

COURSE OUTLINE		
<b>TERM:</b> Fall 2021	<b>COURSE NO:</b> ENGL 398	
<b>INSTRUCTOR:</b> TBA	<b>COURSE TITLE:</b> Creative Writing in the Digital Age	
<b>OFFICE:</b> LOCAL: <b>E-MAIL:</b> @capilanou.ca	<b>SECTION NO(S):</b>	<b>CREDITS:</b> 3.0
<b>OFFICE HOURS:</b>		
<b>COURSE WEBSITE:</b>		

Capilano University acknowledges with respect the Lil'wat, Musqueam, Squamish, Sechelt, and Tseil-Waututh people on whose territories our campuses are located.

### **COURSE FORMAT**

Three hours of class time, plus an additional hour delivered through online or other activities for a 15-week semester, which includes two weeks for final exams.

### **COURSE PREREQUISITES**

45 credits of 100-level or higher coursework including 6 credits of 100 or 200-level ENGL

### **CALENDAR DESCRIPTION**

This course focuses on digital genres of creative writing. Engaging with texts in a range of forms, students will learn to analyze and model sources that emerge specifically from online communities of writers. The outcome of this class is greater writing versatility through a deep engagement with the online literary archive and hands-on experimentation with diverse written forms.

### **COURSE NOTE**

ENGL 398 is an approved Culture and Creative Expression course for Cap Core requirements. For the focus of the course each term, see the "Courses" page on the English Department website.

### **REQUIRED TEXTS AND/OR RESOURCES**

Student work is the focus of the class, in addition to a selection of creative and critical readings and other creative media. The course may make use of a published anthology or coursepack. Specific texts will vary depending on the instructor and term.

### **COURSE STUDENT LEARNING OUTCOMES**

**On successful completion of this course, students will be able to do the following:**

1. Address the interactive digital shifts in the humanities by reading, analyzing, and creating new forms of multimodal, genre-fluid literature.
2. Bridge literature and creative writing with larger social, political, and technological issues in the community and around the world.
3. Question dominant narratives using creative and critical writing as tools for change.

4. Interpret diverse genre-specific forms from different perspectives (e.g. artistic, historical, Indigenous, literary, scientific, theoretical, multilingual).
5. Demonstrate the connection between different modes of writing and the ideas, traditions, and belief systems they engage.
6. Critically reflect on the development of their writing in the context of the course and apply this learning to the creation of a diverse writing portfolio.

**Students who complete this Culture and Creative Expression course will be able to do the following:**

1. Engage in creative processes including conception, investigation, execution, and ongoing critical analysis.
2. Identify, analyze, and critique the elements of a form of expression using its specific vocabulary.
3. Explain the significance of diverse forms of human creative expression, specifically including Indigenous forms
4. Explain or demonstrate the connection between various events, ideas, traditions, and belief systems and the modes in which they are artistically or culturally expressed.
5. Interpret diverse forms of creative expression from different perspectives (e.g. artistic, historical, Indigenous, literary, scientific, philosophical).

**COURSE CONTENT**

The content and week-by-week breakdown of the course will vary by term and instructor. Themes will include viral communication, clickbait, blogs, memes, YouTube, and other forms of mass self-communication, autofiction, intertextual and hypertext literature, hybrid forms, and cross-genre writing for social change. The following is an example:

Week 1	Art in the Digital Age (Douglas Coupland)
Week 2	Storytelling in the Digital Age ( <i>Humans of New York</i> )
Week 3	Indigenous Digital Storytelling: Games ( <i>Survivance, Thunderbird Strike</i> )
Week 4	Digital & Visual Poems (Keith Wilson)
Week 5	The Digital Personal Essay (Seo Young Chu)
Week 6	Viral Ideas (Junot Diaz, Kate Folk)
Week 7	Internet as Art Object (Amaranth Borsuk)
Week 8	Fiction for the Digital Age (Valeria Luiselli, Alice Sola Kim)
Week 9	Autofiction/YouTube (Sheila Heti)
Week 10	Internet Literature as Political Statement (Illya Szilak)
Week 11	Interactive Literature (Tom Bissell, Miranda July)
Week 12	Poems of Outrage and Hope (Vanessa Angélica Villareal)
Week 13	Student Showcase/Panels
Weeks 14-15	Final Exam Period

**EVALUATION PROFILE**

Written Assignments*	50-80%
Presentations & Group Projects	0-20%
Portfolio	0-30%
Participation	<u>0-10%</u>
<b>Total</b>	<b>100%</b>

\* No single assignment to be worth more than 35% of the final grade.

## **ASSIGNMENTS**

The assignment structure for this course is determined by the instructor in accordance with the learning outcomes outlined above. Please refer to the course syllabus and eLearn site for a more detailed breakdown.

### **Written Assignments:**

These assignments might include a combination of close reading, critical writing, and digital experiments. Close readings and critical writing will interrogate the writing styles utilized by online authors and will identify the communication strategies employed, the audience, the cultural context, and the technological frameworks that make these online readings unique to this era. When practicing “digital experiments,” students will use form and craft strategies demonstrated in online samples and revise work into a portfolio. Examples of craft exercises include a “Humans of Cap” imitation exercise, translit fiction samples, autofiction, hypertext or graphic poetry, and other literary experiments.

### **Presentations & Group Projects:**

This course may include a presentation component, in which individuals will discuss their research either in presentation form or together on a panel, much like an academic conference. Group assignments will focus on a particular theme from writing on the digital age, and as a class we will discuss these themes in light of our wide reading and experimentation. A suggested group project involves an “open source bibliography.” This online archive provides a running list for students and instructors to assemble an ever-changing list of online writing resources. This online inventory of literary and critical writing samples allows students to collaborate on their research together, ultimately contributing to the larger academic discourse.

### **Portfolio:**

A portfolio of polished work, representing a combination of critical and creative writing, may be submitted as a final submission. This work should demonstrate clarity and fluency in its diverse forms of writing for the digital age. The final revised portfolio is assessed by a rubric that considers application of class discussion and readings, restructuring of drafts, demonstrated experimentation with the writing process, and depth of revision.

### **Participation:**

The participation grade requires attendance as well as a meaningful contribution to class discussion. The participation grade is not merely about speaking up in class—this represents a student’s willingness to engage with difficult concepts, to contribute ideas, to question, and to experiment with new ideas. Peers will lean on each other for guidance and editorial assistance, and we depend on each student to bring carefully completed work to class each day. In return, we can promise an environment of trust, whereby your ideas will be treated with respect and openness. The participation grade depends on these factors—openness, willingness to contribute, and respect for other ideas in the class.

**GRADING PROFILE**

A+ = 90-100	B+ = 77-79	C+ = 67-69	D = 50-59
A = 85-89	B = 73-76	C = 63-66	F = 0-49
A- = 80-84	B- = 70-72	C- = 60-62	

**Incomplete Grades**

Grades of Incomplete "I" are assigned only in exceptional circumstances when a student requests extra time to complete their coursework. Such agreements are made only at the request of the student, who is responsible to determine from the instructor the outstanding requirements of the course.

**Late Assignments**

Assignments are due at the beginning of the class on the due date listed. If you anticipate handing in an assignment late, please consult with your instructor beforehand.

**Missed Exams/Quizzes/Labs, etc.**

Make-up exams, quizzes, and/or tests are given at the discretion of the instructor. They are generally given only in medical emergencies or severe personal crises. Some missed labs or other activities may not be able to be accommodated. Please consult with your instructor.

**Attendance**

This course is built around an active classroom component. Students are expected to attend all classes and associated activities.

**English Usage**

Students are expected to proofread all written work for any grammatical, spelling, and stylistic errors. Instructors may deduct marks for incorrect grammar and spelling in written assignments.

**Electronic Devices**

Students may use electronic devices during class for note-taking only.

**On-line Communication**

Outside of the classroom, instructors will (if necessary) communicate with students using either their official Capilano University email or eLearn; please check both regularly. Official communication between Capilano University and students is delivered to students' Capilano University email addresses only.

**UNIVERSITY OPERATIONAL DETAILS****Tools for Success**

Many services are available to support student success for Capilano University students. A central navigation point for all services can be found at: <https://www.capilanou.ca/student-life/>

**Capilano University Security: download the [CapU Mobile Safety App](#)**

**Policy Statement (S2009-06)**

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Academic Integrity, Academic Probation and other educational issues. These and other policies are available on the University website.

**Academic Integrity (S2017-05)**

Any instance of academic dishonesty or breach of the standards of academic integrity is serious and students will be held accountable for their actions, whether acting alone or in a group. See policy and procedures S2017-05 Academic Integrity for more information: <https://www.capilanou.ca/about-capu/governance/policies/>

Violations of academic integrity, including dishonesty in assignments, examinations, or other academic performances, are prohibited and will be handled in accordance with the Student Academic Integrity Procedures.

**Academic dishonesty** is any act that breaches one or more of the principles of academic integrity. Acts of academic dishonesty may include but are not limited to the following types:

**Cheating:** Using or providing unauthorized aids, assistance or materials while preparing or completing assessments, or when completing practical work (in clinical, practicum, or lab settings), including but not limited to the following:

- Copying or attempting to copy the work of another during an assessment;
- Communicating work to another student during an examination;
- Using unauthorized aids, notes, or electronic devices or means during an examination;
- Unauthorized possession of an assessment or answer key; and/or,
- Submitting of a substantially similar assessment by two or more students, except in the case where such submission is specifically authorized by the instructor.

**Fraud:** Creation or use of falsified documents.

**Misuse or misrepresentation of sources:** Presenting source material in such a way as to distort its original purpose or implication(s); misattributing words, ideas, etc. to someone other than the original source; misrepresenting or manipulating research findings or data; and/or suppressing aspects of findings or data in order to present conclusions in a light other than the research, taken as a whole, would support.

**Plagiarism:** Presenting or submitting, as one's own work, the research, words, ideas, artistic imagery, arguments, calculations, illustrations, or diagrams of another person or persons without explicit or accurate citation or credit.

**Self-Plagiarism:** Submitting one's own work for credit in more than one course without the permission of the instructors, or re-submitting work, in whole or in part, for which credit has already been granted without permission of the instructors.

**Prohibited Conduct:** The following are examples of other conduct specifically prohibited:

- Taking unauthorized possession of the work of another student (for example, intercepting and removing such work from a photocopier or printer, or collecting the graded work of another student from a stack of papers);
- Falsifying one's own and/or other students' attendance in a course;
- Impersonating or allowing the impersonation of an individual;
- Modifying a graded assessment then submitting it for re-grading; or,
- Assisting or attempting to assist another person to commit any breach of academic integrity.

### **Sexual Violence and Misconduct**

All Members of the University Community have the right to work, teach and study in an environment that is free from all forms of sexual violence and misconduct. Policy B401 defines sexual assault as follows:

Sexual assault is any form of sexual contact that occurs without ongoing and freely given consent, including the threat of sexual contact without consent. Sexual assault can be committed by a stranger, someone known to the survivor or an intimate partner.

Safety and security at the University are a priority and any form of sexual violence and misconduct will not be tolerated or condoned. The University expects all Students and Members of the University Community to abide by all laws and University policies, including B.401 Sexual Violence and Misconduct Policy and B.401.1 Sexual Violence and Misconduct Procedure (found on Policy page <https://www.capilanou.ca/about-capu/governance/policies/>)

**Emergencies:** Students are expected to familiarise themselves with the emergency policies where appropriate and the emergency procedures posted on the wall of the classroom.