Studio Course Syllabus/Course Outline

Course title: Creative Writing Course mnemonic: WRTG 200

Day + time: TH 3:50 PM – 6:40 PM Section number: F001

Term start date: September 10, 2018 Term end date: December 19, 2018

Credits: 3 Location: MAIN D3345

Prerequisites: Completion of Foundation year

Instructor Information

Instructor: Jacqueline Turner Email: jturner@ecuad.ca

Office number C2234 Office hours: 2:30 – 3:30 p.m. Thursdays or by app't

Office telephone: 604-844-3800 local 3893

Website Catalogue Description | www.ecuad.ca

This course introduces students to contemporary forms and practices of creative writing. Focusing on each individual, the workshop will foster the development of skill in writing poetry, fiction, and drama. Through a series of examples, exercises, and critiques, students will develop their understanding and abilities in narrative, lyrical, and dialogic contexts, and will also develop their own voices and a portfolio of work. The course will also encourage the exploration of text in other media.

Course Content

This is a writing studio class. Functioning as a writing workshop, the course offers students a chance to create a body of work and get considerable feedback on their writing. Through a creative curriculum, students will explore various forms of writing in genres such as poetry, fiction, and drama. Students will be expected to read all the course materials, participate in discussions, complete weekly writing experiments, post work for critique, and participate in literary and performance events. This course explores the possibilities of language through different contemporary forms of writing. By examining the local literary landscape and using specific experiments, students can develop a sustainable writing practice. Students are encouraged to read and study texts within their own areas of specialization and have the opportunity to respond to a number of readings by contemporary writers throughout the term through required readings.

Course Learning Outcomes

Given the willingness to experiment, you will improve your writing immensely and will think of the act of writing perhaps differently than you do now. You will explore different types of writing and will learn how to be effective critics of your own and each other's work. You will develop skills at listening to and critically reading work so as to further develop and strengthen your own creative writing. By participating in the workshops and meeting the weekly deadlines, you will develop the ability to perpetuate a sustained creative writing practice within an engaged community of writers.

Resource Materials

All the resources materials for this class are posted on Moodle: courses.ecuad.ca

Each week students will read and critique their classmates' work and read, listen, and creatively respond to course materials.

Evaluation Criteria

Weekly Reading Responses 20%

Collaborative Project 25%

Written Critiques (responses to

classmates' writing) 15%

Creative Writing Portfolio 40%

Total 100%

Evaluation Criteria Definitions

**PARTICIPATION**: Since this is a workshop-based studio, participation consists of reading and responding to course material, posting critiques and participating in class discussions. If you are unable to participate during any given week, please let your instructor know ahead of time. Please ensure you follow the scheduled deadlines for handing in your work so that other students have enough time to critique it.

*A workshop-centered studio requires you to be highly organized, so it is imperative that the weekly writing deadlines are met. This is not the kind of class that you can catch up on at the end.*

**COLLABORATIVE PROJECT**: Students will collaborate on a creative writing project throughout the first part of the term as a way to build a sense of community and connection among class members.

**WEEKLY CREATIVE READING RESPONSES**: Students will read and listen to contemporary writers during the term and hand in creative responses to this work every week. Students are expected to respond critically and creatively to the readings and to discuss thoughts and observations about what they have learned from the writer and the writer's style. This is not just an opinion piece to discuss whether students like or dislike a particular reader or style, but rather an opportunity to explore and analyze how language works in the creative process. Late entries will not be accepted so it is imperative to be organized with this assignment. Work is handed in during class every week.

\*See the handout “Ways to Respond to Readings”

**ON EDGE READING SERIES:** Writers from across Canada will visit our class six times this semester as part of the On Edge Reading Series which has been running at ECU for almost two decades. This is a chance to hear real live writers present their work and to ask questions about their practice, process, subject matter and beyond. The readings will be held in the Artist Book Room downstairs in the Library at 5:30 p.m. on select Thursdays throughout the semester. The readings are open to the ECU community and the public, so feel free to invite your friends.

**WRITTEN CRITIQUES**: Students will bring written critiques of their fellow classmate's work every week. Students must select four critiques to hand into the instructor at mid-term and four at the end of term for evaluation.

\*See the handout “How to Produce Effective Critiques”

**WRITING PORTFOLIO**: Students will contribute a writing sample of 2 pages (for first workshop/critique) and 5 pages (for the second workshop/critique) for a total of twice over the course of the term. This writing can be in any form or genre and can be based on writing experiments conducted throughout the course. Students will build material through in class writing and continue to develop their own individual writing practice outside of class.

Writing experiments will often be conducted in studio and can then be expanded on outside of class. Material written throughout the term will then be selected and revised for the final portfolio to be submitted at the end of the term. Students are encouraged to base re-writes on critiques they receive from their classmates and the instructor. Before the end of the term, students will submit their revised portfolio to the instructor for evaluation. Final portfolios (or handmade books) should be approximately 20 pages and include a writing manifesto.

**IMPORTANT NOTE**: Absolutely no emailing of assignments will be accepted for this class. Phones need to be put away for the duration of the class to create a distraction-free environment for everyone.

Grade Scale

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Letter Grade** | **Grade Points** | **Percentage** | **Equivalent Description** | **Expanded Description**       |
| A+ | 4.33 | 95-100 | Distinguished Achievement |  For coursework of distinction, demonstrating a Distinguished, level of understanding of the subject matter, concepts, and techniques achieved in satisfying the learning objectives of a course. |
| A | 4.00 | 90-94 | Outstanding Achievement |  For coursework of distinction, demonstrating an Outstanding, level of understanding of the subject matter, concepts, and techniques achieved in satisfying the learning objectives of a course. |
| A- | 3.67 | 85-89 | Excellent Achievement |  For coursework of distinction, demonstrating an Excellent, level of understanding of the subject matter, concepts, and techniques achieved in satisfying the learning objectives of a course. |
| B+ | 3.33 | 80-84 | Commendable Achievement |  For coursework demonstrating a Commendable level of understanding of the subject  matter,  concepts, and techniques achieved in satisfying the learning objectives of a course. |
| B | 3.00 | 75-79 | Very Good Achievement |  For coursework demonstrating a Very Good level of understanding of the subject  matter,  concepts, and techniques achieved in satisfying the learning objectives of a course. |
| B- | 2.67 | 70-74 | Good |  For coursework demonstrating a Good level of understanding of the subject  matter,  concepts, and techniques achieved in satisfying the learning objectives of a course. |
| C+ | 2.33 | 65-69 | Competent |  Coursework demonstrates a competent level of understanding of the subject  matter, concepts, and techniques achieved in satisfying the learning objectives of a course. |
| C | 2.00 | 60-64 | Satisfactory |  Coursework demonstrates a satisfactory level of understanding of the subject  matter, concepts, and techniques achieved in satisfying the learning objectives of a course. |
| C- | 1.67 | 55-59 | Pass |  Coursework demonstrates a passing level of understanding of the subject  matter, concepts, and techniques achieved in satisfying the learning objectives of a course. |
| D | 1.00 | 50-54 | Marginal Pass |  Coursework demonstrates a marginal or barely adequate level of understanding and ability for satisfying the learning objectives of a course. |
| F | 0.00 | 0-49 | Fail |   |
| Grade notations |   |   |   | See below for grading definitions. |
| AEG |   |   | Aegrotat Standing |   |
| P/F | 0.00 |   | Pass/Fail |   |
| CR |   |   | Credit granted |   |
| I |   |   | Incomplete  |   |
| W |   |   | Withdrawal  |   |

**DEFINITIONS - GRADING**

Grade Point Average: A Grade Point Average (GPA) is an average of the grade point values earned for credit courses.

Semester Grade Point Average: The average of the grade point values that you have earned for all courses attempted in a semester.

Cumulative Grade Point Average: The average of the grade point values for all of the credit courses attempted while at ECU, including repeated courses.

Grade Point Average Calculation: Grade point values range from 0.00 (F grade) to 4.33 (A+ grade). Each letter grade has a corresponding value. GPA is calculated by taking the total amount of the grade point values assigned for grades and dividing that total by the number of credits earned.

Aegrotat grade (AEG): Aegrotat (AEG) standing may be used where a student is unable to complete their course work due to significant medical or other extenuating circumstances beyond their control. AEG may be used where a student has successfully completed a minimum of 60 percent of a course. A grade assignment of AEG will carry credit, and satisfy pre-requisite and degree requirements, but will be GPA neutral

Incomplete grade: Incomplete grades may be granted by the instructor, for cases where the student has been unable to complete the course work because of extenuating circumstances beyond their own control. Such circumstances may be medical or of a personal nature and the student may be required to provide documentary evidence.

Pass/Fail/Credit Grades - Grades of 'Pass' (P), 'Fail '(F) or 'Credit' (CR) may be assigned to select courses that identify P/F/CR as the grading method approved at Senate. Grades of P/F/CR are GPA neutral and will not impact grade point average positively or negatively.

Withdrawal from a course: Grades of 'W' will be assigned where a student officially de-registers from a course in advance of the withdrawal deadline each semester. Grades of W bear no academic penalty and will not be calculated as part of a student's GPA,

but will appear on a student's academic transcript.

Additional Policies and Information

The flow of this class depends on you submitting work on time, every week. It is not a class that you can catch up on at the end. By developing a consistent writing habit, you will be building skills that will help you in all aspects of your creative endeavours.

University Attendance Policy

You are required to attend all classes. Absence and lateness will affect your grade for the course. Therefore, you should be aware of the following criteria:

* You will receive a 5% penalty for each absence and a 2.5% penalty for each time that you are late for class.
* You will be considered late if you arrive after attendance is taken, when the class has formally begun. Furthermore, you are subject to the same penalty if you leave the session before it has properly ended.
* Being more than one hour late is equivalent to being absent.
* More than three unexcused absences in a class will result in failure of the course.
* To formally excuse an absence due to illness or emergency, students must phone or send an email to the instructor by the end of the day. You may be required to give proof of a legitimate excuse, such as a doctor's note.
* It is also your responsibility to determine what you missed and what you must do to complete any assigned work.

University Participation

100% attention is required during critiques and meetings. Thoughtful and serious engagement, critical thinking and sensitivity regarding other students and their work are crucial. You are expected to be present and engaged in every class, and well prepared for every meeting and critique.

Academic Accommodations

Accessibility Services (formerly Disability Services) provides accommodations to the learning environment for students with speech, hearing, visual, physical, mental health and neurological disabilities (learning, attention deficit hyperactivity disorder, autism spectrum disorders), as well as chronic health conditions and acquired brain injury.

To receive an accommodation, students need to establish their eligibility through supporting documentation and become registered with the Accessibility Services Coordinator. An Accommodation Notice will be prepared for the student to submit to their Faculty. Faculty can then facilitate the accommodation. If you have a disability and have not yet registered with Accessibility Services, please visit https://www.ecuad.ca/studentservices/accessibility

University General Policies

• Students must maintain an appropriate standard of conduct. They must demonstrate respect for all persons on the campus, and display mature conduct. All students must abide by the university's Student Conduct Policies and the university's Harassment Policies (see Emily's A to Z). Failure by students to maintain appropriate standards of conduct may result in the initiation of disciplinary action by the university. Instructors are responsible for managing the classroom. Students whose behaviour is disruptive, challenging or intimidating will be addressed and may be excused from class. If the behaviour continues, disciplinary measures (see Emily's A to Z) will be employed.

• The instructor may modify the material or schedule specified in this outline. Any changes will be announced in class. • Late assignments or projects may be penalized as specified in the course outline.

• It is plagiarism to present someone else's work or ideas as one's own. Plagiarism may result in failure of an assignment, of the course, and, if repeated, expulsion from the university. Assistance with the ethical practices of attribution and documentation is available from the Writing Centre or online at www.ecuad.ca/wc

• A student may be required to provide proof of a legitimate excuse, such as a doctor's note, for illness or absence which causes any missed assignments, tests, projects, exams, etcetera, or for absences of more than two classes. At the discretion of the instructor, the student may complete the work for a prorated grade.

• Students must demonstrate that they understand and practice the safe use of tools and other equipment, materials, and processes used in their course projects. They must conduct themselves in a responsible manner that does not endanger themselves or others, and must adhere to area procedures regarding authorized operation of equipment, handling of materials, and use of space.

• Professional counselling and therapy is available at no charge to students who have concerns of a personal nature. Information shared is held in strict confidence. To make an appointment, call 604-630-4555 or email counselling@ecuad.ca or come in to the Counselling Centre.

• The Writing Centre is a service that Emily Carr provides to all students, staff, and faculty from every program area who would like to improve their reading, writing, critical thinking, and research skills. This is a free, voluntary, and confidential service. Writing Centre instructors can help you at every stage of your writing, from developing ideas to final revision. This applies to any kind of writing, from a three line artist's statement to a twenty page academic paper. Please check out the Writing Centre blog site for more information and to sign up for an appointment http://blogs.eciad.ca/wc/ Coordinator: Heather Fitzgerald

• Email is an official means of communication with Emily Carr students by faculty, administration and other service providers on campus. Email routing will be confined to the university's internal communication network, and delivered to an officially assigned and verifiable University Email Address. All users are bound by the provisions of Emily Carr Policy 415: Code of Conduct for Appropriate Use of Information Technology Facilities and Services (outlined on the Emily Carr website and in Emily's A to Z). Instructors will outline and detail the expected extent and parameters of email use in the course in the first class, and clarify the timeframe for checking and responding to emails.

• Emails will be answered in a timely manner, usually within 48 hours after receiving the email. Emails will not, however, be answered on weekends or the day before an assignment is due if the email relates to the assignment.

Important Dates:

**September 3**, Monday – Labour Day: University closed
**September 4**, Tuesday – Fall semester begins
**September 4 – 7**  – Mandatory Foundation year orientation days
**September 10**, Monday – Scheduled classes begin
**October 8**, Monday – Thanksgiving Day: University closed – classes rescheduled to Monday, Dec 3
**October 15 – 19**, Monday - Friday – FNDT Assessment week, FNDT classes still running as usual
**October 25**, Thursday – FNDT Mid-term grades due at noon
**November 12**, Friday – Remembrance Day: University closed – classes rescheduled to Tuesday, Dec 4
**November 30**, Friday – Last day of regularly scheduled studio & academic classes
**December 3**, Monday – Classes rescheduled from Monday, Oct 8 Thanksgiving stat
**December 4**, Tuesday – Classes rescheduled from Friday, Nov 12 (Last day of rescheduled classes)
**December 5 - 18**, Wednesday to Tuesday –  By the discretion of the instructor, documentation and written reflection may be required during the last two weeks of term for all 2nd, 3rd and 4th year studio classes
**December 5 - 11**, Wednesday to Tuesday – Foundation Critique/ final assessment week – classes are in session
**December 5 - 11**, Wednesday to Tuesday – 4th Year Review Panels for Visual Arts, ILUS, PHOT, FMSA, FVIM, ANIM, NMSA, CRCP + CGIA. All studio instructors for 2nd, 3rd, & 4th year will be scheduled for a panel during their regular class time.
**December 12 - 18**, Wednesday to Tuesday – Assessment + grading week (follow up, individual meetings with students, project documentation, and program events)
**December 19**, Wednesday – Fall semester ends and grades are due at 12pm
**December 21**, Friday – University closed until January 2, 2019

Course Schedule

**Week One – September 13**

*Introductions, Ideas, Expectations*

Studio Writing: Working with Prompts

Video: “On Story” by George Saunders

Read: “Whatever Works” by Janet Burroway (handout)

\*Sign up for critique dates

**Week Two – September 20**

*Collaborative Writing: Collaboration + Generosity*

Studio Writing: List as Literature

Online: “The Gathering Cloud” by J.R. Carpenter

Read: “In Place of Thought” by Teju Cole; “Really Just” by Susan Holbrook; “Failures in Infinitives” by Bernadette Mayer + “Stuff to Do When Your Hometown is Burning” by Juliane Okot Bitek

\*Collaborative Assignment

**Week Three – September 27**

*Objects of Desire*

Studio Writing: Abstract + Concrete; The New Nostalgia

Online: “Why the Sky and Ocean are Blue” by Rebecca Solnit

Read: *Bluets* by Maggie Nelson

***Critique Workshop: Group 1 posts writing***

**Week Four – October 4**

*Writing Identities: Writing the Personal, Writing the Self(ie)*

Studio Writing: Pronominal Shifts, The Lifelong Project

Online: “SpringTime SELFIE” by Kate Durbin

Read: “My Life” by Lyn Hejinian + “Selfie + Ariplane Mode” by Leanne Simpson

***Critique Workshop: Everyone brings written critiques for Group 1/ Group 2 posts writing***

**Week Five – October 11**

*The Architecture of Prose*

Studio Writing: Structuring stories; dialogic forms

Read: “Food Was Her Country” by Marusya Bociurkiw + “Waiting Room” by Jennifer Zilm + “Structure” by Jack Hodgins

***Critique Workshop: Everyone brings written critiques for Group 2/ Group 3 posts writing***

**On Edge Reading in the Artist Book Room in the Library:** Marusya Bociurkiw + Jennifer Zilm

**Week Six – October 18**

*Concrete and Ethereal Characters*

Studio Writing: character sketch

Online: Miranda July: I Began with Performance

Read: “The Swim Team” by Miranda July + “Dear Leader” by Damian Rogers

***Critique Workshop: Everyone brings written critiques for Group 3/ Group 4 posts writing***

**On Edge Reading in the Artist Book Room in the Library:** Damian Rogers

**Week Seven – October 25**

*Setting: The Local Locale*

Studio Writing: writing the city

Read: *The Plague* by Kevin Chong + “Bone and Bread” by Saleema Nawaz

**Collaborative Assignment Due**

***Critique Workshop: Everyone brings written critiques for Group 4/ Group 1 posts writing***

**On Edge Reading in the Artist Book Room in the Library:** Saleema Nawaz

**Week Eight – November 1**

*Musicality of Language*

Studio Writing: composing experiments

Online: *Savage* by Lisa Jackson

Read: *Maple Leaf Rag* by Kaie Kellough

***Critique Workshop: Everyone brings written critiques for Group 1/ Group 2 posts writing***

**Week Nine – November 8**

*All Apologies: Situational Writing*

Studio Writing: Big + Small; Long + Short; “I know how small a story can be”

Online: “Love Poem” by Dora Malech

Read: *The Things I Heard About You* by Alex Leslie; *300 Arguments* by Sarah Manguso + “Fatty Legs” by Christy  + Margaret Fenton

***Critique Workshop: Everyone brings written critiques for Group 2/ Group 3 posts writing***

**On Edge Reading in the Artist Book Room in the Library:** Christy  + Margaret Fenton

**Week Ten – November 15**

*Second Fluent: Multilingual Approaches*

Studio Writing: translation, transcreation

Online: audio excerpt “In Other Words” by Jhumpa Lahari

Read: “To Write in a Foreign Language” by Etel Adnan

***Critique Workshop: Everyone brings written critiques for Group 3/ Group 4 posts writing***

**Week Eleven – November 22**

*All Writing is Rewriting*

Studio Writing: word count warrior; intriguing suggestions

Read: Play It Again, Sam “Development and Revision” by Janet Burroway + “Reclamation” by Garth Martens

***Critique Workshop: Everyone brings written critiques for Group 4***

**On Edge Reading in the Artist Book Room in the Library:** Garth Martens

**Week Twelve – November 29**

Celebration! – Class Reading

**Individual Meetings – December 6 or 13**