



UNIVERSITY OF
CALGARY

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| COURSE TITLE: Creative Non-Fiction | | | |
| Course Number | English 695 | FALL 2020 | |
| Faculty / Department | Faculty of Arts/Department of English | | |
| Instructor Name | Aritha van Herk | Email | vanherk@ucalgary.ca |
| Instructor Email Policy | Please note that all course communications should occur through your @ucalgary email, and I will respond to emails sent via student's @ucalgary emails. I usually respond to messages within 48 hours. | | |
| Office Location | SS 1132 | Telephone No: | 403 220-5481 403 815-6609 (cell) |
| Office Hours | Because of COVID 19's challenges to communication, I will not hold regular office "hours," but will be available after each on-line class for questions, and on Monday, Tuesday, and Thursday afternoons from September 8 th to December 8 th . For ease of communication, I encourage students to book a time. | | |
| Class Dates/Times/Location | This course will occur SYNCHRONOUSLY with currently scheduled times. Classes will take place via ZOOM, Tuesdays, from 16:00 to 18:45, Calgary time. Students are asked to attend via ZOOM and to be ready to participate as well as possible within the limitations of an online platform. Slides of the class will NOT be posted, although relevant references will be posted on D2L. | | |

Course description:

This Graduate Creative Writing course seeks to enable students to work from interest, experience, and research toward the writing of an effective and compelling narrative. Creative Non-fiction's impetus is to use the techniques of literary craft within a factual or research-based framework to write in a compelling, dramatic, and aesthetically interesting manner. While the focus is on extra-academic writing (unhampered by references or theoretical framing, although not exclusive of that background and influence), the research and revision required contributes to writerly acumen and eloquence. All the elements of narrative, as well as in-depth (not superficial) knowledge of your concept contribute to an effective work of non-fiction.

The work you undertake in this class can comprise a long essay, a journal article, a research paper, a memoir, or a prose-poem. The subject can be personal, but it need not necessarily be so, and I do not recommend the writing of a "misery memoir" at this stage—they can seem presumptuous. But the mixture of public and private, historical and contemporary matter contributes to the power of this

writing: there are no limits to subject matter as long as that topic is explored in an in-depth, probing, and knowledgeable narrative. The writing should seek to translate to the reader a particular subject, place, or personality, vividly and unusually. Topics (NOT themes) might range from barber shops to grain elevators, from elixirs to eyeglasses, from shoes to revolving doors, from the phrase *esprit de l'escalier* to “no one expects the Spanish inquisition.” This class thus provides an opportunity to engage intellectually with an object, neighbourhood, or locution.

This form enables the investigation of unusual questions in contemporary times. Although focused on narrative, creative non-fiction is less a genre in and of itself than a text instigated by voice and research, strong description, evocative images, and powerful revelations. While it relies on the author’s ability to recount or to springboard from experience or investigation, it relies also on imagination and craft to shape and relay important ideas: stories of event, coincidence, and accident. Most of all, the successful work of non-fiction incites reflection on a crucial epiphany or moment of recognition that the writer can offer the reader.

We will discuss contemporary works of creative non-fiction, autobiography, memoir, travel narrative, literary journalism and ficto-criticism, choosing examples related to your project. The aim of the course is to enable students to research and develop a powerful piece of writing that is both creative and critical, whether a long lyric essay, a meditation, or a well-researched dive into an historical or place-based subject. This is NOT a course in writing critical essays, but a course beneficial to both critical and creative writing students. It will seek to inspire students to stretch their notions of writing as a persuasive or informative incentive in order to create a narrative that informs and persuades and pleases.

Constraints: NO violence, NO fantasy; NO fetishized death, murder, cannibalism, pornography.

This course will take place **online** via Desire2Learn (D2L) and Zoom. To best succeed in the course, students are required to participate using the D2L learning environment and synchronous Zoom sessions. If you are unable to participate live due to unforeseen circumstances, please inform the instructor in advance and propose and implement your alternative participation activity.

COURSE LEARNING OUTCOMES

Upon successful completion of this course, students will be able to:

1. Read texts with creative and critical discernment, at a demonstrably sophisticated level.
2. Undertake targeted creative research in contemporary, literary, and historical areas; deploy research skills to investigate a range of subjects.
3. Write persuasive and original prose.
4. Recognize and eradicate clichés in writing.
5. Critique writing in a constructive way.
6. Demonstrate knowledge of cross-cultural differences when working with textual materials.
7. Write more precisely, succinctly, creatively, and grammatically than previously.

Text, required. Available at the bookstore—may be listed under English 595.

Lee Gutkind, *You Can't Make This Stuff Up: The Complete Guide to Writing Creative Nonfiction*

I also recommend, although it is not required, Benjamin Dreyer, *Dreyer's English: An Utterly Correct Guide to Clarity and Style*, particularly Chapter One, "The Life-Changing Magic of Tidying Up (Your Prose)."

We will also be reading example texts related to each of your projects, to be decided after the class has met, and we've discussed your projects. Think about what ideal text reflects your project.

LEARNING TECHNOLOGIES AND REQUIREMENTS

There is a D2L site for this course which contains relevant class resources and materials (see d2L.ucalgary.ca).

In order to successfully engage in your learning experience at the University of Calgary, students taking this online course are required to have reliable access to the following technology:

- A computer with a supported operating system, as well as the latest security, and malware updates;
- A current and updated web browser;
- Webcam (built-in or external);
- Microphone and speaker (built-in or external), or headset with microphone;
- Current antivirus and/or firewall software enabled;
- Broadband internet connection.

Most current laptops will have a built-in webcam, speaker and microphone.

Evaluation, Percentage Breakdown:

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|---|-------|
| Final project of 100 pages of a well-crafted work of Creative Non-fiction: | 50% |
| Presentation on one challenging aspect of research and practice, as per your example text: | 10% |
| Workshopped writing: | 20% |
| Participation: (workshopping, contributions to class discussion, critiques of your colleagues' work) | 20% |
| | <hr/> |
| | 100% |

Various example works:

Andre Aciman, editor. *The Proust Project*

Laura Buzzard, Don LePan, Nora Ruddock, Alexandria Stuart, editors. *The Broadview Anthology of Expository Prose – Third Canadian Edition*

Paul Auster, *The Red Notebook*

Julian Barnes, *Nothing to Be Frightened Of*

Nicole Brossard, *She Would be the Sentence of my Next Novel*

Kyle Buckley, *The Laundromat Essay*

Aldo Buzzzi, *The Perfect Egg, and Other Secrets*

Alain de Botton, *A Week at the Airport*

Kit Dobson, *Malled*

Helen Humphries, *The Frozen Thames*

Chelene Knight, *Dear Current Occupant*

Robert Kroetsch, *A Likely Story*
Alberto Manguel, *The City of Words*
Jan Morris, *Trieste and the Meaning of Nowhere*
Patti Smith, *Woolgathering*
Rebecca Solnit, *Hope in the Dark*
Jesse Thistle, *From the Ashes*
Kim Thuy, *Ru*
Any book from *The Writer and the City* series

This is very much a participatory course, even if we will be working online. You cannot simply coast and watch. Students are expected to attend regularly and to be fully present and engaged in class discussions. These are part of the participation grade, as outlined in the assessment components section below. If students miss a class session, contact Professor van Herk to make up for that component.

There is NO Registrar scheduled exam in this course.

All work must be completed in order to receive a passing grade.

One missing critique can result in an F.

The class will function as a workshop of the whole. As we will be working virtually, students should expect to be active and present via ZOOM.

Each student comes to this course having submitted a portfolio, and with the aspiration of completing a specific work or project. Projects do evolve as the writing proceeds, but the initial description that the student prepares should serve as a template. A vague “I want to write about sidewalks” is not sufficiently definite to direct the term’s work; students must proceed with a clear sense of the focus of the research and writing they wish to complete. By the end of the course, each student will have a creative non-fiction piece of about 100 pages, framed as a revised and polished draft and very close to publishable.

Along with their project description, students should set self-established deadlines. Each student can count on having 20 pages workshopped twice per term. Students are expected to re-write as the course progresses, for submission of their final polished piece, **due December 18, 2020.**

Students will submit work to be workshopped by the class at least ONE WEEK before class. If work is distributed less than seven days before class, discussion may be bumped to the following week.

Every student is expected to critique his/her colleagues’ work with care and in some detail. This will take place on ZOOM, orally, while the writer whose work is being discussed takes notes. All students submit to me (vanherk@ucalgary.ca) a written critique on each of their colleagues’ submissions, and I will forward those critiques to the author, along with my own evaluation. Critiques should offer appropriate criticism and suggestions for improvement, engaging with the text from the position of both writer and reader. The critique should respond to the submission in terms of its best achievements and its greatest flaws, with articulate suggestions for development. Students thus develop critical acumen, enabling them to read varieties of writing with an objective and critical eye.

Workshopping of student material will proceed as follows:

One week in advance, students submit to me, via e-mail (vanherk@ucalgary.ca) in Word.doc the section of their project they would like the class to critique. They should choose sections that would most benefit from feedback.

This submission should be no more than 20 pages, double-spaced, in 12-point type with the course number, your LAST name, and the submission number as the doc name: e.g. 695 Jones #1.doc.

I will check the section and post it as a pdf to D2L.

Students in the class will read the section and prepare to discuss it in class.

Submissions will be discussed in the order they come in.

Each student will write a brief critique that responds to the submission in terms of its best achievements and its greatest flaws, with articulate suggestions for development.

That critique must be sent to my e-mail (vanherk@ucalgary.ca). It is due at the beginning of the class when the submission is to be discussed.

It should be labelled with the course number, your LAST name, the LAST name of the author, and the number of the submission. E.g: 695 Smith, critique Jones #1.doc. Please do NOT deviate from this order.

Students' writing will be workshopped at least twice in the term.

This class requires that students read their colleagues' work with care and attention.

Guidelines for ZOOM class discussion:

From the language that holds sway in daily conversation, a nuanced vocabulary may seem archaic, but is increasingly unusual and desirable. The current reliance on "thing," "you know," and "like" are especial markers of a lazy tongue. In this class, we will seek to improve your eloquence and wit by moving beyond common and limited vernacular. Please take notes on our discussions of oral fixatives and make your own list as the year progresses. In terms of evaluative positions and their critical expression, your personal tastes are a less useful benchmark than objective evaluation. When reading any text, the questions you must confront are not whether or not you "liked" the material, but whether it is convincing, effective, and interestingly developed. If you determine that some aspect of the writing works well, explain what and why. And if you feel some aspect of the writing does not work well, explain what and why. Abusive or personal comments will not be tolerated.

Guidelines for Written Critiques:

The same care and attention should hold for the critiques that you will write in response to your colleagues' workshop submissions. Students are expected to read and comment on colleagues' work with courteous objectivity. As part of your critical acumen and your participation grade, all students are required to write a one-paragraph double-spaced critique in response to every segment of material discussed in class. These written critiques are due before ZOOM-class discussion; your reading should thus not be a re-hash of what is said in class, but your initial response to the work. Late or missing critiques will be penalized.

Critiques should focus on what strikes you, the reader, as the most intriguing element of the writing you have read. They should cover two aspects: what works well and what does not work well, and **why**. Begin with what is effective, then address what worked least well, and **why**. Critiques should avoid, at all costs, general or self-evident comments, or spurious praise. "I liked this piece," is not useful. Critiques should **NEVER** be personal or in any way derogatory--such comments are considered academic misconduct. Students must address the work on the page and **NOT** the writer who has created the material. Nor should critiques consist of hollow praise without considered editorial comment.

Constructive criticism analyzes both the merits and the flaws of a creative work, the point being to help the writer improve the work. It is a cruel fact that not one of you will be at a level where you produce perfect work. Every writer must be able to edit his or her work, so the more critically a writer can read, the better a self-critic and consequently the better a writer s/he will become. Constructive criticism enables every writer to improve and is one of the most useful aspects of this course. As well, discussion of material enables every student to develop his/her critical ability as well as his/her own writing. Critiques will be marked for usefulness, consistency, consideration, skill, literary knowledge, critical acumen, and creativity. They are part of each student's final grade.

Presentation Guidelines:

Each student will select one text, of particular relevance to their project, and will perform in class a Pecha Kucha presentation on that text. Presentations should apprehend writerly insights from the example text: what does this work model about structure, elements of persuasion, or continuity? Presentations will follow, without exception, the **PechaKucha** Powerpoint format: 20 slides shown for 20 seconds each (six minutes and 40 seconds in total), to accompany their commentary. This format will keep presentations concise and fast-paced. Students will be graded on their sophisticated critical responses within this format. **Only one slide may contain words.**

CONDUCT and INTEGRITY

Although we are all affected by COVID19, students are expected to demonstrate behaviour in (virtual) class that promotes and maintains a positive and productive learning environment. As members of the University community, students, employees, and academic staff are expected to demonstrate conduct that is consistent with the University of Calgary Calendar, the Code of Conduct and Non-Academic Misconduct policy and procedures, which can be found at:

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

USE OF INTERNET AND ELECTRONIC COMMUNICATION DEVICES IN CLASS

The use of laptop and mobile devices should be appropriate to the course and class activities. Please refrain from accessing websites and resources that may be distracting to you during class time. Students are responsible for being aware of the University's Internet and email use policy, which can be found at <https://www.ucalgary.ca/policies/files/policies/electronic-communications-policy.pdf>

GUIDELINES FOR ZOOM SESSIONS

Zoom is a video conferencing program that allows us to meet at specific times for a "live" video class, so that we can have the opportunity to hear lectures, to meet each other virtually and to discuss relevant course material as a learning community.

To help ensure Zoom sessions are private, do not share the Zoom link or password with others, or on ANY social media platforms. Zoom links and passwords are intended ONLY for students registered in the course. Zoom recordings and materials presented in Zoom, including any teaching materials, must not be shared, distributed or published without the instructor's permission.

The use of video conferencing learning relies on participants acting ethically, honestly and with integrity; and in accordance with the principles of fairness, good faith, and respect (as per the Code of Conduct). When entering Zoom, you play a role in helping create an effective, safe and respectful learning environment. Please be mindful of how your behaviour in these sessions may affect others.

See <https://www.youtube.com/watch?v=NensL4USbQM> for a humorous example.

Participants are required to use names officially associated with their UCID (legal or preferred names listed in the Student Centre) when engaging in these activities. Instructors/moderators can remove those whose names do not appear on class rosters. Non-compliance may be investigated under relevant University of Calgary conduct policies (e.g [Student Non-Academic Misconduct Policy](#)). If participants have difficulties complying with this requirement, they should email the instructor explaining why, so the instructor may consider whether to grant an exception, and on what terms. For more information on how to get the most out of your zoom sessions visit: <https://elearn.ucalgary.ca/guidelines-for-zoom/>.

If you are unable to attend a Zoom session, please contact your instructor. Please be prepared, as best as you are able, to join class in a quiet space that will allow you to be fully present and engaged in Zoom class sessions. Interruptions by dogs or children do not serve your engagement with the class. Your webcam needs to be on throughout the class, as we will be engaging in discussion.

Students will be advised if the instructor initiates a recording of a Zoom session. These recordings will be used to support student learning only and will not be shared or used for any other purpose.

Grading

The following grading system will be used in this course. You will receive a letter grade on all assignments. I grade you as graduate students, and I expect you to produce graduate level work.

Please note: B- is considered a minimum pass for students in the Faculty of Graduate Studies.

<https://www.ucalgary.ca/pubs/calendar/grad/current/gs-h-2.html>

A+ is a grade earned only in very rare instances, by work that is absolutely stellar. It is solely an honorific worth no additional points in the four-point system. The course instructor will employ this mark to distinguish superlative work that exceeds expectations in style, correctness, intellectual depth and breadth, sophistication, and originality.

University of Calgary's 4 point system:

A+/A (4.0); A- (3.7); B+ (3.3); B (3.0); B- (2.7); C+ (2.3); C (2.0); C- (1.7); D+ (1.3); D (1.0); F (0)

Professor van Herk's grade distinctions:

A range demonstrates exceptional work: use of language is concise and precise; figures of speech are imaginative and original; the content is interesting, the approach is fresh, and the tone chosen is the best possible; every element of prose engaged with sophistication and elegance.

B range demonstrates good work: above average but could use more refinement or development; shows at least in part a heightened use of language; several striking aspects of imagery or narrative; an interesting perspective or point of view; word choice and description generally exact and thoughtful.

FURTHER EXPECTATIONS:

1. You are expected to produce graduate level work.

2. You will have difficulty passing this course if you do not attend class ZOOM sessions, if you do not write regularly, and if you do not read your colleagues' work with care and diligence. Keeping up is essential. Organize your time to get the most out of this course.
3. If you are to make good progress, it is essential that you set aside time for writing every day. It is folly to try and write 7 pages in an hour. Students who work steadily throughout the term, and who work with the basic template of a page a day will perform far better than students who binge-write. Special pleading (dry spells or broken fingers) is irritating and ineffective; writing is a matter of discipline, not excuses. **However, if you are ill or are experiencing other difficulties, do let me know so that appropriate consideration can be given to your circumstances.**
4. Material **MUST** be double spaced and must use a clear font so that it can be read easily. Pages **MUST** be numbered. Students are responsible for sending electronic doc. copies of their work to Professor van Herk, who will upload the material to be critiqued on D2L.
5. This is a course in creative non-fiction, not a course in how to get published or what is trendy. We are more concerned with exceptional writing than we are with its marketing.
6. Use the Class Schedule to plan and to make effective use of your time.
7. Students often labour under the misguided notion that they do not wish to be "influenced" and that reading outside material is not relevant. In fact, encounter and context provide students with invaluable inspiration and experience. You are expected to read widely and with appropriate curiosity. Multiple texts will be suggested for your life-long reading list.
8. Despite the constraints of ZOOM, class participation is a requirement, part of the graded component of this course. As ZOOM moderator, I will ask each one of you to contribute in turn.
9. Students will lay out their own deadlines, with the expectation that their material be critiqued at least twice per term. While deadlines are not cast in stone, material will be discussed in the order it is posted. It is unacceptable to hand in late critiques; these will be penalized.
10. Trust is key to effective engagement. The work that we peruse in the class deserves your full attention. However, it does not deserve the attention of your cousins, roommates, or friends. You **MUST** keep your colleagues' work confidential, and treat it with respect, as you would wish your writing to be treated. Failure to do so is considered academic misconduct.
11. Work is to be discussed in class with intelligence, using literary terminology. "I feel," "I like," "I hate," and other emotion-laden reactions are not useful.
12. If you are having difficulties of any kind, or if you have questions, please feel free to contact me. I am happy to arrange a call or ZOOM meeting. Do not hesitate to inform me of potential difficulties because I may be able to help you solve them.

Grading system:

Grades are calculated according to the 4 point scale used in the *Graduate Calendar*:

<https://www.ucalgary.ca/pubs/calendar/grad/current/gs-h-1.html>

GRADUATE GRADING SYSTEM FOR COURSE FINAL GRADES

| Grade | Grade Point Value | Graduate Description |
|-------|-------------------|---|
| A+ | 4.00 | Outstanding |
| A | 4.00 | Excellent - superior performance showing comprehensive understanding of the subject matter. |
| A- | 3.70 | Very good performance |
| B+ | 3.30 | Good performance |
| B | 3.00 | Satisfactory performance |
| B- | 2.70 | Minimum pass for students in the Faculty of Graduate Studies |
| C+ | 2.30 | All grades of "C+" or lower are indicative of failure at the graduate level and cannot be counted toward Faculty of Graduate Studies course requirements. Individual programs may require a higher passing grade. |
| C | 2.00 | |
| C- | 1.70 | |
| D+ | 1.30 | |
| D | 1.00 | |
| F | 0.00 | |
| I | 0.00 | Incomplete. Sufficient work has not been submitted for evaluation or cannot be adequately assessed; or the final exam has not been submitted. |
| CR | | Completed Requirements. Carries no weight in calculating the grade point average. This will be noted as "Not Included in GPA" in the calendar descriptions of applicable courses. |

Please note: A B- is considered a minimum pass for students in the Faculty of Graduate Studies.

<https://www.ucalgary.ca/pubs/calendar/grad/current/gs-h-2.html>

Although the A+ is solely an honorific that entails no additional points in the four-point system, the course instructor will employ this mark to distinguish superlative work that exceeds expectations in style, correctness, intellectual depth and breadth, sophistication, and originality.

In the case of Instructors using numerical marks in the grading of term work, the departmental conversion chart applies.

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| 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-5.html>

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/graduate>. 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: maboyd@ucalgary.ca.

Find The English Pages research guide here: https://library.ucalgary.ca/sb.php?subject_id=52619

Follow the Department of English on Facebook & Twitter:

**Academic regulations and schedules:**

Consult the Department of English's graduate website for courses, departmental deadlines, and other related program information at <https://arts.ucalgary.ca/english>. Consult the Faculty of Graduate Studies Calendar for university and faculty regulations, dates, deadline, fees, and schedules, student, faculty and university rights and responsibilities. The homepage for the Faculty of Graduate Studies Calendar is <http://grad.ucalgary.ca>.

For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact the Graduate Office at 403 220 5484 or visit us in Social Sciences Tower 1148 in the first instance.

For program planning and advice, contact the Graduate Program Administrator at enggrad@ucalgary.ca to make an appointment with Dr. Suzette Mayr, Graduate Program Director.

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>.

Student Accommodations:**ACADEMIC ACCOMMODATIONS**

The student accommodation policy can be found at: [ucalgary.ca/access/accommodations/policy](http://www.ucalgary.ca/access/accommodations/policy).

Students needing an Accommodation because of a Disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with Disabilities

[ucalgary.ca/policies/files/policies/student-accommodation-policy](http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy).

Students needing an Accommodation based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to the course instructor.

The full policy on Student Accommodations is available

at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf> .

***RESEARCH ETHICS (if applicable)**

If a student is interested in undertaking an assignment that will involve collecting information from members of the public, they should speak with the course instructor and consult the CFREB Ethics (<http://www.ucalgary.ca/research/researchers/ethics-compliance/cfreb>) before beginning the assignment.

***INSTRUCTOR'S INTELLECTUAL PROPERTY**

Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.

***FREEDOM OF INFORMATION AND PROTECTION OF PRIVACY**

Student information will be collected in accordance with typical (or usual) classroom practice. Students' assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.

***COPYRIGHT LEGISLATION**

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (<https://www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright-policy.pdf>) and requirements of the copyright act (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy <https://www.ucalgary.ca/pubs/calendar/current/k.html>.

***MEDIA RECORDING (if applicable)**

Please refer to the following statement on media recording of students: https://elearn.ucalgary.ca/wp-content/uploads/2020/05/Media-Recording-in-Learning-Environments-OSP_FINAL.pdf

***Media recording for lesson capture**

The instructor may use media recordings to capture the delivery of a lecture. These recordings are intended to be used for lecture capture only and will not be used for any other purpose. Although the recording device will be fixed on the Instructor, in the event that incidental student participation is recorded, the instructor will ensure that any identifiable content (video or audio) is masked, or will seek consent to include the identifiable student content to making the content available on University approved platforms.

***Media recording for self-assessment of teaching practices**

The instructor may use media recordings as a tool for self-assessment of their teaching practices. Although the recording device will be fixed on the instructor, it is possible that student participation in the course may be inadvertently captured. These recordings will be used for instructor self-assessment only and will not be used for any other purpose.

***Media recording for the assessment of student learning**

The instructor may use media recordings as part of the assessment of students. This may include but is not limited to classroom discussions, presentations, clinical practice, or skills testing that occur during the course. These recordings will be used for student assessment purposes only and will not be shared or used for any other purpose.

SEXUAL VIOLENCE POLICY

The University recognizes that all members of the University Community should be able to learn, work, teach and live in an environment where they are free from harassment, discrimination, and violence. The University of Calgary's sexual violence policy guides us in how we respond to incidents of sexual violence, including supports available to those who have experienced or witnessed sexual violence, or those who are alleged to have committed sexual violence. It provides clear response procedures and timelines, defines complex concepts, and addresses incidents that occur off-campus in certain circumstances. Please see the policy available at <https://www.ucalgary.ca/policies/files/policies/sexual-violence-policy.pdf>

***OTHER IMPORTANT INFORMATION**

Please visit the Registrar's website at: <https://www.ucalgary.ca/registrar/registration/course-outlines> for additional important information on the following:

- Wellness and Mental Health Resources
- Student Success
- Student Ombuds Office
- Student Union (SU) Information
- Graduate Students' Association (GSA) Information
- Emergency Evacuation/Assembly Points
- Safewalk

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."

Students who are absent from class assessments (tests, participation activities, or other assignments) should inform their instructors as soon as possible. Instructors may request that evidence in the form of documentation be provided. If the reason provided for the absence is acceptable, instructors may decide that any arrangements made can take forms other than make-up tests or assignments. For example, the weight of a missed grade may be added to another assignment or test. For information on possible forms of documentation, including statutory declarations, please see <https://www.ucalgary.ca/pubs/calendar/current/m-1.html>.

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://owl.english.purdue.edu/owl/resource/747/01/>

DEPARTMENT OF ENGLISH STATEMENT ON PRINCIPLES OF CONDUCT

According to the University Calendar, <https://www.ucalgary.ca/pubs/calendar/current/k-2.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.