

**Carleton University**

**Winter 2022**

**Department of English**

**ENGL 1500B: Introduction to Creative Writing**

**Lecture: Monday, 10:05-11:25**

**Assigned Workshop: Monday 11:30-1 or 1-2:30 (confirm on Carleton Central)**

**Format: Online (Synchronous)**

**Instructor: Nadia Bozak**

**Email: [nadia.bozak@carleton.ca](mailto:nadia.bozak@carleton.ca)**

**Office Hours: email me for a Zoom appointment**

#### **PRELIMINARY OUTLINE SUBJECT TO MINOR CHANGE**

This online course will primarily be spent synchronously.

Students will attend lectures/discussions and workshops (on Zoom) either with the instructor or TA (see your timetable/Course Calendar for the time of your scheduled workshop).

Students will also complete readings on their own time and submit writing assignments via Brightspace.

**Disclaimer: Synchronous lectures will be hosted on Zoom. They will be recorded and may be made available for a limited time (to be determined). Sharing or using these recordings outside of the context of this course is a violation of privacy and intellectual property.**

***Workshops and class discussions WILL NOT be recorded/posted.***

#### **Course Description:**

This course is designed for students of any academic discipline or level who have an interest in creative writing. Students who have experience writing on their own, in workshops, or in courses such as Writers Craft are just as welcome in this course as students who have never written creatively but are curious to try it out. Over the semester students will engage with exemplary

texts by published writers in such genres as short story, creative nonfiction, poetry, and the podcast. Students will also write weekly prompts in these genres and workshop them weekly with a small peer-editing group.

The weekly schedule is divided into:

- A lecture/discussion with the instructor on weekly topics
- Assigned readings on weekly topics
- Assigned writing prompts and reflections for review and/or grading (see the schedule below for due dates)
- A workshop (led by a tutorial assistant or the instructor wherein students write, share, respond to, discuss and revise assigned prompts)

### **Learning outcomes:**

By the end of this course, students should be able to:

1. Produce polished creative-writing pieces in multiple genres (poetry, short story, creative non-fiction, the podcast).
2. Engage with literary texts as writers and speak about these same texts as writers (rather than as readers or scholars).
3. Discuss writing effectively, employing key terms such as “voice” and “character” for fiction, “image” and “rhythm” for poetry.
4. Revise their own creative work and respectfully and constructively comment upon the creative work of their peers.

### **Required texts:**

Each week we will read creative writing and/or an essay on the weekly topic(s). These readings are available on ARES (a digital repository of class readings made available through MacOdrum library). Using Brightspace, students will access Ares, download and read the assigned readings, and be prepared to discuss the readings during Zoom meetings and/or comment on the readings in the weekly reflection statements.

## Evaluation and Assignments:

### 1. Workshop Prompts and Reflections = 8 x 7.5% each = 60%

Students will respond to a weekly writing prompt in advance of the workshops (held synchronously on Zoom) and come to the workshop prepared to share their writing prompt with a small group of peer-editors in a “breakout room.” Students in each peer-editing group will take turns listening to/reading each other’s work and also providing constructive comments. It is up to each student-writer to make notes of comments received as you will need these to revise your work. You will also need to integrate these comments into your workshop reflection statements.

After each workshop, students will post:

- the prompt you workshopped in the peer-editing breakout room, revised according to the comments you received from you peers (or any other changes you have made)
- A reflection statement of 350 words reflecting on what you learned in the workshop, any plans you have to revise your work further, how an assigned reading inspired/informed your approach to the prompt or simply had an impact on you.
- The instructor or TA will respond to your prompt and journal entry via Brightspace and will assign a grade according to a predetermined rubric.
- Guidelines and marking rubrics will be posted on Brightspace; due dates are posted on the weekly schedule below.

### 2. Final Assignment and Reflection = 25%

Students will look back over their writing prompts and choose **three** to revise and submit for final grading. Students will revise and polish their prompts, then have a peer, friend, or parent proofread their prompts for grammar and typos before submitting them via Brightspace. There will also be a final reflection statement.

Guidelines and marking rubrics will be posted on Brightspace; due dates are posted on the weekly schedule below.

### 3. **Writing Journal = 15%**

Evidence of weekly in-class writing exercises (done in the workshops and polished at home).

**Late assignments = -2% per day. OR please contact the instructor for an extension.**

### **Weekly Schedule**

\*\*Lectures will all start at the scheduled time unless otherwise specified (in advance). The instructor will post a consistent Zoom link for the term in Brightspace.

<b>Date/Topic</b>	<b>Readings</b>	<b>Work Due</b>
<p><b><i>Week 1: Mon. Jan 10</i></b></p> <p>Course outline; Brightspace; ARES; what is a workshop?</p> <p>Short-form fiction.</p>	<p>Sandra Cisneros, <i>House on Mango Street</i> (selections)</p> <p>Jamaica Kincaid, “Girl”</p> <p>Raymond Carver, “Popular Mechanics”</p>	<p>Attend workshops, get started on “About Me” and “Warm-Up Prompt”</p>
<p><b><i>Week 2: Mon. Jan. 17</i></b></p> <p>Thinking critically about creative writing. Why and how is it taught in universities? Systems of pedagogy and style. Whose voices are heard and whose are not?</p>	<p>Matthew Salesses, “Pure Craft is a Lie”</p> <p>Anne Lamont, “Shitty First Drafts”</p>	<p>Bring “Warm-up” prompt to your workshop for peer-editing</p>

Getting Started: Tips		“Warm-up” Prompt +Reflection posted by Fri. Jan 21 @11:55 PM
<b>Week 3: Mon. Jan. 24</b>		
Description/ Writing with the Senses/ Character	Walter Mosley, “Description as Poetry;” “Describing an Idea;” “Working with Character in a Hail of Words”  Junot Díaz, “Otravida, Otravez”	Bring Writing Prompt #1 to workshops for peer-editing  Prompt+Reflection #1 to be posted by Fri. Feb. 28 @ 11:55 PM
<b>Week 4: Mon. Jan. 31</b>		
Voice, Point of View, Setting	Chimamanda Adichie “The Thing Around Your Neck”  Thomas King, “Borders” (time permitting, or covered in Week 5)	Bring Writing Prompt #2 to workshops for peer-editing  Prompt+Reflection #2 to be posted by Fri. Feb. 4 <sup>th</sup> at 11:55 PM
<b>Week 5: Mon. Feb. 7</b>		
The Power and Perils of Storytelling	Thomas King, <i>The Truth about Stories</i> (excerpts)	Bring Writing Prompt #3 to workshops for peer-editing  Prompt+Reflection #3 to be posted by Fri. Feb. 11 @ 11:55 PM
<b>Week 6: Mon., Feb.14</b>		
Creative Nonfiction #1: The Role of the Author / Researching Your Own Life	Philip Lopate, “Writing Personal Essays: On the Necessity of....”  Menaka Raman, “Immigrant”	Bring Writing Prompt #4 to workshops for peer-editing

<b>Winter Break Feb.21-25</b>	<b>Winter Break Feb.21-25</b>	Prompt+Reflection #4 to be posted by Fri. Feb. 14 <sup>th</sup> @ 11:55 PM  <b>Winter Break Feb.21-25</b>
<i>Week 7: Mon. Feb. 28</i>  Creative Nonfiction #2: Writing in Scenes/Figurative Language 、	Ivan Coyote, <i>Tomboy Survival Guide</i> (selections)	Bring Writing Prompt #5 to workshops for peer-editing  Prompt+Reflection #5 to be posted by Fri. Mar 4 <sup>th</sup> @ 11:55 PM
<i>Week 8: Mon. Mar. 7</i>  Poetry #1: “Word Images” and learning from elements of fiction	Kevin Clark, “Words That Paint, Colors that Speak”  Tania Hershman “Let Me Try on Your Toolbelt” (time permitting)  Lorna Crozier, “Fear of Snakes”  Yi Lei, <i>My Name Will Grow Wide Like a Tree</i> (selections)	Bring Writing Prompt #6 to workshops for peer-editing  Prompt+Reflection #6 to be posted by Fri. March. 11 <sup>th</sup> @ 11:55 PM
<i>Week 9: Mon. Mar. 14</i>  Poetry #3: Poetry, Society, Activism/ Poetry of Witness  Prose Poetry	Carolyn Forché, “The Colonel;”  Yusef Komunyakaa, “Facing It”  Additional poems may be made available in class.	Bring Writing Prompt #7 to workshops for peer-editing  Prompt+Reflection #7 to be posted by Fri. Mar. 18 <sup>th</sup> @ 11:55 PM

<p><b>Week 10: Mon. Mar. 21</b></p> <p>Poetry, continued.</p>	<p>Poems TBD</p>	<p>In-class writing and/or CUAG visit</p>
<p><b>Week 11: Mon. Mar. 28</b></p> <p>Publishing, making a living as a writer, systemic discrimination in literary institutions. How writing, publishing, and reading diversely can bring about social change.</p>	<p>“Who Do We See in Canadian Picture Books?”</p> <p>WRITE Magazine: BIPOC Authors/Publishers</p> <p>“Merger of Publishing Giants a Concern for Canadian Writers and Readers”</p> <p>(Links posted in Brightspace)</p>	<p>In-class writing and/or CUAG visit</p> <p>Writing Journal due by Fri. Apr. 1<sup>st</sup> @ 11:55 PM</p>
<p><b>Week 12: Mon. Apr. 4</b></p> <p>Bring your ideas for your revised prompt assignment to workshops. Your instructor or TA will answer questions about revisions and handing in your final assignments next week.</p>		<p>Final Assignments Due Mon. Apr. 1<sup>st</sup> at 11:55 PM</p>
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Note Well:

- **Course Content:** Apart from the grading and assessments, the course schedule and delivery methods may change according to flow of the course and the amount of time it takes to best deliver the course content to students. Students will receive advance notice of any changes.
- **Writing Expectations:** Students are expected to write prompts and reflections etc. in language that is grammatically correct, properly formatted, as well as respectful and appropriate (and grading will reflect this). Please, no slang or short forms (LOL, etc.), and

always consider and respect the life experience and position of your peers, your instructors, and your readers at large when you make a post or submit writing for grading. The instructor/TA will not be correcting specific grammatical or structural errors in your work, but will make general comments about the objective correctness of student writing. Students who need assistance with grammar and writing fundamentals will be advised to seek out Writing Services for assistance with proofreading and editing <https://carleton.ca/csas/writing-services/>. The instructor wants students to succeed in this course and will guide, direct, and provide support, within reason, in all aspects of the course.

- **Prompt Content:** Please remember that you are sharing your writing with your workshop peers and your instructor and/or TA. If you are considering submitting writing that could be potentially triggering for the reader, please email the instructor the writing in question well in advance to determine if it can be shared in the workshop. Please note that the instructor will do her very best to make this course a safe space for all students and all TAs and does encourage students to be open and honest in their writing and comments. However, she cannot always control or oversee all of the writing that is shared or comments made, therefore students need to be aware that delicate/triggering content *\*might\** emerge. Potentially triggering content includes instances of abuse (physical, sexual, emotional), racist, sexist, homophobic, ageist, ableist, or other discriminatory comments, depictions or language. Please be thoughtful and check in with the instructor if you are in doubt.

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

- If you anticipate an adjustment of grades may take place, then you must include an explicit statement to this effect in your course outline.
- Examinations -- including in-class tests, take-home and formally scheduled examinations. Format (essay, multiple-choice, short-answer, other; cumulative vs. non-cumulative; etc.); how students can review their papers; % contribution towards the grade. Note that Deferred Final exams must be identical in format and coverage with the Final they replace.

N.B. Deferred finals, which must be applied for at the RO, are available **ONLY** if the student is in good standing in the course. If there are minimum standards that a student must meet to be in good standing, and entitled to write a deferred final exam, these must be stipulated in the course outline.

N.B. If you intend to request e-proctoring for any online examination, this must be stipulated in the course outline.

## PLAGIARISM



The University Senate defines plagiarism as “presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.” According to the Department examples of plagiarism include the following:

- any submission prepared in whole or in part, by someone else;
- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.

Plagiarism is a form of intellectual theft. It is a serious offence that cannot be resolved directly with the course’s instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include failure of the assignment, failure of the entire course, or suspension from a program. For more information please go to: <https://carleton.ca/registrar/academic-integrity/>

### **Special Information Regarding Pandemic Measures**

All members of the Carleton community are required to follow COVID-19 prevention measures and all mandatory public health requirements (e.g. wearing a mask, physical distancing, hand hygiene, respiratory and cough etiquette) and mandatory self-screening prior to coming to campus daily.

If you feel ill or exhibit COVID-19 symptoms while on campus or in class, please leave campus immediately, self-isolate, and complete the mandatory symptom reporting tool. For purposes of contact tracing, attendance will be recorded in all classes and labs. Participants can check in using posted QR codes through the cuScreen platform where provided. Students who do not have a smartphone will be required to complete a paper process as indicated on the COVID-19 website.

All members of the Carleton community are required to follow guidelines regarding safe movement and seating on campus (e.g. directional arrows, designated entrances and exits, designated seats that maintain physical distancing). In order to avoid congestion, allow all previous occupants to fully vacate a classroom before entering. No food or drinks are permitted in any classrooms or labs.

For the most recent information about Carleton's COVID-19 response and required measures, please see the [University's COVID-19 webpage](#) and review the [Frequently Asked Questions \(FAQs\)](#). Should you have additional questions after reviewing, please contact [covidinfo@carleton.ca](mailto:covidinfo@carleton.ca)

Please note that failure to comply with University policies and mandatory public health requirements, and endangering the safety of others are considered misconduct under the [Student Rights and Responsibilities Policy](#). Failure to comply with Carleton's COVID-19 procedures may lead to supplementary action involving Campus Safety and/or Student Affairs.

**Requests for Academic Accommodation (SEE THE NEXT PAGE)**

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

**Pregnancy obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For accommodation regarding a formally-scheduled final exam, you must complete the [Pregnancy Accommodation Form](#).

**Religious obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details [click here](#).

**Academic Accommodations for Students with Disabilities:** The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

### **Survivors of Sexual Violence**

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/equity/sexual-assault-support-services>

### **Accommodation for Student Activities**

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation will be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>