

FACULTY OF ARTS**DEPARTMENT OF ENGLISH****ENGLISH 693: Graduate Level Poetry Writing****F 2019****Instructor:** Larissa Lai**Class Time:** Thursdays 12:30 - 3:15pm**Classroom:** SS1059**Office:** Social Sciences 1052**Phone:** (403) 220-6431**E-mail:** larissa.lai@ucalgary.ca**Office Hours:** Thursday 3:15 - 4:15pm 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 a specific time window. 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 poetry submissions 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. Two short questions per week-- one on the critical/theoretical text and one on the week's poetry book will also be posted to D2L by all students two days before class (ie. Tuesday), every week. Aesthetic statements will also be posted to D2L one week in advance of their workshop dates. The final assignment 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:

This is a graduate level class in poetry writing. This class will be structured primarily through a workshop format. Depending on the numbers, between one and four students will submit a small selection of poems each week for critique the following week. In this way, I will train you both in poetry-writing and constructive criticism. Through constructive criticism, you will also train each other, and the class will grow into a small community of active and supportive poet/practitioners. In addition to workshop, a portion of the class will be devoted to the discussion of a contemporary issues in poetry and/or the close examination and discussion of a practicing poet's work. Possible topics for discussion include: cultural appropriation, the biotext, conceptual poetry, spoken word, dub, the lyric and the speaking self, Indigenization, #metoo, Black Lives Matter, Asian formations, call out culture/nurturance culture, the long poem, social media.

Students will present one analysis of a full-length poetry book (as outlined below) and one analysis of a critical or didactic text to class, attend and report on one reading or literary event, and write and submit one workshop version plus a final version of a “Statement on Aesthetics.”

Students are expected to read and write a great deal, to discuss published poetry 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 group work as it is traditionally understood. Students scheduled for workshoping on any given workshop date will post their poetry 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. You are therefore encouraged to keep on top of your writing. All students are expected to come to class having read the posted material and prepared constructive criticism.

Required Texts:

There are quite a few items listed here, but do not be afraid! All of the texts are quite short and quick to read.

1. Books (Available at the University of Calgary Bookstore):

- Abel, Jordan. *Injun*. Vancouver: Talonbooks, 2016.
- Chan, Weyman. *Noise from the Laundry*. Vancouver: Talonbooks, 2009.
- Dulai, Phinder. *dream/arteries*. Vancouver: Talonbooks, 2014.
- Lubrin, Canisia. *Voodoo Hypothesis*. Hamilton: Buckrider/Wolsak and Wynn, 2017.
- Majzels, Robert. *kHarLaMoV's aNkLe: A Utopian Fantasy*. The Elephants, 2019.
- Piepzna-Samarasinha, Leah Lakshmi. *Tonguebreaker*. Vancouver: Arsenal Pulp, 2019.
- Proulx-Turner, *Creole Métisse of French Canada, Me*. Nayaashiinigmiing: Kegondonce/Ronsdale, 2017/2018.
- Ruprai, Sharanpal. *Pressure Cooker Love Bomb*. Calgary: Frontenac House, 2019.
- Thom, Kai Cheng. *I Hope We Choose Love: A Trans Girl's Notes from the End of the World*. Vancouver: Arsenal Pulp, 2019.
- Wah, Fred. *Diamond Grill*. Edmonton: NeWest, 2006.
- Whitehead, Joshua. *Full-Metal Indigiqueer*. Vancouver: Talonbooks, 2017.
- Wilson, Sheri-D. *The Book of Sensations*. Calgary: University of Calgary P, 2017.

2. Essays and Chapters (Available in various accessible locations, explained individually for each text):

- Alcoff, Linda. "The Problem of Speaking for Others." *Cultural Critique* 20 (1991-1992): 5-32. (Available online at the University of Calgary Library.)
- Brand, Dionne. *Map to the Door of No Return*. Toronto: Vintage, 2002. 1-52. (I have placed two copies on reserve at the Taylor Family Digital Library. This book is also available on Amazon and Abe Books.)
- Crenshaw, Kimberle. "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics." *University of Chicago Legal Forum*. 1989.1 (1989): 139-167. (Open source: <https://chicagounbound.uchicago.edu/cgi/viewcontent.cgi?article=1052&context=uclf>)

- Critchley, Emily and Elizabeth-Jane Burnett. "Introduction." #MeToo: A Poetry Collective. Website. (<https://www.chicagoreview.org/metoo/>)
- Davidson, Michael. "Introduction: Concerto for the Left Hand." *Concerto for the Left Hand: Disability and the Defamiliar Body*. Ann Arbor: University of Michigan Press, 2008. 1-34. (Available digitally through the University of Calgary Library.)
- Foucault, Michel. "Nietzsche, Genealogy, History." *Language, Counter-Memory, Practice*. Ithaca: Cornell U P, 1977. 139-164. (Four copies placed on reserve at the Taylor Family Digital Library. There are also lots of copies available on Abe Books.)
- Leong, Michael. "Conceptualism in Crisis: The Fate of Late Conceptual Poetry." *Journal of Modern Literature* 41.3 (2018): 109-131. (Available digitally through the University of Calgary Library.)
- Saul, Joanne. "Introducing the 'Biotext'." *Writing the Roaming Subject*. Toronto: UTP, 2006. 13-31. (Available digitally through the University of Calgary Library.)
- Tuck, Eve, and Wayne Yang. "Decolonization is Not a Metaphor." *Decolonization: Indigeneity, Education & Society*. 1.1 (2012): 1-40. (Available online (Open source): <https://www.latrobe.edu.au/staff-profiles/data/docs/fjcollins.pdf>)
- Waldman, Katy. "One Year of #Metoo: "He Said, She Said" Is a Literary Problem, Too." *The New Yorker*. 10 October 2018. (<https://www.newyorker.com/books/page-turner/one-year-of-metoo-he-said-she-said-is-a-literary-problem-too>)
- Wang, Dorothy. "Introduction: Aesthetics Contra "Identity" in Contemporary Poetry Studies." *Thinking Its Presence: Form, Race and Subjectivity in Contemporary Asian American Poetry*. Stanford: Stanford U P, 2013. 26-72. (Available digitally through the University of Calgary Library.)

3. Optional but useful:

- Padgett, Ron. *The Teachers and Writers Handbook of Poetic Forms*. New York: Teachers and Writers Collaborative, 1987. (Available online through the University of Calgary Library.)
- Saul, Joanne. "The Politics and Poetics of Identity: 'Faking It' in *Diamond Grill*." *Writing the Roaming Subject*. Toronto: UTP, 2006. 103-127. (Available digitally through the University of Calgary Library.)
- Whitman, Walt. "Song of Myself." <https://www.poetryfoundation.org/poems/45477/song-of-myself-1892-version>
- Wordsworth, William. "Tintern Abbey." <https://www.poetryfoundation.org/poems/45527/lines-composed-a-few-miles-above-tintern-abbey-on-revisiting-the-banks-of-the-wye-during-a-tour-july-13-1798>

Assignments and Evaluation:

All work must be typed and double-spaced in a legible font, usually 12 point unless there is a specific formal reason for using another size. These are listed in short form here and described in detail under "Assignments and Other Course Components".

3 Batches of Poetry X 10% each (These may be a selection of short, stand alone poems; a long poem; a serial poem; or part of a longer work.)	30%
Final Batch of Poetry	20%
Class Participation	10%
Critiquing and Critical Acumen	10%
1 Reading Reviews	5%
2 In-class Presentations X 10% each (one critical text, one poetry book)	20%
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. You must complete all components in order to pass the course. 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)

Creative Writing Grading Guidelines

A range: Exceptional work

The work is moving toward a publishable level. The use of language is precise and original; the movement of the line is beautiful or interesting or original (or some combination of the three); 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 poetry with sophistication and elegance. It offers formal innovation of some kind, either subtle or dramatic.

B range: 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 form, line, language and image. It may offer an interesting perspective or point of view. Word choice and sound are generally exact and thoughtful. It may or may not be formally innovative.

C range: 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. Word choice, line, form and/or 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.

Assignments and Other Course Components:***1. Three batches of poetry plus one***

Over the term, students are required to write three batches of poetry for in-class workshop. You will have the opportunity to polish a selection of poems in light of class critiques to submit it at the end of the year as your final assignment. Note, then, that you will be graded on unrevised work for the first three batches, but revised work for the fourth. So take advantage of those critiques! Each batch should be between 8 - 10 pages long. Submission dates depend on your group, except for the final, polished batch, which is **due one week after the last class, in other words, December 12, 2019.**

2. One Theory Presentation

This is a 10-15 minute presentation on the theoretical text assigned for the week you have chosen. Summarize the key arguments the text makes and point to the repercussions of those arguments especially as they might be manifested or played out in poetry writing practice. As a matter of critical necessity, point out limitations, later developments, gaps or omissions in the text. The focus of the presentation should be on how the theoretical text might be useful for a practicing poet.

3. Presentation on a Full-Length Poetry Collection

Give a 10-15 minute presentation on the full length poetry collection listed on the syllabus for the week you have chosen.

What makes the book of poetry work? The challenge here will be treating the work as a whole-- you won't be able to close read the whole thing as you might a single poem, but you should still incorporate some close reading into your presentation. You may wish to consider how the author has made the book cohere-- is it drawn together by a set of thematics? A formal device? A political commitment? Does the book raise issues? What are they? How does it deal with the issue differently than other poetry books or other genres deal it? Where's the innovation? Offer a close reading of one or more of the poems taking up questions of language, form, line, content,

history, the body and so on. Close your presentation with two questions for class discussion, one of which will count as your "participation" question. (See below.)

4. Attendance and participation

It should go without saying that students arrive punctually and fully prepared for class. **The key component of the participation grade will be in the preparation of discussion questions, to be posted on D2L by Tuesday midnight each week at the latest. You will prepare one question on the critical/theoretical text under discussion for the week, plus one question on the poetry book under discussion. In order to receive full marks for this component of the course, you must complete this exercise 10 times out of 12 over the course of the term. No late or make-up submissions will be accepted; however, you have two free passes which you may use for any purpose, no questions asked. On days when you are a presenter, offer two questions for discussion on the presentation text, one of which will count as your "participation" question. On presentation days, you must still offer a participation question on the text you are not presenting on (ie. If you are presenting on a critical text, you must still offer a participation question on the assigned poetry book and vice versa).** In addition, you'll have made notes on these readings or whatever else you need to do to be prepared to discuss them. All workshop critiques will be complete and ready to hand to your classmate(s) in the hotseat. You must, of course, 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 on a theoretical text or a poetry book. A wise student makes good use of a daybook or digital calendar.

5. 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 writer(s). 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 work 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 form or subject matter. Critique must be conducted in terms of what the work in question is attempting to accomplish.

Each student is required to critique and edit their colleagues' work with care and in some detail. These critiques are due on the day 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 term. These critiques are an important part of your final grade; you are evaluated on your ability to read and criticize constructively and intelligently.

6. *Reading review*

Students must attend at least one out-of-class reading or literary event over the course of the year and submit a one-page, double-spaced typed report on it. You do not have to analyze what you hear in great detail, as this can be difficult with a single hearing of a literary text, but you should describe and remark on the event you have chosen. Who read? What did they read? What was your initial response to what you heard? 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 TIA House, Pages Bookstore, the Calgary Public Library, and Shelf Life Books. You may, of course, attend several readings and report on the one that most captures your attention.

Due Date: You may hand in this report at any time during the semester. The last possible date to submit is the last class of the semester.

7. *"Statement on Aesthetics" + Rewrite of "Statement on Aesthetics"*

Students will submit a one page, double-spaced "Statement on Aesthetics" which will be shared with your groupmate(s) (if the class is on the large size) or class mates (if the class is on the small side) for workshopping. **These will be workshopped in your groups on November 21. A polished "Statement on Aesthetics" is due with your final, polished batch of poems on December 12.**

This assignment is a discussion of how you as a writer see as your own writing practice, commitments and aesthetics and what you see as the principles, aesthetics and/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? Are there particular issues or problems you are committed to in your writing? Have certain writers influenced 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? The historical moment in which you write always matters— but how does it matter to you? Geographical or geopolitical location, likewise, always matter, but again, how do they matter to you? 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.

Note that I expect your Statement on Aesthetics to morph and change substantively between its first iteration and the version you hand in in December. If you continue to write poetry, expect to be asked for such a document from time to time. And expect this document to change considerably over the course of your writing career. As you write, read and learn, your ideas about your work should change and deepen. An important part of your education is to track the changes in your thinking and interests.

8. End of year reading and class chapbook

At the end of the academic year, all the Creative Writing classes get together for an event to celebrate your accomplishments. To commemorate that event, the class puts together a chapbook which they sell or gift, and which gives every student who submits a publishing credit. The class will put this together as a group, with a workshop provided, and some class time to work on it, though additional time outside class will likely be required. While there is no grade as such assigned to the chapbook, work on it will count towards your participation mark.

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.

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.

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: maboym@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.

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

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_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/>

Contact for the Graduate Student Association: <http://gsa.ucalgary.ca/>

Contact for Students Ombudsman’s Office: <https://www.ucalgary.ca/student-services/ombuds/role>

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/>

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>

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.

Course Schedule

Week 1: Introduction

September 5

Introduction: About me, course expectations, syllabus review, about you (icebreaker)

Hot Topic: What does it mean to be a contemporary poet? Where is here and when is now?

Critique practice: Free copies of the Asian American Literary Review: We'll do a practice critique or two together. See guidelines above.

Individual presentation date sign-ups

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 4 groups.

Groups will be named for the four cardinal directions: North, South, East and West.

Week 2: The Lyric and the Speaking Self

September 12

Essay/Chapter Presentation: Wang, Dorothy. "Introduction: Aesthetics Contra "Identity" in Contemporary Poetry Studies." *Thinking Its Presence: Form, Race and Subjectivity in Contemporary Asian American Poetry*. Stanford: Stanford U P, 2013. 26-72. (Available digitally through the University of Calgary Library.)

Presenter: _____

Contemporary poetry book presentation: Weyman Chan, *Noise from the Laundry*

Presenter: _____

Poetry critiques: Hotseat: North

Optional: Take a look also at Walt Whitman "Song of Myself" and/or W. Wordsworth "Tintern Abbey":

<https://www.poetryfoundation.org/poems/45477/song-of-myself-1892-version>

<https://www.poetryfoundation.org/poems/45527/lines-composed-a-few-miles-above-tintern-abbey-on-revisiting-the-banks-of-the-wye-during-a-tour-july-13-1798>

Today (Thursday, September 12, 2019) is the last day to drop Fall Term and Fall/Winter Term (Multi-Term) courses without financial penalty

Friday, September 13: Last day to swap or add a course

Week 3**September 19: Decolonization**

Essay/Chapter Presentation: Tuck, Eve, and Wayne Yang. "Decolonization is Not a Metaphor." *Decolonization: Indigeneity, Education & Society*. 1.1 (2012): 1-40.

Available online (Open Access): <https://www.latrobe.edu.au/staff-profiles/data/docs/fjcollins.pdf>

Presenter: _____

Contemporary poetry book presentation: Sharron Proulx-Turner, *Creole Métisse of French Canada, Me*

Presenter: _____

Poetry critiques: Hotseat: East

Week 4: Spoken Word**September 26**

Essay/Chapter Presentation: Carr, Brenda. "'Come Mek Wi Work Together': Community Witness and Social Agency in Lillian Allen's Dub Poetry." *ARIEL: A Review of International English Literature*. 29.3 (1998): 7-40. (Available digitally through the University of Calgary Library.)

Watch also "Birth Poem": <https://www.youtube.com/watch?v=X35J6iKnwPE>

Presenter: _____

Contemporary poetry book presentation: Sheri-D Wilson, *The Book of Sensations*

Presenter: _____

Poetry critiques: Hotseat: South

Week 5: Biotext**October 3**

Essay/Chapter Presentation: Saul, Joanne. "Introducing the 'Biotext'." *Writing the Roaming Subject*. Toronto: UTP, 2006. 13-31.

Available digitally through the University of Calgary Library.

Presenter: _____

Contemporary poetry book presentation: Fred Wah, *Diamond Grill*

Presenter: _____

Poetry critiques: Hotseat: West

Optional: Saul, Joanne. "The Politics and Poetics of Identity: 'Faking It' in *Diamond Grill*." *Writing the Roaming Subject*. Toronto: UTP, 2006. 103-127.

Available digitally through the University of Calgary Library.

This chapter will be useful for this week's presenters.

Week 6: Black Lives**October 10**

Essay/Chapter Presentation: Brand, Dionne. *Map to the Door of No Return*. Toronto: Vintage, 2002. Please read pp. 1-52.

I have placed two copies on reserve at the Taylor Family Digital Library. This book is also available on Amazon and Abe Books.

Presenter: _____

Contemporary poetry book presentation: Canisia Lubrin, *Voodoo Hypothesis*

Presenter: _____

Poetry critiques: Hotseat: North

Week 7: Genealogical Recoveries**October 17**

Essay/Chapter Presentation: Foucault, Michel. "Nietzsche, Genealogy, History." *Language, Counter-Memory, Practice*. Ithaca: Cornell U P, 1977. 139-164.

Four copies placed on reserve at the Taylor Family Digital Library.

There are also lots of copies available on Abe Books.

Presenter: _____

Contemporary poetry book presentation: Phinder Dulai, *Dream Arteries*

Presenter: _____

Poetry critiques: Hotseat: South

Week 8: Intersectionality**October 24**

Essay/Chapter Presentation: Crenshaw, Kimberle. "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics." *University of Chicago Legal Forum*. 1989.1 (1989): 139-167.

Available here:

<https://chicagounbound.uchicago.edu/cgi/viewcontent.cgi?article=1052&context=ucf>

Presenter: _____

Poetry critiques: Hotseat: East

BREAK

Contemporary poetry book: Sharanpal Ruprai, *Pressure Cooker Love Bomb*

Sharanpal Ruprai to visit the class.

Week 9: Genderings**October 31**

Essay/Chapter Presentation:

Waldman, Katy. "One Year of #Metoo: "He Said, She Said" Is a Literary Problem, Too." *The New Yorker*. 10 October 2018.

<https://www.newyorker.com/books/page-turner/one-year-of-metoo-he-said-she-said-is-a-literary-problem-too>

Critchley, Emily and Elizabeth-Jane Burnett. "Introduction." #MeToo: A Poetry Collective. Website. <https://www.chicagoreview.org/metoo/>

Presenter: _____

Contemporary poetry book presentation: Joshua Whitehead, *Full Metal Indigiqueer*

Presenter: _____

Poetry critiques: Hotseat: West

Week 10**November 7: The Poetic Novel/ Cultural Appropriation**

We will cover two separate topics this week.

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

Presenter: _____

Poetry critiques: Hotseat: North

BREAK

Contemporary poetry book presentation: Robert Mazels, *kHarLaMoV's aNkLe: A Utopian Fantasy*
 Presenter: Robert Majzels will visit the class to talk about his own work. This portion of the class will be open to the public.

First draft Statement on Aesthetics due. Please make four copies: one for each of your small workshop peers and one for me.

Mid-term Break: November 10-16**Week 11: Love and Community****November 21**

No essay/chapter presentation this week. Instead, you will workshop your statements of aesthetics in your groups.

Contemporary poetry book presentation: Kai Cheng Thom, *I Hope We Choose Love*

Presenter: _____

Poetry critiques: Hotseat: East

Week 12**November 28: Avant-Gardes/Experimentalisms**

Essay/Chapter Presentation: Leong, Michael. "Conceptualism in Crisis: The Fate of Late Conceptual Poetry." *Journal of Modern Literature* 41.3 (2018): 109-131.

Available digitally through the University of Calgary Library.

Presenter: _____

Contemporary poetry book presentation: Jordan Abel, *Injun*

Presenter: _____

Poetry critiques: Hotseat: South

Week 13**December 5: The Body/ Disability**

Dr. Lai will be away on the 5th. Let's reschedule this class. Adjusted date: _____

Essay/Chapter Presentation: Davidson, Michael. "Introduction: Concerto for the Left Hand." *Concerto for the Left Hand: Disability and the Defamiliar Body.* Ann Arbor: University of Michigan Press, 2008. 1-34.

Available digitally through the University of Calgary Library.

Presenter: _____

Contemporary poetry book presentation: Leah Lakshmi Piepzna-Samarasinha, *Tonguebreaker*

Presenter: _____

Poetry critiques: Hotseat: West

First Term Literary Reading Report Due

Fall Term Classes End: Dec. 8

Final Project, Final Statement of Aesthetics and Literary Reading Report Due: Dec. 12

Group Sign-Up Sheet

North Group:

1. _____
2. _____
3. _____

East Group:

1. _____
2. _____
3. _____

South Group:

1. _____
2. _____
3. _____

West Group:

1. _____
2. _____
3. _____

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Icebreaker Exercise

What is the degree program, year and the focus of your research?

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.