

FACULTY OF ARTS**DEPARTMENT OF ENGLISH****COURSE OUTLINE****ENGLISH 496.01: Fiction Writing II****F/W 2015-16****Instructor:** Larissa Lai**Office:** Social Sciences 1120**Phone:** (403) 220-6431**E-mail:** larissa.lai@ucalgary.ca**Office Hours:** Tuesday 3:30pm - 4:30pm or by appointment**Homepage:** www.larissalai.com**E-mail policy:**

I am happy to reply to short, specific questions via e-mail, and will answer as promptly as possible. However, I cannot guarantee that you will have a reply within any specific amount of time. If you have detailed questions on the course material it is more appropriate see me personally in my office, either during my office hour or during a scheduled appointment.

Submissions Policy:

All stories for workshop are to be posted to D2L, **one week or more in advance of your workshop date**. Because the workshop format requires punctual posting in order to work, late assignments will be heavily penalized. Aesthetic statements will also be posted to D2L one week in advance of their workshop dates. All other assignments-- ie. those to be graded by the professor only-- will be given to the professor on the deadline, or else taken to SS1152 and put in the dropbox. Your assignment will be date-stamped and placed in my mailbox. **It is your responsibility to keep a copy of all assignments in case of loss by any cause. Assignments cannot be returned by staff in the Department office.**

Course description:

English 496 is concerned with the practice and theory of writing fiction for students at an intermediate level, paying particular attention to craft and technique, and with some movement toward longer work. This class will be conducted as a workshop, with students required to critique one another's writing over the course of the year. Students will also present one stylistic analysis to class, both attend and report on two readings or literary events, and write and submit three versions of a "Statement on Aesthetics."

Students are expected to read and write a great deal, to discuss published fiction as well as their classmates' writing, and to come to class prepared to discuss this writing with constructive, informed, and intelligent criticism. Students will be placed in groups at the start of the year primarily for the purpose of scheduling. For the most part, the class will

participate as a single unit under my direction. Very occasionally you may meet with your group to do groupwork as it is traditionally understood. Students scheduled for workshopping on any given workshop date will post their stories to our D2L site one week in advance at the very latest. Late submissions will automatically lose 50% of the grade, and the in-class critique will be forfeit, so keep on top of your writing. All students are expected to come to class having read the posted material and prepared constructive criticism and relevant responses.

Over the year, students are required to write four short pieces that will be workshopped in class, two in the first term and two in the second term. A fifth story, which will not be workshopped, is due at the end of the year to the instructor. Each piece should be between 10-25 pages long (double-spaced, 12 point font), and in the second term, students wishing to submit a rewrite of an earlier story can do so, but the rewrite must be *radical*, and accompanied by a two-page (double-spaced) statement clearly detailing what rewrites were made and to with what intentions.

Every student must give one 10-minute presentation on a story from one of the recommended collections or sites over the course of the year. The recommendations are broad, which means you have a lot of latitude in what you chose. However, no outside publications will be permitted for reasons of accessibility and organizational ease. Please choose a story that you think is strong. The main question to be addressed in your presentation: What makes the story work? You may wish to consider how the author has handled character, setting, plot, metaphor etc. Or, if the rules of classical narrative have been broken, how have they been broken, and what makes the breakage work? Please provide a handout for each of your classmates so that we may all follow you. Please also provide a 3-4 page written summary of your presentation to me for grading. The presentations themselves are to be creative and invigorating, and under no circumstances are to be a flat read from a paper presentation.

Students must also attend at least two, out-of-class readings or literary events over the course of the year and submit a one-page, double-spaced report on each reading. There is broad array of Calgary reading series to choose from including Single Onion and Flywheel. There are also Calgary Distinguished Writers' Program events, the Paget Hoy Speakers' Series, Calgary International Writers' Festival events, plus regular programming at Pages Bookstore, the Calgary Public Library, and Shelf Life Books. **One report is due by the last class in the fall semester (December 8, 2015); the second one by the last class in the winter semester (April 11, 2016).**

Students will also submit a one page, double-spaced "Statement on Aesthetics" which will be distributed to the rest of the class for discussion. **We will workshop these twice, once on November 24, 2015 and once on March 29, 2016. The final, polished "Statement on Aesthetics" is due with your final short story on April 19, 2016.**

Required Texts:

- Alcoff, Linda. "The Problem of Speaking for Others." *Cultural Critique* 20 (1991-1992): 5-32. (Available online at the University of Calgary Library.)
- Maas, Donald. *The Fire in Fiction: Passion, Purpose, and Technique to Make Your Novel Great*. Georgetown: Fraser Direct, 2009. (Available at the University of Calgary Bookstore.)
- Olsen, Lance. *Architectures of Possibility: After Innovative Writing*. Bowie: Guide Dog Books, 2012. (Available at the University of Calgary Bookstore.)
- Prose, Francine. *Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them*. New York: Harper Perennial, 2006. (Available at the University of Calgary Bookstore.)
- Senior, Olive. "Literature is Political Because We Are Political Animals." *The Guardian*. 29 April 2013. Available online at the Guardian newspaper.
- King, Thomas. "'You'll Never Believe What Happened' Is Always A Great Way to Start." *The Truth About Stories: A Native Narrative*. Toronto: House of Anansi, 2003. 1-30. Available as an e-book chapter at U of C Library.

Resource Texts for Short Story Presentations:

Each of you will give one presentation on a short story or experimental fiction over the course of the year. Your choice is broad, but not completely wide open. **You must announce your choice in the class before you present. Usually, this will be the week before you present, but those presenting in the first class after a break must announce the story before the break. Please stay vigilant!** Please choose a short story or experimental fiction from one of the following:

These three texts are available as ebooks on the University of Calgary Library website:

Rosenbaum, Richard. *Can't Lit*. Toronto: ECW, 2005.

Second Story Collective. *Imagining Women: Short Fiction*. Canadian Scholar's Press and Women's Press, 1987.

Sullivan, Rosemary. *Oxford Book of Stories by Canadian Women in English*. OUP, 1999.

These two resources are websites:

Joyland

McSweeny's

This journal is available on the University of Calgary Library website:

Analog Science Fiction and Fact

This book has been placed on reserve at TFDL:

King, Thomas. *All My Relations: An Anthology of Contemporary Canadian Native Fiction*. Toronto: McLelland and Stewart, 1990.

Assignments and Evaluation:

All work must be typed and double-spaced in a legible font, no smaller than 12 point.

4 Stories X 10% each	40%
(One of these may be a rewrite of an earlier work, but it must be a radical re-write accompanied by a 2-page discussion of what was rewritten and with what intended effects. You will be graded on the power of the improvement, in this case, and not on the original concept.)	
Final story X 25%	25%
Class Participation	10%
(focus here will be on the five required texts)	
Critiquing and Critical Acumen	10%
(both written and verbal, focus here will be on your engagement with your classmates' work)	
2 Reading Reviews X 2.5% each	5%
In-class Presentation	5%
Statement on Aesthetics	5%

Students must complete ALL assignments in order to pass the course. There is NO final exam in this course.

Your final grade will consist of an evaluation of all the work you hand in. Your attendance, participation, and the degree of improvement you make will figure into your final mark. You are expected to attend and to contribute to class discussion. Attached is a breakdown of how the final grade is determined. You will be given feedback throughout the year.

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)

A range: Consistently exceptional work

The work is moving toward a publishable level. The use of language is concise and precise and original; figures of speech are imaginative and compelling; the content of the work is interesting and is treated in a fresh, new way, and the form chosen is the best possible. Writing in this range employs every element of fiction with sophistication and elegance.

B range: Consistently good work

The work is above average, with good use of language, originality, and control, but could use more refinement or development, and more revision. It shows at least in part a heightened awareness of structure and image, several striking aspects of narrative, and an interesting perspective or point of view. Word choice and description are generally exact and thoughtful.

C range: Consistently average work

The work is satisfactory, but relies on ordinary, even somewhat predictable use of language. Work in this range is formally not innovative, although the writing will be competent, even promising. The material will definitely need more work, more layering, more texture. Image and plot are sound but may verge on clichéd and predictable. Vocabulary is adequate but may be limited.

D range: Minimal pass

The work shows some effort but is carelessly constructed and may have grammatical problems or lack awareness of the mechanics of English. Use of language will be undistinguished and clichéd, ideas ordinary, even predictable.

F: No credit

Work shows no effort; no work has been done at all.

Tips for Success in this Course:

1. Attendance and participation

In order to receive full marks for the Participation component of the final grade, students must arrive punctually, attend class, and participate in class discussion. If you are uneasy about discussing your own or other people's work, you should reconsider your presence in the class. This class is also special in the sense that you have quite a few personal deadlines for which you and you alone are responsible. You must keep track of your personal workshop dates and make sure you submit your work for critique a week or more before you are in the hotseat. You must attend to the date on which you present a story of your choosing from the list of resource texts and make sure you inform the class one week or more in advance. You must make sure you attend a public reading, preferably one that interests you, which means you need to watch publicity coming from venues of interest. A wise student makes good use of a daybook or digital calendar.

2. Critiques

Each week you will produce one paragraph to one page of written feedback for each of the writers being critiqued that week. Please provide two copies of each critique: one for the writer whose work is being discussed and one for the instructor. The week your own work is being critiqued, you obviously do not need to critique your own work, but you are still required to provide a critique for that week's other writers. Critiques are compulsory, and you will be graded on the depth and intelligence of your engagement with the work of your peers. Critiques should generally begin by saying something both specific and positive about the piece under scrutiny, followed by more

substantive/difficult critique. Please close your critique with a second specific and positive observation. Specific and positive comments could pertain to what is working well or could address a specific detail that strikes you as sharp, beautiful, interesting etc. Substantive critique should always be framed constructively, in other words, it should be framed to help the writer improve. Ad hominem attacks are strictly forbidden. Overly general statements, positive or negative, are also discouraged. Under no circumstances are you to dismiss another student's work because you don't like its genre or subject matter. Critique must be conducted in terms of what the piece in question is attempting to accomplish.

Each student is required to critique and edit his/her colleagues' work with care and in some detail. These critiques are due on the evening of the class discussion; your reading should thus not be a regurgitation of what is said in class, but your own initial and thoughtful response to the work. Keep in mind how useful these critiques are to you as a writer. It follows that to receive helpful critiques you must give helpful critiques. Each critique should not take you hours, but should be an encapsulation of your careful, intense reading skill, which you will hone to a sharp edge over the course of the year. These critiques are an important part of your final grade; you are evaluated on your ability to read and criticize constructively and intelligently.

3. Reading reviews (1 in Fall, 1 in Winter)

Readings and other literary events provide students with invaluable experience and exposure to the writing community. Students will hand in a one-page, typed, double-spaced report on the reading and the performance (you will not have to analyze a great deal, as this is difficult when literary texts are heard only once, but you should describe and remark on the event you have chosen). You may, if you prefer, attend several readings and choose the two that most capture your attention.

4. “Statement on Aesthetics” + Rewrite of “Statement on Aesthetics”

This assignment is a discussion of what you as a writer see as your own writing aesthetic and what you see as the rules, principles or ethics that govern your understanding of how you would like to see your writing function. In the visual arts world, the equivalent would be the Artist's Statement. For example, do you see your writing following or fitting into a particular writing school or movement? Have certain writers influenced your writing and what you strive for in your writing? Which writers? Why? How? What elements of these other writers' work attract you? What other kind of writing do you model yours after? Why? Does your embodied being have impact on how you choose to write? How so? Does the historical moment in which you write matter? How? Does the geographical or geopolitical location matter? Again, how? You can refer to concrete examples from your own texts in order to illustrate your points, and be sure to refer to outside sources. Please include an MLA-formatted bibliography. This statement will be workshopped twice in your small group over the course of the year. The final version is due with your final short story on **April 19, 2016**.

5. End of year reading and class chapbook

At the end of the academic year, all the Creative Writing classes have a mass reading. To celebrate that event, the class puts together a chapbook which they sell, and which gives

every student who submits a publishing credit. If you are interested in editing or designing, you can choose to be a part of the team that puts the class chapbook together. Those who do that work will have their contribution counted with positive prejudice toward their class participation grade.

Final note:

In this class there is no such thing as writer's block and this excuse will not be accepted. If you are to make good progress, it is essential that you set aside time for writing every day because waiting for inspiration will only lead to trouble and lack of discipline.

Plagiarism:

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

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

Scribe and Muse Club for English Students:

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

Our email address is **smecuofc@gmail.com**.

English Department Website:

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

Writing support:

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

Guidelines on e-mail Etiquette:

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

Library and Research Support:

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: <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>.

Student Accommodations:

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

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

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

Emergency Evacuation/Assembly Points:

<http://www.ucalgary.ca/emergencyplan/assemblypoints>;

Freedom of Information and Protection of Privacy Act:

<http://www.ucalgary.ca/legalservices/foip/>

“Safewalk” Program:

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

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

Faculty of Arts Program Advising and Student Information Resources:

Have a question, but not sure where to start? The new Arts Students' Centre (ASC) is your information resource for everything in Arts! Drop in at SS102, call us at 403-220-3580 or email us at ascarts@ucalgary.ca. You can also visit the Faculty of Arts website at <http://arts.ucalgary.ca/undergraduate> which has detailed information on common academic concerns.

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

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

Contact for Students Union Representatives for the Faculty of Arts:

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

Contact for Students Ombudsman's Office:

<http://www.ucalgary.ca/provost/students/ombuds>

Universal Student Ratings of Instruction (USRI):

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

PLAGIARISM

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

The University *Calendar* states:

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

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

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

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

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

DEPARTMENT OF ENGLISH STATEMENT ON PRINCIPLES OF CONDUCT

According to the University *Calendar*, (<http://www.ucalgary.ca/pubs/calendar/current/j.html>) "The University of Calgary community has undertaken to be guided by the following statements of purpose and values: to promote free inquiry and debate, to act as a community of scholars, ..., to respect, appreciate, and encourage diversity, [and] to display care and concern for community". The Department of English, like the university as a whole, is

committed to a “positive and productive learning and working environment.” This environment is characterized by appreciation and encouragement of diversity and respect for the dignity of all persons: students, support staff, and faculty. The department will not tolerate unacceptable behaviour, such as threatening gestures, threatening or abusive verbal or written communication (including e-mails), or any conduct that “seriously disrupts the lawful education and related activities of students and/or university staff”. Any cases of such misconduct should be reported immediately to the department Head, who, depending on the nature and severity of the incident, may then take further appropriate action.

Course Schedule

September 8: Introduction

Introduction: About me, Course expectations, Syllabus review, About you (icebreaker)
 Groups Assembled: Note that your group designation will determine your workshop day.
 Groups will also be used later in the term to workshop aesthetic statements. Today we will make five groups: Fire, Earth, Metal, Water, Wood

September 15: Introduction

Under discussion today:
 Prose, "Close Reading." 1-12
 Olsen, "Possibility Spaces." 11-19.
 Maas, "Introduction." 1-8.

Fire Group stories distributed.
 First short story for discussion announced by student presenter.

September 18 Last day to drop Fall Term and Fall/Winter Term (Multi-Term) courses, resulting in no academic record.

September 21 Last day to add or swap Fall or Fall/Winter (Multi-Term) courses, resulting in no academic record.

September 22: Character

Maas, "Protagonists vs. Heroes." 9-33.

Short story under discussion: _____

Presenter: _____

Fire Group stories critiqued.
 Earth Group stories distributed.
 Next week's short story for discussion announced.

September 29: Character

Prose, "Character." 109-142.

Short story under discussion: _____

Presenter: _____

Earth Group stories critiqued.
 Metal Group stories distributed.
 Next week's short story for discussion announced.

October 6: Character

Maas, "Characters Who Matter." 35-53.

Olsen, "Characters: Flat and Round." 105-112.

Short story under discussion: _____

Presenter: _____

Metal Group stories critiqued.
 Water Group stories distributed.
 Next week's short story for discussion announced.

October 13: Character

Olsen, "Characters: The Metaphysics of the Pronominal Hoax." 118-123.

Short story under discussion: _____

Presenter: _____

Water Group stories critiqued.
 Wood Group stories distributed.
 Next week's short story for discussion announced.

October 20: Voice

Maass, "A Singular Voice." 117-133.

Short story under discussion: _____

Presenter: _____

Wood Group stories critiqued.
 Fire Group stories distributed.
 Next week's short story for discussion announced.

October 27: Publishing

Olsen, "The Mcdonaldization of the Literary Marketplace." 36-41.

Short story under discussion: _____

Presenter: _____

Fire Group stories critiqued.

Earth Group stories distributed.

Next week's short story for discussion announced.

November 3:Plot/Narrativity

Olsen. "Narrativity." 83-91.

Short story under discussion: _____

Presenter: _____

Earth Group stories critiqued.

Metal Group stories distributed.

Next week's short story for discussion announced.

November 10: Plot/Narrativity

Prose, "Narration." 85-108.

Short story under discussion: _____

Presenter: _____

Metal Group stories critiqued.

Water Group stories distributed.

Next week's short story for discussion announced.

November 17: Plot/Narrativity

Maas, "Scenes That Can't Be Cut." 54-80.

Short story under discussion: _____

Presenter: _____

Water Group stories critiqued.

Wood Group stories distributed.

Next week's short story for discussion announced.

November 24: Plot/Narrativity

Maas, "Tension All the Time." 188-231.

Short story under discussion: _____

Presenter: _____

Wood Group stories critiqued.

Next week's short story for discussion announced.

Aesthetic Statement first drafts due. Make 5 copies and distribute them to your group for critique. Your homework for next week is to prepare critiques for each of your group members' aesthetic statements to help them improve and hone.

December 1: Plot/Narrativity

Olsen, "Temporality." 131-139.

Short story under discussion: _____

Presenter: _____

Group work: Each group spends shares feedback on all members' aesthetic statements.

Next week's short story for discussion announced.

December 8: Influences and Elders

Olsen, "Eat Your Elders." 28-30.

Prose, "Learning from Chekov." 233-248.

Short story under discussion: _____

Presenter: _____

Catch-up work as necessary.

First Reading Report due.

Short story for Jan. 12 discussion announced.

WINTER BREAK

January 12: There's No Outside to Politics

Senior, Olive. "Literature is Political Because We Are Political Animals." *The Guardian*. 29 April 2013. Available online at the Guardian newspaper.

Short story under discussion: _____

Presenter: _____

Fire Group stories distributed.

Next week's story for discussion announced.

January 19: Beginnings

King, Thomas. "'You'll Never Believe What Happened' Is Always A Great Way to Start." *The Truth About Stories: A Native Narrative*. Toronto: House of Anansi, 2003. 1-30. Available as an e-book chapter at U of C Library.

Short story under discussion: _____

Presenter: _____

Fire Group stories critiqued.

Earth Group stories distributed.

Next week's short story for discussion announced.

January 26: Beginnings

Olsen, "Beginnings." 68-78.

Short story under discussion: _____

Presenter: _____

Earth Group stories critiqued.

Metal Group stories distributed.

Next week's short story for discussion announced.

February 2: There's No Outside to Politics

Alcoff, Linda. "The Problem of Speaking for Others." *Cultural Critique* 20 (1991-1992): 5-32. (Available online at the University of Calgary Library.)

Short story under discussion: _____

Presenter: _____

Metal Group stories critiqued.
 Water Group stories distributed.
 Next week's short story for discussion announced.

February 9: Language

Olsen, "Word Worlds." 153-166.

Short story under discussion: _____

Presenter: _____

Water Group stories critiqued.
 Wood Group stories distributed.
 Short story for discussion on Feb. 23 announced.

READING WEEK February 14-21**February 23: Language**

Prose, "Words." 13-34.

Short story under discussion: _____

Presenter: _____

Wood Group stories critiqued.
 Fire Group stories distributed.
 Next week's short story for discussion announced.

March 1: Language

Olsen, "Materiality and Immateriality: One." 184-191.

Olsen, "Materiality and Immateriality: Two." 198-200.

Short story under discussion: _____

Presenter: _____

Fire Group stories critiqued.

Earth Group stories distributed.

Next week's short story for discussion announced.

March 8: Language

Prose, Francine. "Sentences." 35-62.

Short story under discussion: _____

Presenter: _____

Earth Group stories critiqued.

Metal Group stories distributed.

Next week's short story for discussion announced.

March 15: Language

Prose, "Paragraphs." 63-84.

Short story under discussion: _____

Presenter: _____

Metal Group stories critiqued.

Water Group stories distributed.

Next week's short story for discussion announced.

March 22: Language

Prose, "Details." 193-208.

Short story under discussion: _____

Presenter: _____

Water Group stories critiqued.

Wood Group stories distributed.

Next week's short story for discussion announced.

March 29: Language

Prose, "Gesture." 209-232.

Short story under discussion: _____

Presenter: _____

Wood Group stories critiqued.

Next week's short story for discussion announced.

Second rough draft of Aesthetic Statement due, with enough copies to give to your group mates, plus the professor.

April 5: Community Building/ There's No Outside to Politics

Olsen, "Literary Activism and the Tribal Ecology." 226-232.

Short story under discussion: _____

Presenter: _____

Group work: Feedback on small groups on Aesthetic Statements.

April 12: Last Class

Olsen, "Reading List: The 101 Limit Texts." 244-251.

Prose, "Books to Be Read Immediately." 269-274.

Two-Minute Readings

Party

Second Reading Report Due.

April 19**Final Short Story Due**

Please drop your fifth and final short story off in the English Department front office and get it date stamped. Make sure that you put your name, my name, the course number, and the assignment name ("Final Short Story") on the front page.

Final Draft of Aesthetic Statement Due

Again, drop this off in the English Department front office, with all the necessary labels on it. Get it date stamped.

Sign-Up Sheet

Fire Group:

1. _____
2. _____
3. _____

Earth Group:

1. _____
2. _____
3. _____

Metal Group:

1. _____
2. _____
3. _____

Water Group:

1. _____
2. _____
3. _____

Wood Group:

1. _____
2. _____
3. _____

THIS PAGE INTENTIONALLY LEFT BLANK

Icebreaker Exercise

What is your year and major?

Have you taken other Creative Workshops before? If yes, what ones and with whom?

Describe your present writing practice, briefly. Do you tend to write in the morning, or at night? For how long at a stretch? Do you write every day, or only when inspiration strikes?

What kind of writing interests you most, and why?

Name five of your favourite books.