

**FACULTY OF ARTS
DEPARTMENT OF ENGLISH
COURSE OUTLINE**

**ENGLISH 494
POETRY WRITING II**

(Fall/Winter 2014/2015)

Instructor: Christian Bök
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Hours: Hours: Tue (11:00-12:00 Noon), Wed (11:00-13:00)

COURSE DESCRIPTION

This course encourages students to experiment with a diverse variety of methods for writing poetry so that the students might in turn explore and develop their own spectrum of poetic skills. The course begins by discussing four ambiances of modern poetry: cognitive, automatic, mannerist, and aleatoric—moving gradually from meta-lyrical forms of expression to anti-lyrical forms of expression. All students are expected to engage in productive, meaningful discussions about any specific poetry and its literary theory, using the lessons learned from these discussions to assess the merits of the work produced by both themselves and their classmates. All students are expected to read broadly, exploring the varied milieu of poetry, so that they can contextualize their own practice within the history of writing. The course presumes that writers learn by doing; hence, dedicated creation and editorial revision constitute an important component of this workshop, 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 submitted portfolio.

Required Reading:

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

[Course Kit of selected essays]

Other Resources

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/>

ASSIGNMENTS AND EVALUATION

Book Report 1 (1000 words)	10%
Book Report 2 (1000 words)	10%
Assigned Exercises (1-10)	20% (10 x 2%)
Workshops (1-4)	20% (04 x 5%)
Finished Portfolio	30%
Participation	10%

Details of Assignments

Book Reports (1-2): Students must visit the Marvin Orbach Collection of Canadian Poetry at Special Collections, and with the assistance of the librarian Annie Murray, the students must consult these archives, selecting two books of Canadian poetry (preferably at random); however, the publication of one book must predate 1950, while the publication of the other book must postdate 1950. Each student must write reviews

of these two books, analyzing the structure of each chosen volume, becoming expert in the career of each author so as to contextualize this work within the output produced during the career of this writer. Each student must deliver a succinct, but thorough, presentation (20 min.) in class on each book, outlining the aesthetics of the author, showcasing in detail the merits of at least one poem from the volume for discussion in class. Each student is responsible for delivering one report in the first term and one report in the second term. All written reviews are due in class on the date of delivery for the seminar about the author.

Assigned Exercises (1-10): Students must complete all 6 assignments per term, but the poorest example of these 6 experiments does not count toward the final score for the year—only the 5 best works matter for this final tally. Any manuscript submitted late without due notice or reason is subject to penalty.

Workshops (1-4): Students must prepare copies of original material for distribution to the workshop so that this work can be presented and explained by the author and then critiqued and evaluated by the class. A typical submission consists of 6-8 pages of original material, delivered one week in advance of discussion.

Finished Portfolio: Students must submit a dossier containing 30 pages of the best work generated since the beginning of the year. This dossier may include newly created and/or fully revised material, all generated in response to the diverse lessons learned over the course of the term. The portfolio must include a preamble (500 words), which not only outlines the style, but also assesses the merit, of the manuscript.

Participation: This component of the grade takes into account the quality of any contribution made to the class through your preparation, your attendance, and your discussion over the course of the two terms.

Students must complete all course requirements in order to pass this course. There is no final examination. All work discussed by the class must be submitted one week prior to its scheduled workshop. All assigned readings are mandatory. Any work submitted late is subject to penalty.

Note: Please make every effort to submit any assignment directly to the instructor. If you cannot do so, take your assignment to SS-1152, and put it in the dropbox so that departmental staff can stamp the essay with the date of submission and then place the assignment in the mailbox of the instructor. Please keep a copy of all work in case of loss. No assignment, once submitted, can be returned by departmental staff.

SCHEDULE OF CLASSES AND READINGS

09 Sep 14 Orientation and Introduction: Overview of Syllabus

COGNITIVE WRITING (Expressive, Intentional)

16 Sep 14 Discussion (Package 1)
Workshop 1:
Workshop 1:

23 Sep 14 Book Report 1:
Workshop 1:
Workshop 1:
DUE: Exercise 01

30 Sep 14 Book Report 1:
Book Report 1:
Workshop 1:
Workshop 1:

07 Oct 14 Discussion (Package 2)
Workshop 1:
Workshop 1:
DUE: Exercise 02

14 Oct 14 Book Report 1:
Book Report 1:
Workshop 1:
Workshop 1:

21 Oct 14 Book Report 1:
Book Report 1:
Workshop 1:
Workshop 1:
DUE: Exercise 03

AUTOMATIC WRITING (Expressive, Non-Intentional)

28 Oct 14 Discussion (Package 3)
Workshop 2:
Workshop 2:
Workshop 2:

04 Nov 14 **RESEARCH DAY: NO CLASS**

11 Nov 14 Book Report 1:
Book Report 1:
Workshop 2:
Workshop 2:
DUE: Exercise 04

18 Nov 14 Discussion (Package 4)
Workshop 2:
Workshop 2:
Workshop 2:
DUE: Exercise 05

25 Nov 14 Book Report 1:
Workshop 2:
Workshop 2:

02 Dec 14 Book Report 1:
Book Report 1:
Workshop 2:
Workshop 2:
DUE: Exercise 06

MANNERIST WRITING (Non-Expressive, Intentional)

13 Jan 15 Discussion (Package 5)
Workshop 3:
Workshop 3:

20 Jan 15	<u>Book Report 2:</u> Workshop 3: Workshop 3: DUE: Exercise 07
27 Jan 15	<u>Book Report 2:</u> <u>Book Report 2:</u> Workshop 3: Workshop 3:
03 Feb 15	Discussion (Package 6) DUE: Exercise 08 Workshop 3: Workshop 3:
10 Feb 15	<u>Book Report 2:</u> Workshop 3: Workshop 3:
17 Feb 15	READING WEEK (NO CLASSES)
24 Feb 15	<u>Book Report 2:</u> <u>Book Report 2:</u> Workshop 3: Workshop 3: DUE: Exercise 09
	ALEATORIC WRITING (Non-Expressive, Non-Intentional)
03 Mar 15	Discussion (Package 7) Workshop 4: Workshop 4:
10 Mar 15	<u>Book Report 2:</u> Workshop 4: Workshop 4: DUE: Exercise 10
17 Mar 15	<u>Book Report 2:</u> Workshop 4: Workshop 4:
24 Mar 15	Discussion (Package 8) Workshop 4: Workshop 4: DUE: Exercise 11
31 Mar 15	<u>Book Report 2:</u> Workshop 4: Workshop 4:
07 Apr 15	<u>Book Report 2:</u> DUE: Exercise 12 Workshop 4: Workshop 4:

14 Apr 15

Book Report 2:
Book Report 2:
Lecture on Publishing
DUE: Final Portfolio

ASSIGNED EXERCISES

Cognitive Writing

EX 01: T. S. Eliot remarks: “The only way of expressing emotion in the form of art is by finding an ‘objective correlative’; in other words, a set of objects, [...] which shall be the formula of that *particular* emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked.” Write a poem about an emotion without making any reference to it whatsoever in your work—just describe a single object as dispassionately as possible, much like a scientist, focussing only upon specific, concrete facts, using vivid nouns and agile verbs that appeal to all five senses. Avoid abstract language. Be concise. Do not use the verb “to be” anywhere in the poem. If you have followed these rules exactly, your poem contains no emotional content, only empirical details—now ask yourself what feeling the description induces in you and then title the poem with the name of this feeling.

EX 02: Ezra Pound remarks: “Use no superfluous word, no adjective, which does not reveal something.” Write another poem about a single object, but place it within a scene or an event. Again use only vivid nouns and agile verbs to convey this experience in as detached a manner as possible without using the verb “to be” anywhere in the poem. When finished, remove as many words as possible from each line without altering the sense of the line: eliminate all redundant adjectives by simply dropping them from the noun (for example, “small, hard, pebble” simply becomes “pebble”); then eliminate all remaining adjectives by replacing them and their noun with a thing that already has the quality (for example, “tiny, white ball” might become “pearl”). Get rid of adverbs, replacing the verb with an action that exhibits the desired quality (for example, “he walks quickly” becomes “he strides” or “he marches”). Be detailed. Be specific.

EX 03: Charles Olson remarks: “Form is never more than an extension of content,” and in this form “one perception must immediately [...] lead to a further perception.” Write a poem about a single person performing a task, like swimming, climbing, juggling, waltzing, etc., but describe this experience from the viewpoint of such a person perceiving the actions of his or her own body in motion. Again use only vivid nouns and agile verbs to convey this experience in as detached a manner as possible. Be concise. Do not use the verb “to be” anywhere in the poem. Try to structure the poem so that its lineated cadences emulate what it says: for example, a poem about swimming behaves (in rhythm) as though it is itself swimming, because the form and tone of the verse calls to mind the sensation of water, etc. Try to write about your own experience. Do not write about any action that you have not already performed with your own body.

Automatic Writing

EX 04: André Breton remarks that “automatic writing [...] is especially conducive to the production of the most beautiful images.” With an eye toward imagining and then retaining such images of beauty, write surreal poetry according to the method of “automatic scription” (using the stylistic technique described by Breton). Try to write the first words that appear in your mind while you think, but do not edit these unconscious outpourings—just transcribe them as quickly as they occur without any concern for proper syntax. Try to perform this task while in a hypnagogic state, either half asleep or half blotto. Now edit the work as ruthlessly as you might any other lyric, eliminating all extraneous sentiments. How do these revised results compare to your initial results? (I might offer this example of a sentence written according to such a method: “the weatherman plucks a daffodil, from the ice-box in his crystal garden of popsicles”).

EX 05: Write a poem that uses a simile to create an oddball conceit—an extended metaphor that compares two completely disparate objects that appear to have nothing in common with each other: for example, do not say “the moon, like a grey ball of rock”—instead, say “the moon, like the face of a woman startled by

white roses” or even better, “the moon, like angry candy.” Try to compare a rose to a pocketwatch. Use a wonderful adjective with a completely unexpected noun so as to conflate the senses through a process called “synaesthesia”: for example, write “razorblade sunshine” or “peppermint snowfall.” Mix words in combinations that relate a sight to a taste or that relate a sound to a smell. Try to evoke a sense of either the uncanny or the strange so that, for example, a rose might become a “red megaphone that drools,” or a sunflower might become a “lion’s head, impaled upon a lance.” Use specific, concrete diction.

EX 06: Write a poem in collaboration with a classmate, using the technique of the *cadavre exquis* (“the exquisite corpse”)—a game that derives its name from a phrase created by playing this game. One person writes a couplet on a sheet of paper (applying all techniques so far learned about dynamic, oneiric writing), after which the paper is folded so that only the last line of the couplet remains exposed for the partner to read. The partner must now add a couplet to this line, and then likewise fold the paper so that only the last line of the couplet remains exposed for the first person to read. The exchange of lines continues for at least six exchanges, without either writer seeing the whole verse, so that the result surprises both participants (each of whom must submit a separate exercise from this game, identifying the collaborator).

Mannerist Writing

EX 07: Write a poem that adheres to a particular constraint in order to restrict the author to the use of a reduced lexicon—for example, try to write a poem that fulfills any one of the following rules. Use only words that contain a single vowel. Use only words that contain three letters. Try to write a long poem that does not use a common letter, like E, T, N, or S. Try to write a poem that uses only letters reachable by your right hand on the standard keyboard. Try to rewrite a famous sonnet according to any one of these rules while preserving the original meanings within the sonnet. Try to write a poem, using only the words found in some other poem, but rearrange them exhaustively so that you produce a radically different text that does not resemble the original. Try to refer to the rule when using the rule in your poem. Be sure to indicate the procedures used to generate your poem when submitting this work for evaluation.

EX 08: Select a brief, novel excerpt from a text (say 50-75 words), then count the number of each letter appearing in it. Using this fixed array of letters as a repertoire, recombine them, like an anagram, to make a different poem. Try to make your new poem refer in some way to the style of the old text. You can use an online device to help you permute these letters: www.wordsmith.org/anagram/advanced.html. You can also use an online device to check your work: www.mtholyoke.edu/courses/quenell/s2002/crypto/js/count.html. You must include, with your poem, a copy of both the original verse and its letteral count. You might also wish to try a more difficult challenge by writing a poem of at least 10 lines, in which each line, permutes exactly the same fund of letters in the title, recombining these letters exhaustively, line by line—(like this excerpt, for example: “atoms in space now drift/ on a swift and epic storm./ soft wind can stir a poem....”)

EX 09: Write a translation of your favourite poem by replacing all the nouns with nouns found seven entries ahead of them in a collegiate dictionary—(so that, for example, the sentence “I wandered lonely as a cloud,” might become the sentence “I wandered lonely as a crowd,” depending upon the dictionary used). Try other forms of translation, replacing all words in the poem with either their synonyms or antonyms—(so that, for example, the sentence, “I am still the black swan of trespass on alien waters,” might become the sentence, “You were once the white swan of welcome on familiar shores”). Try a variation of this exercise, performing a translation by replacing all the words in a French poem with English words that have an identical sound, but a different sense; consequently, the two poems become “homophones” of each other—for example, the French phrase “je dirai” might become the English phrase “jade array,” etc.).

Aleatoric Writing

EX 10: Quote a prosaic excerpt from an unpoetic resource (like a magazine or a textbook), and through the use of either ironic titles or linear breaks, recontextualize the excerpt so that it becomes more poetic in its expression. Do not alter the text by superadding words or by subtracting words: just transcribe it, verbatim, preserving the original sequence of its language without any modifications. Be sure to include a bibliography for your citation. If you prefer, you might consider trying to pass off, as your own work, a poem by another poet, plagiarizing this poem by revising its lineation in order to alter its tone, perhaps

improving its form. Do not, however, change any of the words in the text—just its breaks (so as to extract variant potentials from the work, adopting it for yourself as convincingly as possible). An alternate exercise might involve presenting, as a poem, an “illegible” quotation (such as a gene sequence or a computer code).

EX 11: Take a magazine, and cut out as many words as possible from some of your favoured articles, throwing these words into a hat. Draw the words at random from this reservoir and then transcribe them in the order that they appear. Try the process again, collaging disparate segments taken from completely different journals on completely different subjects. Cut up your results and then remix them. How (if at all) do these results differ? Use the lexicon of words that appear in your spam-list of email as the vocabulary for a poem. Try using dice to select, at random, a page from a novel, and then use the dice to choose words, at random, from the consulted page, collating the sequence of words into a poem that has an oracular overtone. Go on to do a televisual complement for this exercise by watching television, transcribing the words that you hear, and then abruptly changing the channel after no more than five seconds of listening.

EX 12: Get on the Web and experiment with some apps for writing poetry, using, for example, any of the following online, poetic toys: Adjunct Travesty (<http://www.petermanson.com/Adjuncttravesty.htm>); The Cut-Up Machine (<http://www.languageisavirus.com/cutupmachine.html#.UZAFESuY5GA>); Googlism (http://www.googlism.com/who_is/c/crimson_scourge/); Translation Telephone (<http://www.translation-telephone.com/#3938088>), among many others. Use them to generate poetry automatically. Use the Web to write poetry, on your behalf, by typing an unusual keyword like “crimson machine” into the Google engine, and then search the resultant webpages for any sentences containing this keyword, thereby collating the results into a text that becomes the poem. Try to derive a poem from your conversations conducted with a chatbot, such as Alicebot (<http://alice.pandorabots.com/>) or Cleverbot (<http://www.cleverbot.com/>).

REQUIRED READING

DISCUSSION PACKAGES

Package 1

The Image (Pierre Reverdy)
<http://pierrereverdy.wordpress.com/2011/05/23/the-image/>

Imagisme (F. S. Flint)
<http://www.poetryfoundation.org/poetrymagazine/browse/1/6#!/20569729>

A Few Don'ts by an Imagiste (Ezra Pound)
<http://www.poetryfoundation.org/poetrymagazine/article/335>

Package 2

Projective Verse (Charles Olson)
http://writing.upenn.edu/~taransky/Projective_Verse.pdf

Package 3

The Manifesto of Surrealism (André Breton)
http://www.ubu.com/papers/breton_surrealism_manifesto.html

Package 4

The Automatic Hand (Rachel Leah Thompson)
http://web.mit.edu/allanmc/www/Automatic_Hand.pdf

Package 5

Oulipo: Explore, Expose, X-po (Jean-Jacques Poucel)
<http://www.drunkenboat.com/db8/oulipo/feature-oulipo/curator/poucel/intro.html>
Towards a General Theory of Constraint (Bernardo Schiavetta)
<http://www.electronicbookreview.com/thread/wuc/constraints>

Experiments (Charles Bernstein)
<http://www.writing.upenn.edu/bernstein/experiments.html>

Package 6

Oulipo Ends Where the Work Begins (Christopher R. Beha)
http://www.believermag.com/issues/200609/?read=article_beha

The Plasticity of Language (Andrew Neuendorf)
<http://andrewneuendorf.com/2013/03/25/the-plasticity-of-language/>

Package 7

On Found Poetry (John Robert Colombo)
http://www.ubu.com/papers/found_poetry.html

23 Stitches Taken by Gérard-Georges Lemaire (from *The Third Mind*)
The Cut-Up Method of Brion Gysin (from *The Third Mind*)
http://www.ubu.com/historical/burroughs/William_S_Burroughs___Brion_Gysin_-_3rd_Mind.pdf

Package 8

Uncreative Writing (Kenneth Goldsmith)
http://www.veramaurinapress.org/pdfs/Kenneth-Goldsmith_uncreative-writing.pdf

It's Not Plagiarism (Kenneth Goldsmith)
<http://chronicle.com/article/Uncreative-Writing/128908/>

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 five 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>

Guidelines on e-mail Etiquette:

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

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: maboyn@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.