## COURSE NOTE

ENGL 291 is an approved Culture and Creative Expression course for Cap Core requirements.

## REQUIRED TEXTS AND/OR RESOURCES

The course may make use of a published anthology or coursepack. Specific texts will vary depending on the instructor and term.

## COURSE STUDENT LEARNING OUTCOMES

**On successful completion of this course, students will be able to do the following:**

1. Employ editorial vocabulary specific to fictional genres in the analysis and critique of student writing and literature through oral and written communication and collaboration.
2. Produce diverse forms of fiction which operate in relation to community, history, and citizenship.
3. Engage in creative processes including conception, investigation, writing, and critique (from

drafting, to workshopping, to portfolio).

4. Interpret diverse fictional forms from multiple perspectives (e.g. artistic, historical, political, literary, scientific, theoretical, multi-lingual)
5. Demonstrate the connection between modes of fiction writing and the ideas, traditions, and belief systems they engage.
6. Recognize the limited, exclusionary, and colonial nature of the literary canon and traditional workshop model. Attend to the important work that has been done to critique, expand, and diversify the canon and traditional workshop model.
7. Examine literary traditions and the influence of systemic racism, colonization, and heteropatriarchal power structures in shaping literary cultures.
8. Curate a professional written portfolio.

**Students who complete this Culture and Creative Expression course will be able to do the following:**

- Engage in creative processes including conception, investigation, execution, and ongoing critical analysis.
- Identify, analyze, and critique the elements of a form of expression using its specific vocabulary.
- Explain or demonstrate the connection between various events, ideas, traditions, and belief systems and the modes in which they are artistically or culturally expressed.
- Interpret diverse forms of creative expression from different perspectives (e.g. artistic, historical, Indigenous, literary, scientific, philosophical).

**COURSE CONTENT**

The content and week-by-week breakdown of the course will vary by term and instructor. The following is an example:

Week 1: What is a Traditional Short Story?

Chimamanda Ngozi Adichie, "[Birdsong](#)," *New Yorker* (2010)

Week 2: Lists and Litanies

Roxane Gay, "Difficult Women," Grove Press (2017)

Week 3: Character & Relationships/Indigenous Ways of Seeing

Billy-Ray Belcourt, "[Outside, People Were Crying, or They Weren't](#)," *Hazlit* (2020)

Week 4: Point of View/Reliable Narrators

Matthew Baker, "[Why Visit America](#)," *Paris Review* (2019)

Week 5: Forms & Structures/The Shell Game

Alejandro Zambra, "[Multiple Choice](#)," *Granta* (2017)

Week 6: Language & Lyricism in Prose

Ocean Vuong, *On Earth We're Briefly Gorgeous* (excerpt) Penguin (2019)

Week 7: Repetition, Reduction, Erasure

Alice Sola Kim, "[Now Wait for this Week](#)," *The Cut* (2019)

Week 8: Scene vs. Exposition, Decolonizing silos  
Terese Marie Mailhot, "[Heart Berries](#)," *Granta* (2018)

Week 9: Pacing: Speed and Slowness  
Jamel Brinkley, "[Witness](#)," *The Paris Review* (2020)

Week 10: Graphic Narratives/Addressing Systems of Oppression  
Mira Jacob, [excerpt from Good Talk](#), *One World* (2020)

Week 11: Autofiction  
Claire Vaye Watkins, "[I Love You But I'm Choosing Darkness](#)," *Granta* (2017)

Week 12: Conclusions and Resolution  
Charles Yu, *Interior Chinatown*, (excerpt) *Pantheon Books* (2020)

Week 13: Last Day of Class, Student Reading

Weeks 14-15: Final Exam period

### Content Warnings

The readings and lessons in this course are designed to challenge and transform your thinking and to help you develop your capacities for engaging critically and empathetically with the world around you. At times, course materials may contain potentially triggering content for some students. In the interest of creating safer spaces for all members of our university community so that everyone's learning can flourish, instructors and students will aim to provide content notes ahead of time and will encourage everyone to communicate any specific concerns they might have.

Also, please note that questioning our social conditioning, assumptions, or privileges may make us uncomfortable at times, but doing so is a vital part of collective learning and self-growth. While students may feel uncomfortable when engaging with certain course materials or class discussions, they should not be made to feel unsafe. In order to create a supportive classroom environment, it is vital that we all respect each other's privacy, boundaries, and identities.

### EVALUATION PROFILE

Please note that students will have opportunities to take ownership over their learning process by potentially proposing topics to explore in their assignments and engaging in self-assessment of some assignments (in dialogue with the course instructor.)

Written Assignments	10-40% *
Tests and Quizzes	0-10%
Presentation or Student-led Discussion	0-10%
Midterm Portfolio	10-35%
Final Portfolio	20-35%
Participation**	10%
<b>Total</b>	<b>100%</b>

\*To include one graded assignment returned prior to the withdrawal date. No single assignment to be worth more than 35% of the final grade.

\*\* Participation grades are based on the consistency, quality, and frequency of contributions to class discussions. Consistency means attending every class, maintaining a positive and respectful presence in the classroom, and actively contributing to discussions on a regular basis. Quality means demonstrating respect for peers and their contributions; listening attentively during lectures and when other students are speaking; and participating in all activities with an open and inquisitive mind.

## **ASSIGNMENTS**

The assignment structure for this course is determined by the instructor in accordance with the learning outcomes outlined above. Please refer to the course syllabus for a more detailed breakdown.

### **Written Assignments**

This course will include a combination of short written assignments (e.g. reflective statements, writing prompts, in-class and out of class exercises, reading notes, critiques, reading responses, etc.).

### **Tests and Quizzes**

This course may include quizzes (e.g. pop quiz, reading quiz). The format of the quizzes will be determined by the instructor.

### **Presentation or Student-led Discussion**

This course may include a presentation or student-led discussion component.

### **Portfolios**

This course will include a portfolio component, including a substantial final written portfolio. Detailed instructions will be provided in class.

## **GRADING PROFILE**

A+ = 90-100	B+ = 77-79	C+ = 67-69	D = 50-59
A = 85-89	B = 73-76	C = 63-66	F = 0-49
A- = 80-84	B- = 70-72	C- = 60-62	

### **Incomplete Grades**

Grades of Incomplete "I" are assigned only in exceptional circumstances when a student requests extra time to complete their coursework. Such agreements are made only at the request of the student, who is responsible to determine from the instructor the outstanding requirements of the course.

### **Late Assignments**

Assignments are due at the beginning of the class on the due date listed. If you anticipate handing in an assignment late, please consult with your instructor beforehand.

**Missed Exams/Quizzes/Labs etc.**

Make-up exams, quizzes and/or tests are given at the discretion of the instructor. They are generally given only in medical emergencies or severe personal crises. Some missed labs or other activities may not be able to be accommodated. Please consult with your instructor. Accommodations can be made to honour community needs and traditional practices.

**Attendance**

This course is built around an active classroom component. Attendance in all class meetings is therefore strongly advised. Students not attending class regularly will be at a considerable disadvantage. Official university policy on attendance is found in the Calendar.

**English Usage**

Students are expected to proofread all written work for any grammatical, spelling and stylistic errors.

**Electronic Devices**

Students may use electronic devices during class for note-taking only.

**Online Communication**

Outside of the classroom, instructors will (if necessary) communicate with students using either their official Capilano University email or eLearn. Official communication between Capilano University and students is delivered to students' Capilano University email addresses only.

**UNIVERSITY OPERATIONAL DETAILS****Tools for Success**

Many services are available to support student success for Capilano University students. A central navigation point for all services can be found at: <https://www.capilanou.ca/student-services/>

**Capilano University Security: download the [CapU Mobile Safety App](#)**

**Policy Statement (S2009-06)**

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Academic Integrity, Academic Probation and other educational issues. These and other policies are available on the University website.

**Academic Integrity (S2017-05)**

Any instance of academic dishonesty or breach of the standards of academic integrity is serious and students will be held accountable for their actions, whether acting alone or in a group. See policy and procedures S2017-05 Academic Integrity for more information:

<https://www.capilanou.ca/about-capu/governance/policies/>

Violations of academic integrity, including dishonesty in assignments, examinations, or other academic performances, are prohibited and will be handled in accordance with the Student Academic Integrity Procedures.

**Academic dishonesty** is any act that breaches one or more of the principles of academic integrity. Acts of academic dishonesty may include but are not limited to the following types:

**Cheating:** Using or providing unauthorized aids, assistance or materials while preparing or completing assessments, or when completing practical work (in clinical, practicum, or lab settings), including but not limited to the following:

- Copying or attempting to copy the work of another during an assessment;
- Communicating work to another student during an examination;
- Using unauthorized aids, notes, or electronic devices or means during an examination;
- Unauthorized possession of an assessment or answer key; and/or,
- Submitting of a substantially similar assessment by two or more students, except in the case where such submission is specifically authorized by the instructor.

**Fraud:** Creation or use of falsified documents.

**Misuse or misrepresentation of sources:** Presenting source material in such a way as to distort its original purpose or implication(s); misattributing words, ideas, etc. to someone other than the original source; misrepresenting or manipulating research findings or data; and/or suppressing aspects of findings or data in order to present conclusions in a light other than the research, taken as a whole, would support.

**Plagiarism:** Presenting or submitting, as one's own work, the research, words, ideas, artistic imagery, arguments, calculations, illustrations, or diagrams of another person or persons without explicit or accurate citation or credit.

**Self-Plagiarism:** Submitting one's own work for credit in more than one course without the permission of the instructors, or re-submitting work, in whole or in part, for which credit has already been granted without permission of the instructors.

**Prohibited Conduct:** The following are examples of other conduct specifically prohibited:

- Taking unauthorized possession of the work of another student (for example, intercepting and removing such work from a photocopier or printer, or collecting the graded work of another student from a stack of papers);
- Falsifying one's own and/or other students' attendance in a course;
- Impersonating or allowing the impersonation of an individual;
- Modifying a graded assessment then submitting it for re-grading; or,
- Assisting or attempting to assist another person to commit any breach of academic integrity.

### **Sexual Violence and Misconduct**

All Members of the University Community have the right to work, teach and study in an environment that is free from all forms of sexual violence and misconduct. Policy B401 defines sexual assault as follows:

Sexual assault is any form of sexual contact that occurs without ongoing and freely given consent, including the threat of sexual contact without consent. Sexual assault can be committed by a stranger, someone known to the survivor or an intimate partner.

Safety and security at the University are a priority and any form of sexual violence and misconduct will not be tolerated or condoned. The University expects all Students and Members of the University Community to abide by all laws and University policies, including B.401 Sexual Violence and Misconduct Policy and B.401.1 Sexual Violence and Misconduct Procedure (found on Policy page <https://www.capilanou.ca/about-capu/governance/policies/>)

**Emergencies:** Students are expected to familiarise themselves with the emergency policies where appropriate and the emergency procedures posted on the wall of the classroom.

## **DEPARTMENTAL OR PROGRAM OPERATIONAL DETAILS**

### **Diversity, Equity & Inclusion**

Treating everyone with respect and compassion is a responsibility we all share in creating an inclusive environment that is conducive to learning. Our diverse backgrounds, identities, experiences, languages and learning styles should not only be respected in the classroom but also celebrated as a source of expanding our understanding of other people and, in turn, our capacity for empathy. Students and instructors are expected to cultivate open-mindedness and remain aware of, and sensitive to, the diversity of identity and experience in our university community.

### **AI-Generated Writing**

Submitting AI-generated text as your own writing will be treated as plagiarism. In accordance with Capilano's Academic Integrity policy (see above), any use of generative AI tools for work in this class must be authorized by your instructor. Unauthorized use of technological writing tools is a form of cheating. Do not assume all available technologies are allowed.