

**FACULTY OF ARTS
DEPARTMENT OF ENGLISH**

**ENGLISH 265-01
INTRODUCTION TO CREATIVE WRITING**

(Winter 2014)

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Hours: Tue (11:00 AM – 12:00 Noon)

Course Description

This course provides an introduction to the rhetorical techniques and structural principles, deployed by writers of poems, prose, and drama. The course introduces students to some of the fundamentals of creative, literary writing, providing students with an array of basic tools for generating texts. The readings for this course provide models of exemplary, practical work for emulation, and these works can provide inspiration for a series of exercises, discussed and evaluated in seminars. The course is divided into three units: first, a discussion of some basic techniques for writing poems; second, a discussion of some basic techniques for writing prose; third, some basic techniques for writing drama. All students are expected to engage in productive, meaningful discussions about these assignments, using the lessons learned from these discussions in order to assess the merits of the work produced by both themselves and their classmates. The course presumes that writers learn by doing: hence, dedicated creation and editorial revision constitute an important component of this class, and students must generate enough literary material throughout the year so that, at the end of the course, they can easily select their best work for inclusion in a chapbook, created by each student to showcase the best work produced by the student in response to each exercise.

Note: ENGL 265 does not count toward the designation of a “Creative Writing Concentration” on the transcript. ENGL 265 is intend for students planning to pursue further courses in Creative Writing.

Course Assignments

Exercises (10 x 2%)	20%
Comments	15%
Performance	05% [Marked by Students]
Chapbook	50%
Participation	10%

Note: All assignments must be completed and submitted in order to receive a passing grade in the course. There is no final examination. All work discussed by the class must be submitted one week prior to its scheduled workshop in order for it to be on time. All assigned readings are mandatory for the course.

Exercises: Students must finish, then submit, all 10 assignments over the term, responding to feedback from comments by classmates so as to revise these works for inclusion in the production of a chapbook. Each exercise is due by the start of class, one week in advance of the workshop that discusses this material so that students in the workshop have time to read the work of their peers for commentary. Each assignment is approximately one page long so as to enable discussion in scheduled workshops. Even if students are not scheduled to have their work discussed in a given class, they must still submit the assignment for grading by the instructor, and all work must appear online for discussion by peers.

Comments: Seminars are structured as workshops, intended to provide feedback to students, scheduled to have their assignments discussed by their peers. Each of the students receives two opportunities to have their work discussed over the course of the term (once in the first half of the course; and once in the second half of the course). Each discussion is intended to last no more than 10-15 minutes (so as to accommodate 5-6 discussions per workshop). Each seminar is divided into two groups (Group A and Group B, each one

consisting of 15-18 students). Each group meets personally in a seminar every other week (i.e. during alternate workshops), while members of the other group do not attend this class, but instead provide their own written comment online (in response to the work being discussed in person by their peers). All students must submit their exercises online by the start of the seminar, one week in advance of its discussion, and commenters must submit all comments online by the start of the seminar in question. The comments must amount to at least 150 words of writing, offering helpful support in response to any of the submissions, produced by the other group. The students are marked for the quality of their engagement with the class online, receiving merit for the insightfulness of their observations and the thoughtfulness of their conversations. The workshops provide an opportunity for students to give personal responses and to pose critical questions, during discussion of the specific exercises, scheduled for consideration. The students are marked not only upon the quality of each submission, but also upon their ability to incorporate any commentary into their practice so as to improve their work throughout the course of the term.

Performance: All students in a seminar (i.e. both Group A and Group B) are going to perform readings of their best work to each other in the final class (each reading lasting no more than 2.5 min.). Each performance is going to be assessed by classmates according to a rubric, supplied by the instructor.

Chapbook: Each student is going to generate a publication so as to showcase their work from class. Each student must compose a revised version of each assignment, generated over the course of the term, and then build a pamphlet from this material, producing enough copies of this publication for distribution to every other student in the seminar. The chapbook is going to take the form of a booklet (with dimensions 5.5” x 8.5,” equivalent to a standard sheet of paper, folded in half to make a “signature”), and these nested, folded sheets are then going to be bound with either staples or threads. The chapbook is going to be evaluated, based upon its literary merits and its material design, according to a rubric supplied by the instructor. The chapbook must include a preamble (of 300 words), which not only outlines the style, but also assesses the merit, of the project, explaining the aesthetic rationale for the kind of work included in the pamphlet.

Participation: 10% of your grade takes into account the quality of your contribution to the experience of the class through your preparation, attendance, and discussion over the course of the term.

Note: Please make every effort to submit any assignments and manuscripts directly to the instructor. If you cannot do so, please take your assignment to SS-1152, where the work can be dated and then filed in the mailbox of the instructor. Staff in the office cannot return assignments to students under any circumstances.

Required Readings

Uncreative Writing (by Kenneth Goldsmith)

Online Resources

Getting Inside Jack Kerouac’s Head (by Simon Morris)

<http://gettinginsidejackkerouacshead.blogspot.ca/>

Getting Inside James Joyce’s Head (by Jacqueline Valencia)

<http://gettinginsidejamesjoyceshead.blogspot.ca/>

Invisible Cities (by Italo Calvino)

<https://www.evernote.com/shard/s205/sh/ce4a16a6-a357-4782-8aed-cc7ded289036/4f55e648eb698e754b40ea8e9af8377e>

Special Containment Procedures

<http://www.scp-wiki.net/scp-series>

The Raven (by Edgar Allan Poe)

<http://www.poetryfoundation.org/poem/178713>

No. 111 (by Kenneth Goldsmith)
<http://epc.buffalo.edu/authors/goldsmith/111/contents.html>
Sonnagrams (by K. Silem Mohammad)
http://www.wagsrevue.com/Download/Issue_2/Sonnagrams.pdf

Gadsby (by Ernest Vincent Wright)
<http://spinelessbooks.com/gadsby/>

Translating Translating Apollinaire (by bpNichol)
<http://www.thing.net/~grist/1%26d/bpnichol/lnichol1.htm>

Anguish Languish (Howard L. Chace)
<http://www.crockford.com/wrrld/anguish.html#Ladle Rat Rotten Hut>

253 (by Geoff Ryman)
<http://www.ryman-novel.com/>

Memento Mori (by Jonathan Nolan)
http://www.impulsenine.com/homepage/pages/shortstories/memento_mori.htm

The Library of Babel (by Jorge Luis Borges)
<http://www.acsu.buffalo.edu/~jatill/175/libraryf.htm>

World Clock (by Nick Montfort)
http://nickm.com/poems/world_clock.pdf

My Life (by Lyn Hejinian)
<http://dl.dropboxusercontent.com/u/28695660/Hejinian-Lyn-My-Life.pdf>

Abstract Comics
<http://abstractcomics.blogspot.ca/>

Overheard in New York
<http://www.overheardinnewyork.com/>

Soliloquy (by Kenneth Goldsmith)
http://epc.buffalo.edu/authors/goldsmith/soliloquy_book.pdf

Grapefruit (by Yoko Ono)
http://monoskop.org/images/2/2a/Ono_Yoko_Grapefruit_A_Book_of_Instructions_and_Drawings_by_Yoko_Ono_S_and_S_edition_excerpt.pdf

Do It
http://www.e-flux.com/projects/do_it/manuals/0_manual.html

Other Resources

The Elements of Style by William Strunk and E. B. White

Glossary of Literary Terms
http://web.cn.edu/kwheeler/lit_terms.html

Any handbook that contains the MLA style for documenting citations in essays:
<http://owl.english.purdue.edu/owl/resource/747/01/>

SCHEDULE FOR CLASSES

PRELUDE

Jan 09: SEMINAR—Orientation

All Groups in Attendance

[Explanation of Exercise 01—Transcribed Writing]

Read: “Introduction”

Read: “Chapter 07: Retyping *On The Road*”

Jan 14: LECTURE—Introduction

[Explanation of Exercise 02—Descriptive Writing]

Read: “Chapter 05: Why Appropriation?”

Jan 16: SEMINAR—Rehearsal of the Workshop Experience

All Groups in Attendance

[Exercise 01: Due in Class]

POETICS

Jan 21: LECTURE

[Explanation of Exercise 03—Mellifluent Writing]

[Explanation of Exercise 04—Formalistic Writing]

Read: “Chapter 02: Language as Material”

Read: “Chapter 06: Infallible Processes”

Jan 23: SEMINAR

Group A: Onsite Workshop for Exercise 01

Group B: Online Comments for Exercise 01

[Exercise 02: Due in Class]

Workshop 01:

Workshop 01:

Workshop 01:

Workshop 01:

Workshop 01:

Workshop 01:

Jan 28: **[RESEARCH DAY: NO LECTURE]**

Jan 30: SEMINAR

Group A: Online Comments for Exercise 02

Group B: Onsite Workshop for Exercise 02

[Exercise 03: Due in Class]

Workshop 01:

Workshop 01:

Workshop 01:

Workshop 01:

Workshop 01:

Workshop 01:

Feb 04: LECTURE

[Explanation of Exercise 05—Translative Writing]

Read: “Chapter 01: Revenge of the Text”

Feb 06: SEMINAR

Group A: Onsite Workshop for Exercise 03

Group B: Online Comments for Exercise 03

[Exercise 04: Due in Class]

Workshop 01:

Workshop 01:

Workshop 01:

Workshop 01:

Workshop 01:

Workshop 01:

FICTION

Feb 11: LECTURE

[Explanation of Exercise 06]—Psychologic Writing

Read: “Chapter 04: Toward a Poetics of Hyperrealism”

Feb 13: SEMINAR

Group A: Online Comments for Exercise 04

Group B: Onsite Workshop for Exercise 04

[Exercise 05: Due in Class]

Workshop 01:

Workshop 01:

Workshop 01:

Workshop 01:

Workshop 01:

Workshop 01:

Feb 18: **[READING WEEK: NO LECTURE]**

Feb 20: **[READING WEEK: NO LECTURE]**

Feb 25: LECTURE

[Explanation of Exercise 07]—Narrational Writing

Read: “Chapter 10: The Inventory and the Ambient”

Feb 27: SEMINAR

Group A: Onsite Workshop for Exercise 05

Group B: Online Comments for Exercise 05

[Exercise 06: Due in Class]

Workshop 01:

Workshop 01:

Workshop 01:

Workshop 01:

Workshop 01:

Workshop 01:

Mar 04: LECTURE

[Explanation of Exercise 08]—Disjunctive Writing

Read: “Chapter 08: Parsing the New Illegibility”

Mar 06: SEMINAR

Group A: Online Comments for Exercise 06

Group B: Onsite Workshop for Exercise 06

[Exercise 07: Due in Class]

Workshop 02:
Workshop 02:
Workshop 02:
Workshop 02:
Workshop 02:
Workshop 02:

THEATRE

Mar 11: LECTURE

[Explanation of Exercise 09]—Dialogistic Writing
Read: “Chapter 09: Seeding the Data Cloud”

Mar 13: SEMINAR

Group A: Onsite Workshop for Exercise 07
Group B: Online Comments for Exercise 07

[Exercise 08: Due in Class]

Workshop 02:
Workshop 02:
Workshop 02:
Workshop 02:
Workshop 02:
Workshop 02:

Mar 18: LECTURE

[Explanation of Exercise 10]—Performable Writing
Read: “Chapter 03: Anticipating Instability”

Mar 20: SEMINAR

Group A: Online Comments for Exercise 08
Group B: Onsite Workshop for Exercise 08

[Exercise 09: Due in Class]

Workshop 02:
Workshop 02:
Workshop 02:
Workshop 02:
Workshop 02:
Workshop 02:

Mar 25: LECTURE: Demonstration of Chapbook Design

Mar 27: SEMINAR

Group A: Onsite Workshop for Exercise 09
Group B: Online Comments for Exercise 09

[Exercise 10: Due in Class]

Workshop 02:
Workshop 02:
Workshop 02:
Workshop 02:
Workshop 02:
Workshop 02:

Apr 01: LECTURE: Visitation by Smallpress Publisher

Apr 03: SEMINAR

Group A: Online Comments for Exercise 10

Group B: Onsite Workshop for Exercise 10

Workshop 02:

Workshop 02:

Workshop 02:

Workshop 02:

Workshop 02:

Workshop 02:

Apr 08: LECTURE: Preparation for a Career in Writing

Read: "Chapter 12: Provisional Language"

Read: "Afterword"

Apr 10: SEMINAR—Class Performances

All Groups in Attendance

[Chapbook: Due in Class]

Policies for Grading

Grading System: For each assignment, students can expect to receive a grade that includes a letter, plus a numerical conversion, expressed according to the following guideline of percentages: A+ (90-100%, Outstanding); A (85-89%, Excellent); A- (80-84%); B+ (77-79%, Very Good); B (74-76%, Good); B- (70-73%); C+ (67-69%, Average); C (64-66%, Satisfactory); C- (60-63%); D+ (55-59%); D (50-54%, Minimal Pass); F (0-49%, Fail).

Late Assignments: The schedule for this course depends heavily upon students delivering their work on the specified, assigned dates. All students must submit their assignments by deadline to avoid any penalties for tardiness, unless arrangements have been made in advance with the instructor to accommodate crises. Any late assignments are penalized with the loss of one third of a letter grade for each business day late— (for example, a paper that might have otherwise received a 'B' must receive the mark of 'B-' if the paper is submitted one day late). No papers can be accepted four business days after the due date. No extensions can be granted on assignments, except in cases of officially documented sickness or hardship.

Plagiarism:

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possible suspension or expulsion from the university. Please refer to the following information and make sure you are familiar with the statement below on plagiarism.

<http://www.ucalgary.ca/pubs/calendar/current/k-2-1.html>

Scribe and Muse Club for English Students:

The Scribe and Muse Reading and Writing Club (SMRWC) fosters and champions reading and writing through community service, leadership, and engagement. We strive to enhance the academic and social experience of undergraduate students by promoting academic excellence and interaction between students, faculty, and the community, through social, cultural, and academic events <http://english.ucalgary.ca/scribe-and-muse-english-club>.

Our email address is smec@ucalgary.ca.

English Department Website:

For more information about courses, programs, policies, events and contacts in the Department of English, please go to our website at <http://english.ucalgary.ca>. Please note that the course outlines posted on the English Department website constitute the official course outline for purposes of appeals. Students should verify any hard copies against this posted version. For courses which employ numerical grades, the official departmental percentage to letter grade conversion scale is also posted on the department website.

Writing support:

The Student Success Centre offers both online and workshop writing support for U of C students.
<http://www.ucalgary.ca/ssc/writing-support>

Library and Research Support:

Melanie Boyd, Librarian for English, offers research support to students, including strategies for finding articles, books, and other library materials. Contact: maboym@ucalgary.ca
Find *The English Pages* research guide here: <http://libguides.ucalgary.ca/english>

Follow the Department of English on Facebook & Twitter:**Academic regulations and schedules:**

Consult the Calendar for course information, university and faculty regulations, dates, deadlines and schedules, student, faculty and university rights and responsibilities. The homepage for the University Calendar is

<http://www.ucalgary.ca/pubs/calendar/current/index.htm>

Grade appeals:

Consult the following University Calendar link and request advice from the English Department office, SS 1152. Please note that “mere dissatisfaction with a decision is not sufficient grounds for the appeal of a grade or other academic decision.”

<http://www.ucalgary.ca/pubs/calendar/current/i.html>

Deferral of term work and final examinations:

Should you require an extension for completion of term papers or assignments beyond the deadline of five days after the end of lectures, an Application of Deferment of Term Work form must be completed. The University also has regulations governing the deferral of final examinations. See Calendar:

<http://www.ucalgary.ca/pubs/calendar/current/g-6.html>, <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>.

Academic Accommodation:

It is the students' responsibility to request academic accommodations. If you are a student with a documented disability who may require academic accommodations and have not registered with Student Accessibility Services, please contact them at 403-220-6019. Students who have not registered with Student Accessibility Services are not eligible for formal academic accommodations. More information about academic accommodations can be found at www.ucalgary.ca/access.

Emergency Evacuation/Assembly Points: <http://www.ucalgary.ca/emergencyplan/assemblypoints>;

Freedom of Information and Protection of Privacy Act: <http://www.ucalgary.ca/legalservices/foip/>

“Safewalk” Program:

Campus Security will escort individuals day or night: call 220-5333 for assistance. Use any campus phone, emergency phone or the yellow phone located at most parking lot pay booths.

<http://www.ucalgary.ca/security/safewalk/>

Faculty of Arts Program Advising and Student Information Resources:

Have a question, but not sure where to start? The new Faculty of Arts Program Information Centre (PIC) is your information resource for everything in Arts! Drop in at SS110, call us at 403-220-3580 or email us at artsads@ucalgary.ca. You can also visit the Faculty of Arts website at <http://arts.ucalgary.ca/undergraduate> which has detailed information on common academic concerns.

For program planning and advice, contact the Student Success Centre (formerly the Undergraduate programs Office) at (403) 220-5881 or visit them in their new space on the 3rd Floor of the Taylor Family Digital Library.

For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at (403) 210-ROCK [7625] or visit them at the MacKimmie Library Block.

Contact for Students Union Representatives for the Faculty of Arts:

arts1@su.ucalgary.ca, arts2@su.ucalgary.ca, arts3@su.ucalgary.ca, arts4@su.ucalgary.ca

Contact for Students Ombudsman's Office: <http://www.ucalgary.ca/provost/students/ombuds>

Universal Student Ratings of Instruction (USRI):

"At the University of Calgary, feedback provided by students through the Universal Student Ratings of Instruction (USRI) survey provides valuable information to help with evaluating instruction, enhancing learning and teaching, and selecting courses (www.ucalgary.ca/usri). Your responses make a difference - please participate in USRI Surveys."

PLAGIARISM

Plagiarism is an extremely serious offence. Please read the following information carefully. The penalty routinely recommended by the English Department for documented plagiarism is failure of the course in which the offence occurred; academic probation is also routinely applied at the Faculty level. Suspension or expulsion can result from severe or repeated plagiarism.

The University Calendar states:

1. Plagiarism - Essentially plagiarism involves submitting or presenting work in a course as if it were the student's own work done expressly for that particular course when, in fact, it is not. Most commonly plagiarism exists when:

- (a) the work submitted or presented was done, in whole or in part, by an individual other than the one submitting or presenting the work (this includes having another impersonate the student or otherwise substituting the work of another for one's own in an examination or test),
- (b) parts of the work are taken from another source without reference to the original author,
- (c) the whole work (e.g., an essay) is copied from another source, and/or,
- (d) a student submits or presents work in one course which has also been submitted in another course (although it may be completely original with that student) without the knowledge of or prior agreement of the instructor involved.

While it is recognized that scholarly work often involves reference to the ideas, data and conclusions of other scholars, intellectual honesty requires that such references be explicitly and clearly noted.

Plagiarism occurs when direct quotations are taken from a source without specific acknowledgement, or when original ideas or data from the source are not acknowledged. Citing your sources in a bibliography is not enough, because a bibliography does not establish which parts of a student's work are taken from other sources. MLA (Modern Language Association) documentation or other recognized forms of citation must be used for this purpose. Advice on adequate documentation can be found at the following web sites:

<http://www.dianahacker.com/resdoc/>
<http://owl.english.purdue.edu/owl/resource/747/01/>

DEPARTMENT OF ENGLISH STATEMENT ON PRINCIPLES OF CONDUCT

According to the University Calendar, (<http://www.ucalgary.ca/pubs/calendar/current/j.html>) "The University of Calgary community has undertaken to be guided by the following statements of purpose and values: to promote free inquiry and debate, to act as a community of scholars, ..., to respect, appreciate, and encourage diversity, [and] to display care and concern for community". The Department of English, like the university as a whole, is committed to a "positive and productive learning and working environment." This environment is characterized by appreciation and encouragement of diversity and respect for the dignity of all persons: students, support staff, and faculty. The department will not tolerate unacceptable behaviour, such as threatening gestures, threatening or abusive verbal or written communication (including e-mails), or any conduct that "seriously disrupts the lawful education and related activities of students and/or university staff". Any cases of such misconduct should be reported immediately to the department Head, who, depending on the nature and severity of the incident, may then take further appropriate action.