

**University of Victoria
Department of Writing**

WRITING 100 (T04)—INTRODUCTION TO WRITING

CREATIVE NON-FICTION

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Class Time:	Monday & Thursday 10:00 - 11:15	Room:	ECS 104
Dates:	Sept 10 – Oct 22, 2009		
Office Hours:	Mondays from 11:30 to 12:30 p.m. or by appointment		

Please note: The best way to get a hold of me is by email.

FAQS: see <http://finearts.uvic.ca/writing/websites/writ100/faq.html> for essential info on this course.

“Creative nonfiction is no oxymoron. Shorthand for an exciting genre that encompasses the hard-hitting honesty of journalism and the dramatic techniques that make fiction so compelling, creative nonfiction is just that: gripping stories that just happen to be true... Good, old-fashioned reporting plus insight, story, reflection...and wisdom.”
- Lee Gutkind, Editor of *Creative Nonfiction*

COURSE DESCRIPTION

This session of Writing 100 is an introduction to the art, craft, history and business of creative non-fiction, a genre also known as “literary journalism” or “narrative non-fiction.” From the perspective of writers, we will read and discuss a sampling of magazine articles that give a taste of the contemporary variety of this form of prose composition, paying particular attention to the research strategies and formal writing techniques used in each.

You will apply what you learn from these readings and your own research in a progression of exercises and assignments, culminating in a well-developed creative non-fiction project aimed at a specific publication. A draft of this assignment will be workshopped by your classmates, after which you will hand in a revised version that integrates their comments and suggestions for final grading. There will also be an exam on the last class of the session that covers all the material we have read and discussed.

COURSE GOALS

The main goal of this first-year overview course is to improve your skills and confidence as a writer by applying your creativity across four different genres. In this particular session, you will

develop a basic knowledge of the current understanding of creative non-fiction, familiarity with some of the particular techniques and challenges of such writing, and a passion for the elastic potential of this form of communication.

REQUIRED READING

WRIT 100: Creative Non-Fiction Course Readings (course pack in UVic bookstore)

Consult the weekly outline on Moodle to determine what you are to read before each class.

RECOMMENDED READING

Additional creative non-fiction handouts and articles posted online will help expand our exploration of this genre. You also will be expected to read widely on your own to increase your understanding of the range of magazines and online zines publishing creative non-fiction.

If you don't have one already, you should also invest in a good dictionary (e.g., *Canadian Oxford Dictionary*).

The Canadian Press Stylebook (and its companion *Caps and Spelling*) is an essential resource for professional writers of all persuasions. The Canadian Press guidelines for style and spelling will be considered the accepted standard for all written submissions.

ONLINE RESOURCES

This section will use UVic's online learning environment *Moodle* to supplement what happens in the classroom. It's a place where you'll be able to access relevant messages and course materials, where you'll meet and interact with your classmates, and where you can keep track of assignments and exercises. All exercises must be submitted to Moodle.

Obtain a netlink ID as soon as possible and log in at: <http://moodle.uvic.ca>.

Although you'll likely find Moodle simple to learn and to use, the UVic website provides helpful tutorials: <http://moodlehelp.uvic.ca/student/index.php>.

Also, check out the Department of Writing's website: <http://finearts.uvic.ca/writing/>. There is a link on this page to Writing 100-specific information and relevant FAQs. Many of your questions will likely be answered here. There are also examples of student work posted to give you an idea of the quality of work students have achieved in the past.

ASSIGNMENTS

Assignment	Word Count	Percentage of Final Grade	Due Date
Writing Exercises	n/a	10	As assigned on Moodle.
Scene	300-500	10	Thurs, Oct 1
CNF Story	750 -1,200	40	Draft Version: Thurs, Oct 8 Revised Version: Thurs, Oct 22
Final Exam	900 approx	30	Thurs, Oct 22
Participation	n/a	10	Will be evaluated throughout the course.

Course pack readings and writing exercises will be assigned on a weekly basis. Consult Moodle or the accompanying course syllabus as a guide to the class timeline.

ATTENDANCE

Because this course is divided into four different sessions over the term, each session condenses a large amount of learning into a short stretch of time. Therefore, attendance is essential for your success. Missing even one class will put you behind in your understanding of the course material and how it applies to the various assignments, as well as your ability to complete the exam in the final class. The Writing Department's attendance policy will be enforced. Showing up late for class is disrespectful to your classmates and disrupts the professional environment we are aiming to create. **Lates and absences will be noted and will directly affect your participation grade.**

Students are responsible for fulfilling all work quotas and examination requirements as stipulated by their instructors. Students are required to acquaint themselves with and follow the university's policies on plagiarism and multiple submissions as outlined in the "Policy on Academic Integrity" in the UVic calendar.

CLASSROOM AND WORKSHOP PARTICIPATION

Professional conduct and respect for fellow writers and their work are crucial elements of any positive classroom and workshop experience. For 10 per cent of your final grade, you must participate fully and effectively in discussions, writing exercises, online forums and the workshop process. For the workshop session, you will break into smaller groups and examine from an editor's perspective draft versions of the stories submitted by your fellow students, offering oral and written feedback and revision suggestions. Attendance counts here, as does your engagement with the workshop material, the timely submission of articles, the quality of your peer-editorship and your general professional demeanour.

Anyone who misses the workshop class or doesn't hand in a draft (on time) to be workshoped will receive a maximum participation grade of 5/10.

SUBMISSION GUIDELINES FOR ASSIGNMENTS

- For assignments to be graded, **two copies** must be handed in (one to be marked and then handed back, one for my files).
- Assignments must be handed in at the **beginning** of the class on which they are due, otherwise they will be considered 1 day late.
- For workshop drafts, you will be told ahead of time how many copies you need to supply to your group.
- All written submissions must follow current Canadian Press (see *Caps and Spelling* and *The Canadian Press Stylebook*) guidelines for style and spelling.
- For editing ease, please **double-space copy** and leave at least **one-and-a-quarter-inch margins**. Failure to do so will result in no on-copy editing.
- Include a **precise word count** with your name, date and course number/section in the top left corner on the first page of your assignment.
- Allowances will be made for ground-breaking creative experimentation in your assignments, but clarity of expression, factual accuracy, and proper spelling and grammar remain the fundamentals of effective communication.

LATE ASSIGNMENTS & EXERCISES

An ability to set and meet deadlines is essential to the success of any creative non-fiction writer, even the most talented and experienced. Therefore, deadlines in this class are etched in stone.

LATE ASSIGNMENTS WILL BE DOCKED 10 MARKS PER DAY, will not receive written comments and are not eligible for workshopping. After five days, late assignments will not be accepted. Assignments delivered after the beginning of class but on the same day of the class on which they're due will be considered one day late.

The assigned exercises must be uploaded to Moodle and will NOT be accepted after 10 a.m. on the day they are due. **LATE OR INCOMPLETE EXERCISES WILL RECEIVE A MARK OF ZERO OUT OF TWO.**

EMAIL POLICY

Email is the best way to get a hold of me outside of classroom hours. It may be used for information (e.g., “What was the name of the author you mentioned last class?”), clarification (e.g., “How can I tell when a verb is active or passive?”) or to set up appointments with the instructor. Please do not use email to discuss grade concerns, explanations for absence or other sensitive classroom issues. These are best handled face to face, during my office hours or by appointment. **Please do not hesitate to come and see me to discuss your story ideas, your progress in this class or anything else related to your journey as a writer.**

SPECIAL NEEDS

Students are responsible to inform instructors of any special needs that might have an influence on their learning in the classroom. Proper documentation must be provided from the Resource Centre for Students with a Disability, and the instructor will work with the Centre and the student to respond appropriately to special needs' requests.

GRADING

Final letter grades will be assigned according to the current University of Victoria standards (refer to pages 35-36 in the UVic Calendar). Before handing in an assignment, carefully consult the assignment sheet that details what is expected of you and all the components required.

If there is any suggestion of plagiarism or recycling of written workshop material, submissions will receive a mark of ZERO and be forwarded to the Chair of the Department or the Dean of Fine Arts for further examination.

Please also familiarize yourself with the **Writing 100 Grading Grid**.

WRITING EXERCISES

A good piece of creative non-fiction is something that evolves over time as a writer works and reworks the angles, explores the possibilities, accumulates insights and then hashes and rehashes every last sentence, every last word. The creative non-fiction segment of Writing 100 will take you through a progression of exercises and assignments that will put into practice the concepts discussed in class and will guide you in the creation of a piece of creative non-fiction. The exercises are just that—exercises—a way to strengthen your writing muscles. The assignments, on the other hand, are pieces that you will hand in to be marked.

Each exercise must be submitted via Moodle and will be graded as either complete or incomplete. Each of the five exercises will be worth two marks, for a possible total of 10. If the exercise is submitted on time and shows evidence of student engagement, a full two marks will be awarded. If the exercise is not submitted on time, or is incomplete in anyway, zero marks will be awarded. If the exercise is complete, but shows minimal effort, one mark will be awarded. That said, the main benefit to working on the exercises is that they will help you evolve your final piece of creative non-fiction (worth 40 per cent of your final grade) and will likely result in a more sophisticated work and a higher grade.

Exercise 1: Peer Profile (FORUM)

Interview a peer in class. Follow your natural curiosity and find out what makes him or her tick. Why are they here? What are they passionate about? What are their quirks? Remember to also take notes on their physical appearance, mannerisms, way of speaking, etc. The goal of this exercise is to get comfortable asking questions and to sharpen your observation skills.

Write a 250-word peer profile based on your interview. Do not include any reference to yourself in this piece. Remember you don't have to use all the material gleaned in your interview—just the good bits. Include at least one direct quote. Include physical description of this person.

Post your profile to the Exercise 1 discussion forum and bring a copy to class to give to your profile subject to read.

Always save your exercises as word documents on your own computer before submitting to Moodle. Then cut and paste the text into the body of your forum post. This will ensure you don't lose anything!

Exercise 2: Story Pitch (FORUM)

Come up with a story idea that fits the parameters of assignment #2 and make notes on the “who, what, when, where, why and how.” Read the details for assignment #2 so that you have a good understanding of what the requirements are.

Use the following questions to formulate your pitch:

- Who—Name your main character and give a quick sketch of their role, personality, appearance, etc. Be specific and concrete.
- What—What is the focus of the story? What are the main events? What is the conflict at the heart of the story? Does the story have an ending yet?
- When—What time period will your piece focus on? Will you need to reference events that take place before this time period? Is the focus narrow enough to suit the word limit?
- Where—Where does this story take place? Describe the setting (as you know or imagine it now). Where might you conduct an interview or some observational research in order to expand your sensory material?
- Why—Why will other people be interested in reading this story? How does it touch on universal themes in a concrete and personal way? Has this type of story been written before? How is your story different? Why are you the right person to write this story?
- How—How will you obtain the material necessary to make this piece compelling? List all your possible sources. Who will you interview?

You may not have solid answers to all of these questions at this point, but this exercise is designed to help you formulate a good story idea and start shaping your material.

Post your pitch to the Exercise 2 discussion forum. Also print your notes and come to class ready to pitch your idea verbally.

Exercise 3: Research

Interview a person who is the main character of your story or someone who can provide you with relevant background information. Ideally, conduct the interview in person and record it. Take detailed notes, including observations about the setting of the interview and the physicality of

your subject. After the interview, write a one-page reflection on what you heard and observed to submit to Moodle. This response may be an informal, off-the-cuff, journal-like entry. Or it may be in point form. Include 2 of the most interesting quotes transcribed verbatim. (You are not expected to transcribe the whole interview...but you should keep good notes during the interview so that you can refer to them as you write your story.)

In class, we will discuss how to prepare for this interview. **It is essential that you work well in advance of the due date for this exercise to establish contact with your interview subject, to secure their consent and to arrange a suitable time and place to meet.** You may want to meet with your subject more than once, so give yourself enough time to make this happen. In addition to a sit-and-talk interview, time spent observing your subject at work or play (doing something relevant to your focus!) can add depth and texture to your story.

When submitting to Moodle, save your file either as a Microsoft Word document (.doc) or as a Rich Text File (.rtf) and upload. (This exercise will not be submitted to a forum.)

Exercise 4: Scene Rewrite (FORUM)

Taking into account the feedback you have received on the scene you wrote for Assignment 1, revise it and submit it to the Exercise 4 forum.

Read the scenes submitted by your group members and respond to each person's post by identifying one aspect of their scene that is working or that caught your attention.

Exercise 5: Workshop

Learning to see what is working or not working in another person's writing is one of the best ways to hone your craft. The details of the workshop will be discussed in class.

ON-COPY EDITS: Each group member makes on-copy edits on every other group members' piece. These comments can be written directly onto the story.

- Identify a passage with strong concrete description.
- Identify 3 places where the writing is effective. Identify what is working. (This dialogue is snappy and shows the tension between them. His body language here shows his agitation. This quote really sums up her position.)
- Identify at least three places where the writing could be more specific or could use more careful description.
- Are there places where the language could be tightened? Indicate at least three places where unnecessary words (adjectives, adverbs, wordy or redundant phrases) could be cut.
- Indicate at least three verbs that could be improved or made active.
- Comment on the lead. Is it focused? Is it vivid? What's working? What's not working?
- Comment on the author's personal presence in the piece.
- Comment on how the writer has created a sense of veracity. How/where could this element be strengthened?
- Identify any areas of confusion.

LEAD EDITOR COMMENTS: Each group member is the lead editor for only ONE other group member's piece. The lead editor makes on-copy edits plus types up a summary that comments on the following aspects (50-300 words for each aspect, point form):

- WHAT IT WORKING?
- LEAD: Does the first paragraph hold your attention and make you want to read on? Can it be shortened or made more dramatic? Is there a more compelling entry into the story?
- FOCUS: Does the essay have a clear focus? What's the story about? Did you have any moments of confusion? Does each paragraph add to the whole? What could be edited out for clarity—characters, quotes, digressions, unnecessary description?
- ORIGINALITY: Is the subject matter interesting? Is the angle fresh? What keeps the reader engaged? Where's the tension?
- PERSONAL PRESENCE: Does the essay feel too personal or narrow? Or does it feel too impersonal? What does the writer's personal presence add to the piece? Or is it at times distracting and unnecessary?
- VERACITY: How does the writer create a sense of veracity? Is verisimilitude created through concrete description? ? Could it benefit from more outside sources or quotes?
- RESOLUTION: Does the story come to a satisfying conclusion? Has the writer taken you on a journey? Have you arrived somewhere different than where you started? What was discovered along the way?

Submit only your lead editor comments to Moodle on the Exercise 5 due date. Your on-copy edits will be handed back to the authors of the work. When you submit the final version of your story, you will also hand in the copies of your draft version that were edited by your peers.

ASSIGNMENT #1: SCENE

Due: Thursday, Oct 1

Word Count: 300-500

ASSIGNMENT

Scenes are often said to be the building blocks of creative non-fiction. In a scene, the action of the story unfolds in a reader's mind as if it were happening in front of her. Through action, setting, and dialogue, scenes reveal characters in their real-life worlds. Scenes create a sense of immediacy by engaging the reader's senses and heightening story's tension.

For this assignment you will write a scene that will be a part of your story for Assignment 2. Consider your story idea and choose a pivotal moment to dramatize. This scene should show something significant about the subject of your story. It might reveal a flaw in your main character or an obstacle that your character is struggling to overcome. It will be packed with details that are "specific, definite and concrete." Most importantly, it will be active, interesting and will draw your reader into the heart of your story.

RESEARCH

Your scene may be recreated from observation or from memory, but in either case, you will need to conduct research. For instance, if you're profiling a triathlete, go on a run with him. If your piece is set at Our Place, hang out there for a day. If you're writing about something that happened in the past, talk to other people who were there, look at photos, research similar incidents, learn the history of the place, learn about the species or the machines that were present, etc. You'll need heaps of concrete data in order to be able to choose the most effective details that will haul your reader off their chair and into your world. Bring all your senses to the task. For any given piece, you should probably do research on foot, in person, on the internet AND in quiet contemplation, exploring the dark wormholes of your memory.

REQUIRED ELEMENTS

- Action that creates a sense of moving through real time.
- A sharp focus—in time, place and action. A dramatic place to begin and end. A sense that this is an important piece of a larger story.
- A clear setting. Use concrete details that evoke a sense of place and mood.
- Physical description of the characters that gives the reader a sense of them as living, breathing, complex individuals.
- Dialogue—keep it short and lively. It should reveal character and establish veracity.
- An effective and consistent point of view.

CHOICES TO MAKE RELATED TO POINT OF VIEW

- Cover narrator or overt narrator.
- Present tense or past tense.
- A representative scene or an actual scene.

A PIECE OF THE WHOLE

Envision this scene as coming either near or at the beginning of your story. The reader shouldn't be confused (the context should be clear), but remember that much of the backstory can come in later in the larger piece (Assignment 2). For now, keep the scene short and focused. It is not a full story in and of itself and yet it should feel like it has a natural beginning and end. When I read your story pitch for Exercise 2, I should also be able to sense a clear link between the scene and your larger story idea. If you have changed your story idea significantly, then attach an updated Exercise 2 to your assignment.

DETAILS, DETAILS

- **Two copies** of your assignment are **due at the beginning of class**.
- The assignment should be **double-spaced** with **1.25-inch margins**, otherwise you will receive only a mark and no critique.
- At the top of the page, please include your name, the course name, the assignment number and name, and a **precise word count**.
- If the assignment is longer than two pages, the pages must be stapled together (but don't staple the two separate copies of the assignment together).
- If you have any questions about the nature of the assignment, raise them in class, come to my office hours or email me well before the due date.

ASSIGNMENT #2: CREATIVE NON-FICTION STORY

Draft Story Due: Thursday, Oct 8
Workshop Class: Thursday, Oct 15
Revised Story Due: Thursday, Oct 22
Word Count: 750-1,200

ASSIGNMENT

Write a short creative non-fiction piece that explores a person, a trend or idea, a job or activity, or a place. This piece should focus on one person that becomes the central character. This piece isn't about you directly, but about someone or something seen distinctly through your eyes. You may choose to be an overt or covert narrator, depending on what makes sense for your subject.

The story must employ a vivid, evocative writing style and demonstrate an understanding of the principles and techniques of creative non-fiction. The piece should include a scene and some dialogue (half or full). Aim to give the reader a fresh insight into your subject through acute observation and compelling storytelling. Create a sense of veracity through use of primary and secondary sources in order to connect a wide, general readership with an up-close-and-personal subject. Make your readers laugh, make your readers cry, or make your readers think – but most of all, make them want to keep reading.

WRITING FOR PUBLICATION

One of the skills of a non-fiction freelancer is being able to tailor a piece to a particular publication without diminishing the story's impact or your individual voice. For this assignment, choose one of the following magazines as your target publication. Take a look at their submission guidelines and read several back issues (available online) to get a feel for the type of stories these magazines publish. When you submit your assignment, indicate which publication it is aimed at.

“Miscellany” in *The Walrus*

The Walrus is a national general interest magazine about Canada and its place in the world. The front-of-book section contains timely short pieces (max. 1000 words) reported from Canada and around the world. They take the form of reported narratives, memoirs, humour, profiles, dialogues, correspondence, or reports on frontier ideas and projects. Many of these pieces tell a story of a little-known person or phenomena, but also illustrate something broader about the culture of a country, region or group.

“Notes and Dispatches” in *Geist*

Geist is a magazine of ideas and culture made in Canada with a strong literary focus and a sense of humour. The tone is intelligent, plain-talking, inclusive and offbeat. The Notes and Dispatches section publishes short non-fiction (up to 1200 words), usually personal narrative.

Brevity

Brevity is an online journal of concise literary nonfiction that accepts stories of 750 words or less. Nonfiction only. Clear, concise, vivid prose—memoir, journalism, or lyric are all welcome. The narrative should be conveyed with scenes, strong images and sensory language.

RESEARCH

Consider the various types of short creative non-fiction that we've looked at in class, choose one as a model and explore the possibilities. Choose a worthy subject but be careful not to tackle a topic that's too complex to cover within the given time and word limit. Possible models for this assignment include: "Bobbie on the Pole," "Arctic Cabaret," "The 100-mile-an-hour Diet," "You'll Love the Way We Fly."

Consider interviewing and close observation to be a major part of your research arsenal. You must conduct at least one primary interview, but may wish to conduct more to deepen your understanding of your subject. Consider interviewing others who know your primary subject well. Spend time just observing your subject to enrich your descriptive material. You may even want to jump in there and participate in an activity (ie., running with a triathlete you're profiling or tasting the roadkill prepared by a couple of wildcrafters) as part of your research. And of course, don't forget background research sources—stats, expert opinions, the library, the web, etc. **Be sure to include veracity through some reference point outside of yourself.** You should also look into what has been written on similar subjects in order to broaden your perspective and avoid falling into cliché or unintended repetition.

STRUCTURE

Your creative non-fiction story should integrate the following elements:

- Appropriate tone, style and subject matter for the target publication (indicated at the top of the first page, along with your name and the precise word count).
- A catchy title that fits the story.
- A strong lead that will grab the readers' attention and draw them into the heart of the story. (Experiment with at least three different openings before deciding which one works best.)
- A natural progression of the story through clearly defined paragraphs, linked with fluid transitions.
- Lots of vivid sensory detail. Include at least one scene that shows the story and engages your reader in action. Consider using dialogue, quotes, examples, sights, sounds, smells.
- Make sure the language itself is evocative – use strong nouns and action verbs.
- A final paragraph that brings the profile to a satisfying close. The piece should have an arc that culminates in the final paragraph, giving the reader the sense of completing a journey.

WORKSHOP

For the class PRIOR to the workshop class, bring five copies of your draft story to class. These will be distributed to a group of three or four of your peers. One copy will be handed in to the instructor.

You will take home the drafts of your peers' stories to read and provide helpful commentary on. You will write specific comments directly on the copy. Come to the workshop class prepared to discuss the work in a constructive editorial manner. The marked up copies of your story will be returned to you so you can use them as a starting point for your revisions.

For each piece, one group member will be assigned as the lead editor. For this piece you will complete on-copy edits, plus type up summary comments in preparation to lead the in-class discussion on that story. See Exercise 5 and the "Workshop Guidelines" handout for further details.

REVISIONS

In your first draft, have fun, be inventive and let your creativity pull you along into the story. Then draw on the rules of good writing that we have discussed in class and refine your prose—word by word, sentence by sentence, paragraph by paragraph—until the essence of your subject has been revealed. Read it aloud to hear the rhythm of the language and refine it further. After the workshop class, you should have some sense of what aspects of your piece need further thought. Time to "re-vision." Maybe even do some more research. Finally, proofread several times for specific purposes: to improve nouns and verbs, to catch spelling mistakes, to find punctuation errors, to smooth over personal bad habits. On the due date, submit a version that you feel is worthy of publication.

DETAILS, DETAILS

- Hand in **two copies** of your final draft.
- **Also hand in the drafts of your essay that were edited by your peers.**
- Remember to double-space your work and leave 1.25-inch margins.
- Identify the precise final word count and the publication in which this article would fit.

Department of Writing Policies

Attendance

So that the Department may solidify its class lists as soon as possible for the benefit of students, at the start of each term you must be present at the first two classes or workshop sessions. This rule includes students on the waitlist. Students will be dropped from the course if they are absent from the second class.

Attendance in workshops is mandatory. In the event of personal or family illness during the term, students should provide written documentation (such as a doctor's letter) and consult with the instructor concerning missed classes. Students who miss 25% of **workshop classes** in a single term, including 200-level workshops, for whatever reason must withdraw or, in the event that it is too late to withdraw, expect a failing grade (N). An N grade implies the course requirements were not met and that there will be no possibility of submitting supplemental material for a reviewed grade. Penalties for students who are late may include their being denied access to the class. The missed class will then be counted as an absence. Students are responsible for fulfilling all work quotas and examination requirements as stipulated by the instructor.

Special Needs

Students are asked to inform instructors of any special needs that might have an influence on their learning in the classroom. Proper documentation must be provided (please consult with the Resource Centre for Students with a Disability), and the instructor will work with the Centre and the student to respond appropriately to special needs' requests.

Electronic Devices

The use of cell phones, laptops, Blackberries except for the purpose of note-taking or when required by students with disabilities is considered disruptive and may lead to discipline from the instructor or the Department Chair. Laptop users should sit at the front of the room for lectures and may be required to refrain from computer use during workshops.

Email

Email is to be used to set up appointments with the instructor not to discuss classroom issues, grades, etc.

Academic Integrity

Students with lapses in academic integrity will be duly and appropriately dealt with. Consult the University calendar for the University's policy on plagiarism. To assist students with the writing of their papers, instructors recommend that students submit their material to 'turn-it-in.com' to ensure originality. Instructors will make use of this tool in classes where they deem it useful.

Exam Schedule

Students must be prepared to write their final exams during the examination period as set by Record Services. Examinations cannot be rescheduled. The term does not end until the last day of exams is over. (Please consult the Calendar for official final date.)

Grades

The range of grades for the Department of Writing is as follows:

A+	90 - 100
A	85 - 89
A-	80 - 84
B+	75 - 79
B	70 - 74
B-	65 - 69
C+	60 - 64
C	55 - 59
D	50 - 54
F	0 - 49

See the attached grading grid for a qualitative description of each level.