

2520A: Write Now! Writers on Writing

Fall 2018

Section: 001

Time: Monday 3:30-4:30 and Wednesday 3:30-5:30

Room: UCC 56

Instructor: Dr. Aaron Schneider

Email: aschne4@uwo.ca or OWL email

Office: UC 2431

Office Hours:

TA:

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Office:

Office Hours:

Course Description and Objectives

Though a series of lectures by contemporary writers, *Write Now!*, explores the art, craft, and process of creative writing in a variety of genres. Course topics include inspiration, overcoming creative blocks, revision, social media, publishing, literary citizenship, and the writing life.

LEARNING OBJECTIVES

Upon successful completion of this course, students will have demonstrated the ability to

1. identify the fundamental elements of the craft of creative writing
2. generate ideas in a variety of genres
3. understand concepts relating to contemporary creative writing practices
4. execute a dedicated writing practice through daily journal writing and class assignments

Required Texts

Creative Writing: Four Genres in Brief, 3rd Edition by David Starkey, Bedford St. Marin's Press, 2017.

In addition to the textbook, links to an interview with or a blog post by each writer will be posted on OWL. These are required readings and should be completed before the class in which the writer in question speaks.

Assignments

Polished Draft	10%
Midterm (October 31)	20%
Creative Writing Portfolio	30%
Final Exam	40%

Submitting Assignments/Due dates/late submission penalties etc.

All assignments must be submitted in hard copy in class on the day indicated on the class schedule.

Students must also submit an electronic copy through OWL for plagiarism checking. Failure to do so will result in a grade of 0% on the assignment.

If you cannot submit your assignment in class, you can drop it off in the Writing Studies drop box. This is on the wall in hall across from UC 2431. Make sure that your name, your instructor's name, and the course number are clearly visible on the first page of the assignment.

Late assignments will be penalized 5% per day.

Email Policy:

I reply to email in two working days. I do not reply to email over the weekend.

Classroom Technology Use Policy:

It is not appropriate to use technology (such as, but not limited to, PDAs, laptops, cellphones) in the classroom for non-classroom activities. Such activity is disruptive and distracting to other students and to the instructor and can inhibit learning. Students are expected to respect the classroom environment and to refrain from inappropriate use of technology and other electronic devices in class.

Note: because this course is organized around a series of visiting speakers, this is particularly important. Speakers are our guests. As such, they deserve your full attention, and they deserve to be able to speak without being interrupted by cellphones, etc. If your inappropriate use of technology impacts one of the guest speakers, you may be asked to leave the class.

Attendance policies

Attendance at class is required to improve as a writer. Here is the Writing Studies attendance policy in this class:

- You may miss up to three hours (the equivalent of one week of class) of class meetings during the term without explanation. That means that the first three class hours you miss will be recorded as absences but *excused provided you don't miss any more*.
- However, if you miss a total of four to nine class hours (the equivalent of up to three full weeks of class), your final grade will be reduced by 10% (e.g. an earned final grade of 80% will be reported as a final grade of 72).
- If you miss a total of more than nine hours of class meetings (the equivalent of more than three weeks of class meetings) your final grade will be reduced by 15% (e.g. an earned final grade of 80% will be reported as a final grade of 68).

This policy will be waived only for medical or compassionate reasons. If you have good reasons for waiving an absence of one class meeting (e.g. if you've missed three hours, and need or want to miss another class meeting) discuss these reasons with your instructor within one week of that absence. If your absence is extended and prolonged (over one week of continuous non-attendance), then you should discuss it with your academic advisor in your home faculty, who may require documentation. That advisor may then contact all of your instructors. See also: '**Medical Accommodation Policy**' below.

Attendance also extends to tardiness. If you are more than 20 minutes late, you will be penalized an hour of attendance. Please make every effort to be on time as late entry can disrupt the flow of discussion in our class. Early departures from class, which have not been previously arranged with the instructor, will also be counted as an absence. If you leave during the break, you will be docked an hour of attendance.

Note: a class meeting missed in order to write a test, exam, or other form of 'make-up class' in another course will count as non-attendance, and will attract penalties as defined above if applicable. Instructors

at the University of Western Ontario ***shall not require*** a student to write a make-up test or similar at times which conflict with that student's other scheduled class times. If you are asked or 'required' to do this, you should immediately contact an academic counsellor in your Dean's office. If you elect to miss a class in order to write such a test, that is ***your*** choice; your absence will not be excused.

Scholastic Offences, including Plagiarism

The University Senate requires the following statements, and Web site references, to appear on course outlines:

“Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site: <http://www.uwo.ca/univsec/handbook/appeals/scholoff.pdf>.

Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage of text from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence (see Scholastic Offence Policy as above).

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement currently between The University of Western Ontario and Turnitin.com (<http://www.turnitin.com>).”

Prerequisites

The University Senate requires the following statement to appear on course outlines:

“Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.”

Medical Accommodation Policy

For UWO Policy on Accommodation For Medical Illness, see:

<http://www.uwo.ca/univsec/handbook/appeals/medical.pdf>

(downloadable Student Medical Certificate (SMC): <https://studentservices.uwo.ca> under the Medical Documentation heading)

Students seeking academic accommodation **on medical or other grounds** for any missed tests, exams, participation components and/or assignments **worth 10% or more of their final grade** must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation on medical grounds cannot be granted by the instructor or Writing Studies, and Writing Studies requires students in these circumstances to follow the same procedure when seeking academic accommodation on non-medical (i.e. non-medical compassionate or other) grounds.

Students seeking academic accommodation **on medical grounds** for any missed tests, exams, participation components and/or assignments **worth less than 10% of their final grade** must also apply to the Academic Counselling office of their home Faculty and provide documentation. Where in these circumstances the accommodation is being sought on **non-medical grounds**, students should consult in the first instance with their instructor, who may elect to make a decision on the request directly, or refer the student to the Academic Counselling office of their home Faculty.

Students should also note that individual instructors are not permitted to receive medical documentation directly from a student, whether in support of an application for accommodation on medical grounds, or for other reasons (e.g. to explain an absence from class which may result in a grade penalty under an 'Attendance' policy in the course). **All** medical documentation **must** be submitted to the Academic Counselling office of a student's home Faculty.

“Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.”

Special Requests: Special Examinations, Incomplete Standing, Aegrotat Standing

Please refer to the “Information for All Students in a Writing Course” for more detailed information. Briefly, remember that your instructor does not have the discretion to initiate, consider, or grant (or not) such requests; you must go directly to the Dean's office of your home faculty.

Class Meeting Schedule

Week 1 (September 10 and 12):

Introduction to the class (no speaker)

- Intro
- Strategies for overcoming writer's block
- Cliché and the importance of reading
- Promotion and crafting a public profile

Readings:

- A Few Things You Should Know about Creative Writing (page 1)
- A Few Words about Revision (page 9)
- Chapter 1:
 - Writing Poetry (page 14)
 - Getting started writing poetry (page 72)
 - Kick-Starts: Beginning your poems (page 73)

Weekly Draft: Write an occasional poem

Suggestions:

- Write a poem for Canada 150 (try to avoid cliché)
- Write a poem for the beginning of the school year
- Write a poem for a pop-culture event, such as the release of an album, a celebrity's birthday, the premier or finale of a show. Try to have fun with the poem.

Week 2 (September 17 and 19):

Speaker: Shane Neilson

Readings:

- Chapter 1:
 - The elements of poetry (page 18)
 - The short poem: Three models (page 19)
 - Lines and stanzas (page 22)
 - Meter and rhythm (page 29)
 - The music of poetry (page 36)

- Poetic forms:
 - Sonnet (page 53)
 - Sestina (page 61)
 - Haiku (page 65)
 - Ghazal (page 68)
- Read this interview with Shane Neilson: <http://open-book.ca/Columnists/An-Anthem-for-the-Unwell-an-Interview-with-Shane-Neilson>

Weekly Draft: Write a formal poem—that is, a poem that follows a clear, predetermined structure. It can be as simple as a poem in rhyming couplets or as complex as a Sestina. If you pick a short form, such as a Haiku, try to write a handful of them.

Suggestions:

- Write a classic love poem (try to avoid cliché)
- Write a poem about a surprising, unpoetic subject (cheeseburgers, a night out in London, the freshman 15, etc.)
- Write a poem about a powerful emotional experience. Try to use the structure of a formal poem to process and contain the emotion.

Week 3 (September 24 and 26):

Speakers: Mark Sampson

Readings:

- Chapter 1:
 - Images, symbols, and figurative language (page 40)
 - Diction, syntax, and the language of poetry (page 48)
 - Poetic forms:
 - Prose poem (page 69)
- Read these two columns by Mark Sampson:
 - <http://open-book.ca/Writer-in-Residence/Archives/Mark-Sampson/In-Praise-of-Generosity>
 - <http://open-book.ca/Writer-in-Residence/Archives/Mark-Sampson/In-Praise-of-Rewriting.-No-Actual-Rewriting>

Weekly Draft: Write a poem that uses images, symbols and figurative language, rather than direct statements, to convey a powerful emotion. For example, instead of writing “I was depressed,” use these poetic devices to show your reader that you were depressed.

Suggestions:

- Write a poem about a basic, universal emotional experience, such as anger, sadness, happiness. Try to write a poem in which the reader will recognize themselves and their experience.
- Write a poem about an emotional experience that is unique to you. Use the above poetic devices to help the reader understand and share your unique experience.
- Write a poem that uses images, symbols and figurative language, and that pushes the boundaries of poetry—that is, write a poem that creates an experience for the reader, but that does not necessarily make literal sense.

Week 4 (October 1 and 3):

*****Polished Draft Due in class on Wednesday, October 3*****

Speaker: Leah Simone Bowen

Readings:

- Chapter 2:
 - Writing the Short-Short Story (page 102)
 - The elements of fiction (page 104)
 - The short-short story: Three models (page 105) (read all three stories)
 - Structure and design (page 114)
- Getting started writing the short-short story (page 149)
- Kick-Starts: Beginning your story (page 150)
- Listen to this episode of *The Secret Life of Canada*:
 - <https://podcast-a.akamaihd.net/mp3/podcasts/secretlifeofcanada-rf54Lsv3-20180827.mp3>

Weekly Draft: Write a short-short story that is focused on a single event. This is in some ways the simplest kind of story to write, but it is deceptively simple. It takes real craft to make something resonant and powerful out of a single event. Focus on what happens, who is involved, and why it is meaningful.

Suggestions:

- Write a story about a character who makes a surprising or disturbing discovery.
- Write a story about a character attending an important event (a wedding, a funeral, a graduation).
- Write a story in which a character's everyday routine is suddenly and dramatically altered.

Fall Reading Break

Week 5 (October 15 and 17):

Speaker: Karen Krossing

Readings:

- Chapter 2:
 - Creating characters (page 122)
 - Writing dialogue (page 130)
 - Setting the scene (page 135)
 - Deciding on point of view, developing tone and style (page 140)
- Read this short article by Karen Krossing:
 - <http://karenkrossing.com/wp-content/uploads/2018/06/CANSCAIP-News-Summer-2018-pp-36-37.pdf>

Weekly Draft: Write a short-short story about two people meeting. They could know each other; they could not. They might speak; they might not. It's up to you.

Suggestions:

- Write a story about two old friends who see each other after many years but don't talk to each other.
- Write a story about two people who don't like each other meeting and talking.
- Write a story in which two characters who would not normally interact are forced to engage with each other.

Week 6 (October 22 and 24):

Speaker: Kevin Hardcastle

Readings:

- Chapter 3:
 - Writing Creative Nonfiction (page 181)
 - The elements of creative nonfiction (page 185)
 - Short creative nonfiction: Three models (186) (read all three pieces)
 - Organizing creative nonfiction (page 196)
 - Getting started writing short creative nonfiction (page 222)
 - Kick-Starts: Beginning your creative nonfiction (page 222)
- Read this interview with Kevin Hardcastle:
 - <http://thepuritan.sovicreative.com/simcoe-county-noir-an-interview-with-kevin-hardcastle>

Weekly Draft: Write a handful of 1 sentence stories. Have some fun with this, try to be clever, witty, shocking, surprising. On the one hand, try to see how much you can pack into one sentence. On the other hand, try to see how little you need to make a story.

Suggestions:

- No suggestions this week because they would be longer than most of the stories you are going to write.

Week 7 (October 29 and 31):

****Midterm Test on Wednesday, October 31****

Speaker: No Speaker this week

Readings:

- No Readings this week. If you have the time, read a few of the poems, stories, personal essays and plays in your textbook.

Weekly Draft: Write about a time when you were uncomfortable. Explore why you were uncomfortable, what this experience said about you, what you learned from it, and, most importantly, why it is significant for other people—what your reader can learn from and take away from it.

Suggestions:

- Write a short creative nonfiction piece about trying something new, something that were unsure of.
- Write a short creative nonfiction piece about a time when you were the odd person out, when you did not fit in or belong.
- Write a short creative nonfiction piece about discovering something that changed your perspective in an important way and that made familiar things new, different, strange, etc.

Week 8 (November 5 and 7):

Speaker: Mike O'Connor and Tom Cull

Readings:

- Chapter 3
 - Telling the truth (page 201)
 - Creative nonfiction as narrative (page 206)
 - The poetry of creative nonfiction (page 211)
 - Writing yourself into creative nonfiction (page 215)
 - Ethics and edicts (page 218)
- Listen to this interview with Tom Cull:

- <http://www.cbc.ca/player/play/1246290499982>

Weekly Draft: Write a short creative nonfiction piece about a time when you were not completely in the right. Try to explore and grapple with your own culpability, and, also, try to explore the situation and how you looked to the other people involved in the situation. Don't be afraid of writing about a situation that is ethically complex, that has a lot of grey in it. It is this kind of complexity and wrestling with it that makes a lot of creative nonfiction interesting.

Suggestions:

- Write a short creative nonfiction piece about a disagreement you had where you were in the wrong.
- Write a short creative nonfiction piece about a time when you hurt someone else.
- Write a short creative nonfiction piece about a misunderstanding.

Week 9 (November 12 and 14):

Speaker: Cherie Dimaline

Readings:

- Chapter 4
 - Writing the Ten-Minute Play (page 247)
 - The elements of play writing (page 252)
 - The ten-minute play: Three models (page 253) (read all three plays)
 - Structuring the ten-minute play (page 274)
 - Getting started writing the ten-minute play (page 308)
 - Kick-starts: Beginning your play (page 309)
- Playscript Format: A Model (page 311)
- Listen to this interview with Cherie Dimaline:
 - <https://www.cbc.ca/radio/unreserved/from-dystopian-futures-to-secret-pasts-check-out-these-indigenous-storytellers-over-the-holidays-1.4443312/cherie-dimaline-reaches-young-readers-with-futuristic-dystopian-narrative-rooted-in-canadian-history-1.4449398>

Weekly Draft: Write a short play in which two characters are arguing. They can resolve the argument or not. It's up to you. Try to make the argument as realistic as possible. Try to make the characters talk like and respond like real people. Note: this is deceptively difficult thing to do, and you should expect to find it challenging. Don't worry if your draft seems a bit stilted and awkward in places.

Suggestions:

- Write a short play about a couple having an argument. It can be an argument about a minor thing, such as cleaning the house, or a major thing, such as the future of their relationship.
- Write a short play about two characters arguing about an accident. They can argue about what happened, who is at fault, etc.
- Write a short play about two characters arguing about who is at fault for something that happened a long time ago. They could be a couple who divorced a decade ago, siblings who hurt each other during childhood, friends who fell out over something, etc.

Week 10 (November 19 and 21):

Speaker: Louise Bernice Halfe

Readings:

- Chapter 4

- Creating believable characters (page 280)
- Writing convincing dialogue (page 285)
- Crafting a theme (page 294)
- Onstage: The elements of production (page 298)
- Read this interview with Louise Bernice Halfe:
 - <https://nineteenquestions.com/2017/06/21/louise-bernice-halfe/>

Weekly Draft: Write a short play that is grounded in character. Try to teach the audience as much as possible about the characters in the play in the short time that you have. Try to do this without resorting to characters simply telling the audience about themselves.

Suggestions:

- Write a short play in which two people have dinner.
- Write a short play in which two people share a car ride.
- Write a short play in which the characters sit in a waiting room (this is a classic scenario that you can find in several quite famous plays).

Week 11 (November 26 and 28):

Speaker: Casey Plett

Readings:

- A Few Words about Getting Your Work Published and Produced (page 346)
- A Few Words about Hybrid Creative Writing (page 356)
- Read this interview with Casey Plett:
 - <http://prismmagazine.ca/2018/05/17/get-to-know-casey-plett/>

Weekly Draft: Instead of writing something new this week, focus on revising the four pieces that you will submit for the Creative Writing Portfolio.

Week 12 (December 3 and 5):

*****Creative Writing Portfolio due in class on Wednesday, December 5 *****

Speaker: Mariko Tamaki

Readings:

- A Few Words of Farewell (page 364)
- Read this interview with Mariko Tamaki:
 - <https://www.geeksout.org/2018/06/20/interview-mariko-tamaki/>