



UNIVERSITY OF
KING'S
COLLEGE • HALIFAX

SCHOOL OF JOURNALISM

Master of Fine Arts
in Creative Nonfiction

COURSE OUTLINE:
JOUR6200.03: Writing Craft II
Fall Term 2018

Faculty Supervisor:
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Overview:

Writing Craft II combines an intense summer residency at the University of King's College with a series of written assignments completed during the fall semester. Officially, the course runs from July 31–December 4, 2018.

In advance of the summer residency, students will read assigned texts and readings, and complete related assignments.

During the residency, students will attend daily lectures, workshops, and panels offered by faculty, mentors, and guest lecturers on topics related to the craft of creative nonfiction, and participate in discussions.

During the fall semester, students will submit an “End Notes” essay assignment — and respond online to assignments written by other students. Students will also read and critique two “canonical” books of creative nonfiction and write an op-ed/commentary based on their book project.

Relationship to Other Classes:

JOUR 6200.03 will deepen students' understanding of the creative nonfiction genre they will carry forward into the final year of the MFA and into their careers.

Learning Outcomes:

At the end of Writing Craft II, students will have:

- Improved their understanding of creative nonfiction writing as a distinct literary genre with its own history, ethics, craft and professional issues.
- Enhanced their nonfiction writing skills through workshopping their own and other students' writing.
- Learned to produce a readable, informative and transparent exposition of the research techniques used to prepare a creative nonfiction book.
- Expanded their knowledge and understanding of the creative nonfiction canon.
- Learned how to write an op-ed/commentary that showcases their book project and expertise.

Assignment Due Dates

August 5	Writer-in-Residence /Editor-in-Residence assignments
August 31	Book Report Choices
September 23	Book Report #1
October 27	Book Report #2
November 18	End Notes Essay
November 25	Responses to End Notes Essays
December 4	Op-ed/commentary based on project

Marking

Writer-in-Residence assignment	P/F
Editor-in-Residence assignment	P/F
Residency participation	15%
Book Reports (2 x 10%)	20%
End Notes assignment	40%
Op-ed/commentary assignment	25%

Pre-residency Assignments:

- [Daemon Fairless](#), the author of *Mad Blood Stirring: The Inner Lives of Violent Men*, is this year's Penguin Random House Canada **Writer in Residence**. You can read more about Daemon and his book [here](#), [here](#) and [here](#).
- [Kate Cassaday](#), Senior Editor at Harper Collins Canada is this year's Editor in Residence.

To make best use of the limited time they'll have with us during the residency, we ask you to do some advance reading (and assignments).

Readings:

- **Daemon Fairless**, *Mad Blood Stirring: The Inner Lives of Violent Men* (Random House Canada)
- "[The Book He Wasn't Supposed to Write](#)" By Thomas Ricks, *The Atlantic*.

Assignments:

1. Writer-in-Residence:

Once you've read Daemon's book, complete two 250-word mini essays. 1) Describe what you see as Daemon's key challenges in addressing emotionally complex material. How well did he deal with those challenges? 2) Consider the potentially emotional complex material in your own book and discuss how you have/are/will deal with them.
Length: 500 words. Due: midnight August 5, 2018

2. Editor in Residence:

Read "[The Book He Wasn't Supposed to Write](#)," and respond with a short (500-word) reflective essay. How do you/should you respond to editorial feedback? What are your "buttons?" What steps can you take to make the feedback process more productive for you?
Length: 500 words. Due: midnight August 5, 2018

B. Post-residency Assignments:

Students will:

- read and critique two "canonical" books of creative nonfiction (1,000 words each)
- submit a 1,500-word narrative End Notes essay, explaining the "sausage-making" research, writing, ethical and other issues related to the development of their project
- write a 700-word op-ed/commentary based on their book project

1. Book Reports

Below is a selection of creative nonfiction titles by a variety of writers, whose names and titles were suggested by faculty, mentors and students. I've also included some CNF books by your mentors for consideration because they write great stuff, and because you should read them, too.

Pick two books from the list below. Or suggest books not on the list for which you can make a good case. And write about your choices in an interesting, entertaining, informative, even provocative way.

For each book you select, provide a brief outline of its content (400 words), a bio of the author (200 words), and an analysis of the book's significance as a work of creative nonfiction (400 words). Total for each review: 1,000 words.

Deadlines:

Book Choices: August 31

Book Reports: September 23 (#1) and October 27 (#2)

Words: 1,000 each

Suggestions:

- Don't "read" books you've already read. It's a waste of this opportunity.
- Read at least one book outside your genre comfort zone. If you love literary journalism, for instance, read at least one personal memoir.

Author	Title
• Ackerman, Diane	<i>The Moon by Whale Light</i>
• Angelou, Maya	<i>I know why the caged bird sings</i>
• Alexievich, Svetlana	<i>Boys in Zinc</i>
• Alexievich, Svetlana	<i>War's Unwomanly Face</i>
• Agee, James	<i>Let Us Now Praise Famous Men</i>
• Auletta, Ken	<i>Three Blind Mice: How the TV Networks Lost Their Way</i>
• Baldwin, James	<i>Notes of a Native Son</i>
• Berendt, John	<i>Midnight in the Garden of Good and Evil</i>
• Bernstein, Carl, and Woodward, Bob	<i>All the President's Men</i>
• Bissinger, Buzz	<i>Friday Night Lights</i>
• Blais, Madeleine	<i>The Heart is an Instrument: Portraits in Journalism</i>
• Boo, Katherine	<i>Behind the Beautiful Forevers: Life, Death & Hope in a Mumbai Undercity</i>
• Bowden, Mark	<i>Black Hawk Down</i>

• Brown, Ian*	<i>The Boy in the Moon</i>
• Bydlowska, Jowita *	<i>Drunk Mom</i>
• Cameron, Stevie*	<i>On the Farm</i>
• Capote, Truman	<i>In Cold Blood</i>
• Cariou, Warren*	<i>Lake of the Prairies</i>
• Carr, David	<i>Night of the Gun</i>
• Carr, Mary	<i>The Liar's Club</i>
• Casey, Allan	<i>Lakeland</i>
• Chatwin, Bruce	<i>The Songlines</i>
• Chong, Denise*	<i>The Concubine's Children</i>
• Collins, Anne*	<i>In the Sleep Room</i>
• Conover, Ted	<i>Newjack</i>
• D'Allaire, Romeo*	<i>Shake Hands With The Devil</i>
• Danica, Elly*	<i>Don't: A Woman's Word</i>
• Denick, Barbara	<i>Nothing to Envy</i>
• de Villiers, Marq	<i>Water</i>
• Didion, Joan	<i>Year of Magical Thinking</i>
• Didion, Joan	<i>Where I Come From</i>
• Dryden, Ken	<i>The Game</i>
• Djwa, Sandra	<i>Journey With No Maps</i>
• Dillard, Annie	<i>Pilgrim at Tinker Creek</i>
• Dillard, Annie	<i>An American Childhood</i>
• Eggers, Dave	<i>A Heartbreaking Work of Staggering Genius</i>
• Ephron, Nora	<i>Crazy Salad</i>
• Fagin, Dan	<i>Toms River: A Story of Science and Salvation</i>
• Falconer, Tim	<i>Bad Singer</i>
• Finkel, David	<i>Good Soldiers</i>
• Flynn, Sean	<i>3000 Degrees</i>
• Fong Bates, Judy*	<i>The Year of Finding Memory</i>
• French, Tom	<i>South of Heaven</i>
• Frost, Karolyn Smardz*	<i>I've Got a Home in Glory Land</i>
• Freidan, Betty	<i>The Feminine Mystique</i>
• Fuller, Alexandra	<i>Don't Let's Go to the Dogs Tonight</i>
• Gelhorn, Martha	<i>The View from the Ground</i>
• Gill, Charlotte*	<i>Eating Dirt</i>
• Gilbert, Elizabeth	<i>Eat, Pray, Love</i>
• Glenn, Lorri Neilsen*	<i>Following the River</i>
• Godfrey, Rebecca*	<i>Under the Bridge: The True Story of Reena Virk</i>

• Gray, Charlotte	<i>The Massey Murders</i>
• Grealy, Lucy	<i>Autobiography of a Face</i>
• Greene, Melissa Faye	<i>Praying for Sheetrock</i>
• Greene, Melissa Faye	<i>Last Man Out</i>
• Gwyn, Sandra*	<i>The Private Capital</i>
• Harr, Jonathan	<i>A Civil Action</i>
• Hayes, David*	<i>No Easy Answers</i>
• Hayes, David*	<i>Power and Influence</i>
• Hemingway, Ernest	<i>Death in the Afternoon</i>
• Herr, Michael	<i>Dispatches</i>
• Herriot, Trevor*	<i>River in a Dry Land</i>
• Hersey, John	<i>Hiroshima</i>
• Hillenbrand, Laura	<i>Seabiscuit</i>
• Jobb, Dean	<i>Empire of Deception</i>
• Johnston, Wayne*	<i>Baltimore's Mansion</i>
• Junger, Sebastian	<i>The Perfect Storm</i>
• Junger, Sebastian	<i>War</i>
• Kapuscinski, Ryszard	<i>Another Day of Life</i>
• Kapuscinski, Ryszard	<i>The Soccer War</i>
• Karr, Mary	<i>The Liar's Club</i>
• Kidder, Tracy	<i>Soul of a New Machine</i>
• King, Ross*	<i>Leonardo and the Last Supper</i>
• Kimber, Stephen*	<i>What Lies Across the Water</i>
• Kimber, Stephen*	<i>Sailors, Slackers and Blind Pigs</i>
• Kingsolver, Barbara	<i>Animal, Vegetable, Miracle: A Year of Food</i>
• Kotlowitz, Alex	<i>There Are No Children Here</i>
• Krakauer, Jon	<i>Into Thin Air</i>
• Kramer, Jane	<i>The Last Cowboy</i>
• Langewiesche, William	<i>American Ground</i>
• Larson, Erik	<i>The Devil in the White City</i>
• Lewis, Michael	<i>The Big Short</i>
• LeBlanc, Adrian Nicole	<i>Random Family</i>
• Liebling, A. J.	<i>The Earl of Louisiana</i>
• Lopez, Barry	<i>Arctic Dreams</i>
• MacIntyre, Linden*	<i>Causeway</i>
• MacKinnon, J. B. *	<i>Dead Man in Paradise</i>

• MacMillan, Margaret	<i>Paris 1919</i>
• Mahoney, Rosemary	<i>Whoredom in Kimmage</i>
• Mailer, Norman	<i>Armies of the Night</i>
• Mairs, Nancy	<i>Voice Lessons</i>
• Mairs, Nancy	<i>Remembering the Bone House</i>
• Malcolm, Janet	<i>The Journalist and the Murderer</i>
• Maracle, Lee	<i>I am Woman</i>
• Marquez, Gabriel Garcia	<i>News of a Kidnapping</i>
• Mason Lee, Robert*	<i>100 Monkeys: The Triumph of Popular Wisdom in Canadian Politics</i>
• McFarlane, David*	<i>The Danger Tree</i>
• McGoogan, Ken*	<i>Dead Reckoning</i>
• McGoogan, Ken*	<i>Fatal Passage</i>
• McPhee, John	<i>Annals of the Former World</i>
• Mitchell, Joseph	<i>Up in the Old Hotel</i>
• Mitford, Jessica	<i>The American Way of Death</i>
• Moon, William Least Heat	<i>Blue Highways</i>
• Mukherjee, Siddhartha	<i>The Emperor of All Maladies: A Biography of Cancer</i>
• Mezlekia, Nega	<i>Notes from the Hyena's Belly</i>
• Mortenson, Greg	<i>Three Cups of Tea</i>
• Newman, Peter C.*	<i>Distemper of Our Times</i>
• Nikoforuk, Andrew*	<i>Saboteurs</i>
• Orlean, Susan	<i>The Orchid Thief</i>
• Orwell, George	<i>Road to Wigan Pier</i>
• Orwell, George	<i>Homage to Catalonia</i>
• Patchett, Ann	<i>Story of a Happy Marriage</i>
• Paterniti, Michael	<i>Driving Mr. Albert</i>
• Plimpton, George	<i>Paper Lion</i>
• Raddall, Thomas*	<i>In My Time</i>
• Read, Piers Paul	<i>Alive</i>
• Richards, David Adams*	<i>Lines on the Water</i>
• Rhodes, Richard	<i>The Making of the Atomic Bomb</i>
• Roberts, Paul William	<i>A War Against Truth: An Intimate account of the Invasion of Iraq</i>
• Ross, Gary*	<i>Sting: The Incredible Obsession of Brian Molony</i>
• Ross, Lillian	<i>Picture</i>
• Sacco, Joe	<i>Palestine</i>
• Sack, John	<i>M</i>

• Seltzer, Richard	<i>Confessions of a Knife</i>
• Silcott, Jane*	<i>Everything Rustles</i>
• Simon, David	<i>Homicide: A Year on the Killing Streets</i>
• Skloot, Rebecca	<i>The Immortal Life of Henrietta Lacks</i>
• Smith, Graeme*	<i>The Dogs are Eating Them Now</i>
• Solnit, Rebecca	<i>The Faraway Nearby</i>
• Strayed, Cheryl*	<i>Wild: From Lost to Found on the Pacific Crest Trail</i>
• Stroud, Carsten*	<i>Close Pursuit: A Week in the Life of an NYPD Homicide Detective</i>
• Sullivan, Rosemary*	<i>Shadowmaker: The Life of Gwendolyn MacEwan</i>
• Talese, Gay	<i>Honor Thy Father</i>
• Talese, Gay	<i>The Kingdom and the Power</i>
• Terkel, Studs	<i>Working</i>
• Texier, Catherine	<i>Breakup</i>
• Thompson, Hunter	<i>Fear and Loathing in Las Vegas</i>
• Thompson, Hunter	<i>Hell's Angels</i>
• Thurston, Harry*	<i>A Place Between the Tides</i>
• Thurston, Harry*	<i>Secrets of the Sands</i>
• Toews, Miriam*	<i>Swing Low</i>
• Tracey, Lindalee*	<i>On The Edge: A Journey into the Heart of Canada</i>
• Tsabari, Ayelet*	<i>The Art of Leaving (forthcoming 2019)</i>
• Vaillant, John*	<i>The Golden Spruce</i>
• Vaillant, John*	<i>The Tiger: A True Story of Vengeance and Survival</i>
• Vassanji, M. G.*	<i>A Place Within: Rediscovering India</i>
• Wallace, David Foster	<i>A Supposedly Fun Thing I Will Never Do Again</i>
• Walls, Jeanette	<i>The Glass Castle</i>
• Walker, Alice	<i>In Search of Our Mother's Gardens</i>
• Welty, Eudora	<i>One Writer's Beginnings</i>
• Westoll, Andrew*	<i>The Chimps of Fauna Sanctuary</i>
• White, Evelyn*	<i>Alice Walker</i>
• Winchester, Simon	<i>The Professor and the Madman</i>
• Winchester, Simon	<i>Krakatoa: The Day the World Exploded</i>
• Wolfe, Tom	<i>Electric Kool Aid Acid Test</i>
• Wolfe, Tom	<i>The Right Stuff</i>
• Wolff, Tobias	<i>This Boy's Life</i>
• Wright, Evan	<i>The Killer Elite</i>

* Canadian title

2. End Notes Essay

Complete a 1,500-word narrative End Notes essay, explaining the research, writing, ethical and other issues related to the development of your project.

As nonfiction writers, we sometimes reconstruct scenes and/or incorporate dialogue we didn't personally witness. Unlike daily journalists, we don't always attribute every fact or source of information within our text since, to do so, would slow down the narrative. And, unlike academics, we also prefer not to footnote every scrap of information within the text.

So how can readers decide whether to trust that the information we have presented as nonfiction is as accurate as we can make it? Many nonfiction writers use "End Notes" to explain how they've handled their research and attribution. Was that scene reconstructed from participants' journals or contemporary news accounts? In cases where recollections of events differ, how did the writer decide which view was more credible? Am I basing dialogue on available transcripts, or a report in the newspaper, or interviews with the participants, or my own recollections? Is material in quotation marks reproduced verbatim from interviews, court records or other documentation?

End Notes allow you to focus on the narrative flow in your storytelling while still providing those readers who want to know more about how and why you did what you did with transparency about your sources of information and the choices you made.

Many End Notes sections begin with an essay-like overview to explain the writer's general approach followed by specific end notes for sections or chapters in the manuscript.

What I'm looking for in this assignment is that overview — 1,500 words explaining your effort to tell the truth as best you can. I know, your manuscript isn't complete. Work with what you've done. You'll likely incorporate some or all of this assignment into the End Notes section of your book.

To give you a better sense of the kind of essay I'm looking for, [here](#) are some introductory sections of End Notes for published books, as well as some completed assignments by former students.

Deadline: November 18

Words: 1,500

End Notes Assignment Rubric (40 per cent)

Criteria	Exceptional “A”	Acceptable B	Failure <B-
Content (60)	Provides the reader with clear, comprehensive, detailed information on the sources of all facts and information not otherwise obvious from the text itself.	Provides the reader with information on the sources of most facts and information not otherwise obvious from the text itself.	Fails to provide the reader with useful information on the sources of all facts and information not otherwise obvious from the text itself.
Writing style (30)	Despite the fact-heavy content, the writing is compelling. It hooks the reader and sustains interest throughout.	The writing is generally engaging, but has some dry spots. In general, it is focused and keeps the reader's attention.	The writing has little personality. The reader quickly loses interest and stops reading.
Grammar, Spelling, Writing Mechanics (10)	The writing is free or almost free of errors. Follows <i>Chicago Manual of Style</i>	There are occasional errors, but they don't represent a major distraction or obscure meaning. Style inconsistent.	There are so many errors that meaning is obscured. The reader is confused and stops reading.

3. Responses to End Notes Essays

Read five of the essays submitted by your fellow students, then respond to each one in 300 words, primarily as a reader. Address the following questions:

- Does the essay make clear how the writer gathered and evaluated key information used in the book and/or the writer's approach to any factual issues raised by the book?
- Is the essay written in an engaging way that goes beyond simply providing information about sources?
- Does reading the essay intrigue you enough that you'd like to read more.

Given that most readers come to End Notes *after* they've read the book, we're — me too — at a disadvantage reading these as standalone essays. There's nothing to be

done about that, except to acknowledge reality and do our best to be helpful to the writer by raising any questions we think readers might have.

Logistics: Nested several layers deep in the “Dropbox” folder, there is a folder entitled “Submit EndNotes responses here.” Inside that you’ll find folders with each student’s name on it. Save your response inside the appropriate folder using the following file-naming convention:” [Yourlastname] on [Writer’slastname]’s essay”.

Deadline: November 30, 2018

Words: 300 each

4. Assignment: Op-Ed/Commentary

Publishers encourage – make that expect – authors to write and publish op-eds and commentaries based on their books, to help with promotion and to showcase the author’s expertise and writing style.

Some sample op-eds:

- ["On Mother's Day, don't forget the Mothers of Confederation"](#) *Globe and Mail*:
- ["A century later, why do people continue to fall for Ponzi schemes?"](#) *Globe and Mail*:
- ["James Madison's Lessons in Racism,"](#) *New York Times*:

Also, check out ["Tips for Aspiring Op-Ed Writers,"](#) from the *New York Times*

Assignment: Write a 700-word op-ed/commentary based on your book project or a related subject or issue.

Deadline: December 4, 2018

Op-Ed/Commentary Assignment Rubric (25%)

Criteria	Exceptional “A”	Acceptable B	Failure <B-
Analysis and Relevance to Student’s Project and Expertise (50)	Provides the reader with a clear, thoughtful analysis of an issue or subject related to the student’s book project.	Provides the reader with an acceptable analysis of an issue or subject related to the student’s book project.	Fails to provide the reader with a clear analysis of an issue or subject related to the student’s book project.
Writing Style and Readability	The writing is compelling. Hooks	The writing is engaging, but has	The writing has little personality.

(50)	the reader and sustains interest throughout.	dry spots. In general, it keeps the reader's attention.	The reader quickly loses interest and stops reading.
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5. Residency Participation (15 per cent)

The Summer Residency is a unique opportunity for students to engage intensively with faculty, mentors, guest presenters and each other about the art and craft of creative nonfiction.

We recognize individuals engage in different ways: asking questions or questioning assumptions during presentations, participating in organized events like micro-readings, having one-to-one discussions with guests at the end of their events, discussing a point over beer during study hall, emailing to follow up on an issue that was raised ...

We also recognize participation includes other aspects of interaction: showing up on time, focusing on presentations rather than social media feeds, etc.

We assume you know and understand all this, so your participation mark starts at A-. That's the benchmark. Those whose participation goes above and beyond will earn extra points, those who don't live up to expectations will see their mark reduced.

If we notice anyone slipping below the benchmark during the first week, we'll point it out privately so the student has a chance to rectify — or respond — before the end of the residency. If you have concerns about participation, please don't hesitate to discuss them with me.

Course Texts

- Hart, Jack. *Storycraft: The Complete Guide to Writing Nonfiction*. University of Chicago Press. Chicago. 2011.
- Rabiner, Susan and Fortunato, Alfred. *Thinking Like Your Editor*. Norton. New York, 2003.
- Levine, Mark L. *Negotiating a Book Contract*. Asphodel Press, 2009.
([Available as a PDF or electronically](#))
- Friedman, Jane. *The Business of Being a Writer*. University of Chicago Press, 2018

Suggested Texts

- Larsen, Michael. *How to Write a Book Proposal*. New York: Writer's Digest Books, 2011.
- May, Lori A. *The Write Crowd: Literary Citizenship and the Writing Life*. New York: Bloomsbury Academic, 2014.
- Gutkind, Lee. *The Art of Creative Nonfiction: Writing and Selling the Literature of Reality*. New York: Wiley, 1997.
- Kidder, Tracy, and Richard Todd. *Good Prose: The Art of Nonfiction*. Toronto: Random House Canada, 2013.
- Kramer, Mark and Wendy Call. *Telling True Stories: A Nonfiction Writer's Guide from the Nieman Foundation at Harvard University*. New York: Plume, 2007.
- Curtis, Richard. *How to Be Your Own Literary Agent: An Insider's Guide to Getting Your Book Published*. New York: Houghton Mifflin, 2003.
- Gutkind, Lee. *Keep It Real: Everything You Need to Know About Researching and Writing Creative Nonfiction*. New York: W.W. Norton, 2008.

Official Stuff

Academic Performance

The course uses the following grading scale:

A+	90-100
A	85-89
A-	80-84
B+	77-79
B	73-76
B-	70-72
F	<70

Students must achieve a minimum grade of B- in all classes. Disputes over academic performance and assessment will be dealt with according to the Academic Regulations of the School of Journalism and the Dalhousie University Faculty of Graduate Studies. Students may appeal decisions of the Journalism Studies Committee to the Faculty of Graduate Studies. For more information, see the University of King's College Calendar and the Dalhousie University Graduate Calendar.

Academic Integrity: Violations of academic integrity at the graduate level are taken seriously. The punishment for plagiarism or other forms of academic integrity can range from receiving a zero on the assignment, to failing the course, being suspended or expelled from the university. If you have any doubt about proper citation for an academic paper or proper attribution in a piece of journalism, contact your instructor or the Writing Centre at Dalhousie University. For more information, consult the section on Intellectual Honesty on p. 23 of Dalhousie's Graduate Studies Calendar <academiccalendar.dal.ca/> (Find "PDF Versions" at the top of that page.)

Grammar and Style: Proper usage and grammar are an expectation for all written work in this course. Although this course is offered through the School of Journalism, the publishing content is intended primarily for book content. As a result, we will follow the *Chicago Manual of Style* for all written work.

Learning and Support Resources:

- [General Academic Support – Advising](#)
- [Fair Dealing Guidelines](#)

Ethical Conduct: All students are expected to familiarize themselves with the School's Handbook of Professional Practice <kingsjournalism.com/handbook> and abide by its ethical standards.

Inclusive Behaviour: King's prides itself on inclusiveness and respect for others. Our classrooms and newsrooms are public spaces in which racist, sexist, homophobic or intolerant comments or humour will not be tolerated. Do not screen such videos, images or web pages on school equipment or in school facilities. Offensive behaviour is not just disrespectful to your colleagues and to your profession; it may constitute harassment under the King's Code of Conduct. For more information, find the Yellow Book at <policies.ukings.ca/>.

Accommodation: Students may request accommodation as a result of barriers experienced related to disability, religious obligation, or any characteristic protected under Canadian human rights legislation. Students who require academic accommodation for either classroom participation or the writing of tests and exams should make their request to the Advising and Access Services Center (AASC) prior to or at the outset of the regular academic year. Please visit www.dal.ca/access for more information and to obtain the Request for Accommodation form. A note taker may be required as part of a student's accommodation. There is an honorarium of \$75/course/term (with some exceptions). If you are interested, please contact AASC at 494-2836 for more information or send an email to notetaking@dal.ca.

Safety: To do journalism well, you must sometimes be uncomfortable. You should never be unsafe. All students are expected to read the School's safety guidelines <kingsjournalism.com/handbook/#safety>. If you run into trouble or if you feel a situation might put your or others' personal safety at risk, bail out and call your instructor right away.

Contacting the Police: Students must talk to their instructor before they contact Halifax Regional Police or RCMP. On approval of their request, they must send the police an email from their official school account that is cc'd to their instructor.