

FACULTY OF ARTS
DEPARTMENT OF ENGLISH
COURSE OUTLINE

ENGLISH 364 A & B
POETRY WRITING I: LEC 1 T 18:00-20:15
TIA House (SS 1059)

Fall 2016 / Winter 2017

Instructor: Prof. Shannon Maguire

Office: Social Science 1050

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Office Hours: Tuesday and Wednesday 10:30-11:30 or by appointment.

Course description: F(3-0) and F (3-0); Prerequisite: Consent of the Department. (This course is ideal preparation for English 494.) This course may not be repeated for credit.

But poetry is not about creativity or uplifting people but about risk, great risk, hurtling oneself at the boundaries of language, ears pressed to the borders of the structure and hearing its constraints, which also indicate openings. Operating at the edge of our belief about what language can do. Risking that you might not like or understand the result at first, or for years.

–Erín Moure, *My Beloved Wager* (148)

This course begins from the premise that poetry writing is a social practice and contemporary poetry must respond, in various ways, both to poetic traditions and urgent contemporary questions. Students will learn to read as writers, will develop their ethical, analytical, rhetorical, and research skills as they focus on the craft of poetry writing. They will also be instructed in the art, craft, and ethos of workshopping. Through a combination of seminars, workshops, and assignments that emphasize particular aspects of craft, students will learn the basics of the short poem, will innovate short forms, and finally will devise and invent new short poetic forms and structures that respond to their creative research questions and will write analytically about what they have accomplished. In other words, students will learn how to develop well-defined research-creation projects.

During the first semester, we will focus on the formal aspects, social and political contexts, and contemporary innovations of traditional forms such as the sestina, the sonnet, the elegy, the haiku, the ghazal, as well as looking at modernist and postmodernist short forms. Students will be expected to produce their own variations of each of these forms. At the end of the semester, the students will hand in a short portfolio that demonstrates that they have effectively connected their own formal innovation of one traditional form to their research question(s).

In the second semester, we will read a number of contemporary book-length poems that animate contemporary debates about citizenship and subjectivity, paying particular attention to

their microstructures, movements, and how these small formal and structural aspects open up the larger research questions that the poets are addressing. The final project will be a short portfolio of poetry that devises new structures and forms in response to well-formed research questions. In other words, students will go beyond formal innovation, and will invent their own short form(s). **There is no Final Exam in this class.**

Attendance is mandatory. Students are expected to arrive prepared and on time, stay for the whole class, and participate in all aspects of seminars and workshops in a respectful and meaningful way. **Absence without valid documentation will jeopardise your final mark,** and students who repeatedly miss class without a (documented) medical or compassionate reason **may be asked to withdraw from the course.** Outside of the classroom, students are expected to read and write for a significant amount of time **every day.** As part of engaging as literary citizens, students are expected to attend and participate in poetry readings and other literary events outside of class time.

Texts and Readings:

Books

Jordan Abel. *The Place of Scraps*. Vancouver: Talonbooks, 2013. ISBN: 9780889227880
Caroline Bergvall. *Drift*. Nightboat Books. 2014. ISBN: 9781937658205
Gregory Betts. *The Others Raised in Me*. Toronto: Pedlar Press, 2009. ISBN: 978189714304
Stephen Collis and Jordan Scott. *Decomp*. Toronto: Coach House, 2013. ISBN: 9781552452820
Liz Howard. *Infinite Citizen of the Shaking Tent*. Toronto: McClelland & Stewart, 2015
ISBN: 9780771038365
Erín Moure. *O Ciudadán*. Toronto: Anansi, 2002. ISBN: 9780887846742
NorbeSe Philips. *Zong!* Middletown: Wesleyan UP, 2008. ISBN: 9780819571694
Jed Rasula and Tim Conley, Eds. *Burning City: Poems of Metropolitan Modernity*. Notre Dame, Indiana: Action Books, 2012. 9780983148029
Claudia Rankine. *Citizen: An American Lyric*. Greywolf Press. 2014. ISBN: 9781555976903
Rita Wong. *undercurrent*. Gibsons, BC: Nightwood Editions, 2015. ISBN: 9780889713086

Electronic Collections and Archives

The Official bpNichol Archive <http://www.bpnichol.ca/articles/about-bpnicholca>

The Electronic Poetry Collection Vols. 1 & 2 <http://collection.eliterature.org/1/>
<http://collection.eliterature.org/2/>

Francesco Petrarca, The Canzoniere (Poetry in Translation)

http://www.poetryintranslation.com/PITBR/Italian/PetrarchCanzoniere001-061.htm#anchor_Toc9485186

Jackson Mac Low, *An Anthology of Chance Operations* Web version

<http://ubumexico.centro.org.mx/text/AnAnthologyOfChanceOperations.pdf>

Raymond Queneau, *One Hundred Million Million Poems (Cent mille milliards de poemes)* (1961) in Beverley Charles Rowe's web version:

http://www.bevrowe.info/Queneau/QueneauHome_v2.html

William Shakespeare, Sonnets

<http://www.opensourceshakespeare.org/views/sonnets/sonnets.php>

Essays, Interviews, and Reviews (available on D2L)

Steve Goodman. Short excerpts from *Sonic Warfare: Sound, Affect and the Ecology of Fear*.
(Available on D2L)

Lyn Hejinian “The Rejection of Closure”

<https://www.poetryfoundation.org/resources/learning/essays/detail/69401> and

“Forms in Alterity: On Translation” from *The Language of Inquiry* (Available on D2L)

Cathy Park Hong “How Words Fail: Does Language reflect the world? Or is it a distorting mirror that never gets reality straight? (2006)”

<https://www.poetryfoundation.org/features/articles/detail/68629>

“Delusions of Whiteness in the Avant-Garde (2014)”

<http://www.lanaturnerjournal.com/7/delusions-of-whiteness-in-the-avant-garde>

Amy Lowell, “Preface to Some Imagist Poets (1915)”

<https://www.poetryfoundation.org/resources/learning/essays/detail/69404>

Mina Loy, “Aphorisms on Futurism (1914)”

<https://www.poetryfoundation.org/resources/learning/essays/detail/69405>

F. T. Marinetti, “The Founding Manifesto of Futurism”

<http://www.italianfuturism.org/manifestos/foundingmanifesto/>

Philip Meters Review of Jen Bervin’s Nets for *Jacket2*

<http://jacket2magazine.com/25/metr-berv.html>

Erín Moure, “And Poetry” and “The Anti-Anaesthetic” in *My Beloved Wager* (17-18 and 21-34).
(Available on D2L)

Charles Olson “Projective Verse (1950)”

<https://www.poetryfoundation.org/resources/learning/essays/detail/69406>

Niamh O’Mahony Interviews Trevor Joyce. “Joyce in 2011: Finding a Language Use.”

<http://jacket2.org/interviews/joyce-2011-finding-language-use>

Robert Pinsky “The Pursuit of Form: Learning to make effective shapes and arrangements of energy, rather than particular required patters”

<https://www.poetryfoundation.org/resources/learning/articles/detail/70037>

Lisa Robinson, “Time in the Codex” and “Disquiet” from *Nilling* (9-18 and 56-70). (Available on D2L)

Luigi Russolo “The Art of Noise (a futurist manifesto, 1913)” trans. Robert Filliou. Ubu Classics

http://www.ubu.com/historical/gb/russolo_noise.pdf

Carmen Starnino interviews Sonnet L’ Abbe in *The Partisan Magazine* “The Pitch: Sonnet’s Shakespeare”

<http://www.partisanmagazine.com/the-algonquin/2015/8/15/6ufg77uzcuesl90gyhvwsqh94kys9>

William Carlos Williams “The Poem as a Field of Action (1948)”

<https://www.poetryfoundation.org/resources/learning/essays/detail/69393>

Poems on D2L

A selection of traditional and contemporary sestinas, sonnets, ghazals, elegies, haiku, sound poetry, and concrete poetry will be made available online on our Desire2Learn site.

Assignments and Evaluation:

| | |
|----------------------------|-------------|
| Weekly Notebook | 15% |
| Workshopping Participation | 15% |
| Group Presentations | 10% |
| Event Review | 5% |
| *Portfolio #1 | 25% |
| *Portfolio #2 | 30% |
| Total | 100% |

NB. There is no Final Exam in this class.

***You must submit this assignment to receive a passing grade in the course.**

*****All assignments should be double spaced and typed in 12-point font using the MLA format.**

Weekly Notebook (15%)

Components:

| | |
|---------------------------------------|-------------------------|
| 100 Word Weekly Write-up and Question | 5 % (2.5% per semester) |
| Weekly Poem | 10 % (5% per semester) |

A writing practice is based on the combination of thoughtful (and frequent) engagement with other writers' work and the discipline of daily writing. In order to develop the habit of daily writing and reading, and to promote nuanced engagement with course materials during weekly seminars, students will keep a weekly notebook. **Beginning in week 2**, students will be expected to hand in their weekly notebook (typed, double spaced in 12 point font) to the instructor **in person, at the start of class each week. This notebook must be submitted in person and no late submissions will be accepted. That said, only the top ten** marks in each semester will be averaged in order to calculate the mark final mark for each term.

- a) In the **100-word analysis**, students will choose one or two of the assigned readings (poems, essays, interviews, listenings, books, etc.) and focus closely on an aspect of form, structure, or matter of craft. Students may consider such things as *how a poem works*, *what a poem does*, what effects are created by the poet on the page (and by what means) and/ or how a poem moves and changes. Terms specific to the craft of poetry should be used in descriptions and analysis wherever possible, but the goal is not to assign a fixed meaning to a poem but rather to understand what effects are created on the page and how the poem works (or doesn't). Students might also comment on particular

ideas about language, form, or structure that poets put forward in their essays on poetics. The idea is to be receptive to the ideas of others. In this task, students are called on to develop their writerly curiosity and ability to sustain attention on matters of poetic form and structure. Students should be prepared to share these observations in class. Each analysis submitted on time will receive a grade of 1-5 (5 being excellent, 1 being poor) and the top ten of these grades will be averaged at the end of each term to calculate this portion of the Weekly Notebook mark.

- b) Along with the 100-word analysis, students are asked to formulate **a question of 1-2 sentences** about one of the assigned readings (not necessarily the same one) to pose to the class. This question might arise from an aspect of the reading that the student finds intriguing or unclear or that provokes further thought. Students are invited to draw connections between works in the formulation of their question, but it is also acceptable to focus in on only one work. Each question submitted on time will receive a grade of 1-5 (5 being excellent, 1 being poor) and the top ten of these grades will be averaged at the end of each term to calculate this portion of the Weekly Notebook mark.
- c) Finally, students are asked to submit **one page of original poetry** each week for the instructor to give written feedback on. Most of this writing will stem from prompts given by the instructor at the end of each class. Towards the end of the second term, students will be working towards their final project. While students are highly encouraged to write more than one page of poetry a week, they are also expected to revise and to apply new skills acquired in workshopping. Evidence of revision and attention to detail is expected and a brief note (of up to 50 words) explaining challenges and editing decisions may be included at the end of the poem. However, **be cautious not to apologize for your work** but rather to **explain the technical challenges and editorial choices**. The quality of the work along with the mere fact of doing it will be taken into consideration. Each poem submitted on time will receive a grade of 1-5 (5 being excellent, 1 being poor) and the top ten of these grades will be averaged at the end of each term to calculate this portion of the Weekly Notebook mark.

Workshopping Participation 10%

Components:

| | |
|---|-------|
| Written and verbal feedback to peers (Semester 1) | 2.5 % |
| Editing Assignment (Semester 1) | 2.5 % |
| Written and verbal feedback to peers (Semester 2) | 2.5 % |
| Final Project Outline (Semester 2) | 2.5 % |

Beginning in week two, the class will be divided into workshopping groups of up to five participants each. In addition to a group seminar presentation (details below), these workshopping groups will convene to do collaborative in-class writing exercises, and to give written and verbal feedback on individual writing by peers (both in master-class formats and small group formats). In the first semester, workshopping will be conducted in a master-class style so that workshopping skills can be developed alongside poetic craft. Each workshopping group will be responsible for the following:

- a) being the focus of **several masterclass sessions** (dates to be set in class during the second week). At **5pm of the Thursday BEFORE** each masterclass session in which they feature, each member of the group will post **2 pages of poetry from their Weekly Notebook** representing the best work that they have done so far in the course to the group's section of D2L. Members of the group are expected to **print out and provide written feedback** on both poems of each group member (this means up to 8 pages of poetry in total). On the day of the masterclass, be sure to arrive on time and ready to work. This means bringing the printouts of all of the group's poems marked up with feedback. Be sure to bring printouts of your own poems so you can take good notes right on the page. The group will sit up front and each member will spend ten minutes (timed) having their work centred. The member whose work is being centered will begin by selecting **one** of the poems to workshop in front of the class. The member will read the poem, and then each member of the group will offer verbal feedback. The instructor will also provide verbal feedback. Once the ten minutes is up, members of the class at large will be invited to offer verbal feedback. This process will be repeated for each member of the group. At the end of the masterclass workshop, group members will give the written feedback on **both poems** to their peers and the instructor will also return written feedback to each group member.
- b) **One week after the FIRST** masterclass workshop, each group member will submit their **editing assignment** which will consist of a **new draft of both poems** along with a **100 word rational for EACH poem**, explaining all editorial choices as well as any remaining challenges presented by the poem(s). Along with the new drafts and editing rationales, students must submit all of the written peer feedback that they received. The editing assignment will be returned by the instructor with notes as well as an assessment of the quality of your verbal and written feedback to your group members.
- c) On weeks other than the week of your masterclass workshop, you are required to attend, to actively listen (which includes taking detailed notes on the masterclass session in progress) and to give feedback to the class members whose works are being centered, when called upon to do so. Although laptop computers are permitted during most activities of this class, **electronic devices of all sorts are prohibited during the workshopping portions of the class**. For this reason, all students are expected to bring pens and notebooks to class.
- d) Beginning early in semester two, each group will workshop their final projects in a masterclass format. **By Thursday at 5pm of the week BEFORE** a group presents, all members will post their **Working Project Outlines and 5 pages of poetry (in draft form)** to their group page on D2L. All members of the group will read and prepare written feedback in advance of the masterclass workshop. On the day of the masterclass, group members will bring marked up printouts of all of the project outlines and poetry samples (all members should also bring a clean copy of their own material so as to make notes right on the page). During the workshop, each member will make a **3-minute presentation of their project**. One still slide may be used and should be sent to the instructor **at least 24 hours prior** to the masterclass. After each presentation, there will be a **timed 10-minute period of verbal feedback**. At the end of the class, all group members along with the instructor will return all the work with written feedback.

- e) **One week after the masterclass** workshop, each group member will submit their **Final Project Outline** to the instructor online via D2L. More details about what this proposal should include and how it will be marked will be provided in class at the beginning of the winter term.

Event Review 5%

Students are encouraged to attend as many literary events as possible, both on and off campus. Part of participating in a literary community is to attend and listen to readings by other poets. In a professional practice, poets not only attend events but also frequently organize and host events. The Event Review assignment has two goals: to reward students for their attendance at literary events and to get them thinking about what elements contribute to a successful event. Students will choose one of the events that they have attended (either on campus* or off campus) and will write a **500-word review for one event**. Details about this assignment will be distributed in class and online on D2L on the first day of class and a list of literary events will be available on D2L and regularly updated. Please note that while students may choose any literary event outside of class time to write on, **the deadline for the Literary Event Review is in class during the class immediately following the event**.

***NB that this class will have a number of visiting writers and speakers. For the purpose of this assignment, only events held *outside of class time* may be reviewed.**

Group Seminar Presentations 10%

Components

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|---|-------|
| Group Seminar Presentation (Semester 1) | 2.5 % |
| Individual Presentation Script (Semester 1) | 2.5 % |
| Group Seminar Presentation (Semester 2) | 2.5 % |
| Individual Presentation Script (Semester 2) | 2.5 % |

NB. Students who are absent on the day of their group presentations without a valid (documented) medical or compassionate reason, they will receive a ZERO on both the Group Seminar Presentation and the Individual Presentation Script. In the case where a student misses BOTH presentations without documentation, that student may be asked to withdraw from the course. Attendance and participation is mandatory.

Each group will be responsible for two Group Seminar Presentations, one in each term. The oral presentation should last **20 minutes**, with **each group member responsible for delivering 4 minutes of content** that contributes to a cohesive whole.

- a) During the Fall 2016 Semester, each group will make a **20-minute presentation** on one of the assigned essays on poetics. This will be followed by a **10-minute period in which the group facilitates a class discussion of the essay**. The goal of the presentation is to locate the poet within the cultural and literary context from which her or his work

emerged and to situate the essay itself both within the writer’s oeuvre and in its literary historical context (for instance, you might mention its impact on specific later poets or schools of poetry); to provide **close readings of passages** that you find important to our general discussion of elements of **form and structure** in poetry (**this should make up about 2/3 of your presentation**); and to connect the ideas in the essay to one or several of the poems or other essays that we have been reading in class. The purpose is to learn to read as writers and to pay close attention to how established poets talk, write, and think about their craft, and specifically about form and structure. Students are welcome to use a variety of presentation styles, visual and audio aids (including slides, YouTube videos, audio clips, etc.) but the multimedia components of the presentation should cumulatively account for no more than 10% of the overall presentation time (i.e. 2 minutes of a 20-minute presentation). **NB.** While it is important that each member of the group contribute equally to the “airtime” of the oral presentation (i.e. 4 minutes of a 20- minute presentation), as well as to the background research and presentation design, it is also very important that presentations are cohesive and hang together as a whole. As well, **each group member should contribute to the close reading component of the Oral Presentation. All group members will receive the same mark for the Group Seminar Presentation and will be asked to fill out a Self-Assessment Form on individual contributions to the group.**

- b) Each group member will submit a copy of their Individual Presentation Script to the instructor on the day of the presentation. This aspect of the presentation will be marked on an individual basis.

Portfolio #1: Formal Innovation 25%

Components:

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|-----------------------------------|-----|
| Poetics Essay (1000-1200 words) | 10% |
| Portfolio of Poetry (10-12 pages) | 15% |

- a) Each Portfolio must include a Poetics Essay that discusses the research-creation question(s), the form(s) chosen, the formal innovation(s) undertaken, how these innovations relate to the research question(s), and how the writer positions her or his work in relation to other writers working through the same form. More detailed guidelines will be circulated in class and online on D2L.
- b) A portfolio of 10-12 pages of poetry that innovates **one** of the forms that we have studied during the first semester. The poems in the portfolio should be polished and demonstrate the best of the student’s work on this topic.

Portfolio #2: Formal Invention 30%

Components:

| | |
|---------------------------------|-----|
| Poetics Essay (1000-1200 words) | 15% |
| Portfolio of Poetry (10-12) | 15% |

This assignment is much the same as the first portfolio. The only difference is that instead of merely innovating a pre-existing form, students will devise and invent their own new poetic form in response to well-honed research-creation questions. More details will be given in class and online on D2L at the end of the first semester.

Late Assignment Policy

Assignments submitted after the deadline will be penalized with the loss of a third of a grade (an A- to B+) for each business day [not class] that the assignment is overdue. No assignments will be accepted one week past the assignment deadline without the prior consent of the instructor.

There are no make-up assignments and Weekly Notebooks cannot be submitted late. Nor can Group Seminar Presentations be rescheduled or made-up.

Please make every effort to take assignments directly to the instructor. If it is not possible to do so, take your assignment to SS 1152 and put it in the dropbox. Your assignment will be date-stamped and placed in the instructor's mailbox. It is your responsibility to keep a copy of all assignments in case of loss by any cause. Assignments cannot be returned by staff in the Department office.

Grading System

90 + % A+ 4.0
85 – 89 % A 4.0
80 – 84 % A– 3.7
77 – 79 % B+ 3.3
74 – 76 % B 3.0
70 – 73 % B– 2.7
67 – 69 % C+ 2.3
64 – 66 % C 2.0
60 – 63 % C– 1.7
55 – 59 % D+ 1.3
50 – 54 % D 1.0
0 – 49 % F 0

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 smecuofc@gmail.com.

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>

Guidelines on e-mail Etiquette:

<http://www.enough.utoronto.ca/computeruse/eetiquette.htm>

Library and Research Support:

Christie Hurrell, Interim Librarian for English, offers research support to students, including strategies for finding articles, books, and other library materials. Contact: christie.hurrell@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 Deferral 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>.

Student Accommodations:

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/.

Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor.

The full policy on Student Accommodations is available at http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf .

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 Arts Students’ Centre (ASC) is your information resource for everything in Arts! Drop in at SS102, call us at 403-220-3580 or email us at ascarts@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.