

## Extended Syllabus (2018 Spring Semester)

<b>Course Title</b>	Life Writing	<b>Course Number</b>	ENG:3232
<b>Class Time</b>	Mondays 12pm – 13.15pm Fridays 10.30am – 11.45am	<b>Classroom</b>	t.b.a.

	<b>Name: Dan Disney</b>	
	<b>Office Hours: Tuesdays, Wednesdays, Thursdays, 10-12pm <i>or otherwise by appointment</i></b>	

<b>1. COURSE DESCRIPTION</b>
<p>This course is designed to initiate (or extend) students' explorations into inventing and discovering their own narrative voice, with which each will then develop ways of constructing stories only they can tell. Using a range of theoretical essays – encompassing (but not limited to) Benjamin's theory of the <i>flâneur</i> and Freud's notions around day-dreaming – alongside a number of exemplary creative texts – from writers diverse as Ryszard Kapuscinski, Primo Levi, David Sedaris, and Alice Munro – students will acquire a suite of conceptual tools (that is, creative <i>and</i> critical literacies) with which to construct, edit, revise and then perform/publish their texts.</p>
<b>2. COURSE FORMAT (%)</b>
<p>Classes will be divided into lectures (50%), discussion/ group work/ presentations (50%) ...</p>
<b>3. EVALUATIONS (%)</b>
<ul style="list-style-type: none"> <li>• WEEK NINE a first folio, accompanied by an exegetical statement (1000 words) <span style="float: right;">25%</span></li> <li>• WEEK SIXTEEN a second folio, accompanied by an exegetical statement (1000 words) <span style="float: right;">25%</span></li> <li>• written activities, exams, quizzes <span style="float: right;">25%</span></li> <li>• participation in seminar discussion and exercises <span style="float: right;">25%</span></li> </ul>

#### 4. COURSE OBJECTIVES (%)

By the end of semester, students who successfully complete this subject should be able to:

1. demonstrate an evolving range of critical literacies around their chosen mode/s of creative production (biography, autobiography, memoir, or monologue); and
2. devise, design and acquit their own creatively literate Life Writing projects; and
3. develop exegetical statements which define and discuss their own practice-based heuristic research outcomes.

The following assessment criteria guide how creative work is assessed:

#### FORM AND CONTENT

*mode* if the work is written using a particular mode, are the various devices at the writer's disposal deployed in surprising and novel (rather than predictable or clichéd) ways?

*clarity* are the images focused and precise, rather than vague and general?

*unity* is there a connection between setting, plot, and character/s? Are the connections interesting (desirable), or predictable (not desirable)?

#### ORGANIZATION

*originality* does the text demonstrate a novel and coherent speaking position, and is the argument both original and sustainable? In other words, is the text both credible and reasonable?

*narrative order* is each sentence and paragraph working toward an overall narrative impact (desirable) or does the text work equally well without some of the sentences and even paragraphs (not desirable)?

#### WRITTEN EXPRESSION

*editing* is there evidence of a drafting process ie is the writing compressed, precise, belletristic, and free of mistakes (grammar, spelling)?

*tense* is there evidence that the writer has experimented with a range of different tenses?

*language* are the ideas contained within the text expressed using language that is neither well-worn nor clichéd?

*style* rather than derivative of another writer's style, do the ideas expressed within the text use language that is the writer's own "voice" (desirable)?

#### EXEGESIS

*response to*  
*course content (i)* has the writer demonstrated (and explained) awareness of those genre devices at play in their text?

*response to*  
*course content (ii)* does the writer clearly demonstrate the ways those creative texts analyzed in class have influenced their own creative productions?

*response to*  
*course content (iii)* where applicable, is the exegesis developed using theoretical ideas addressed in class?

## 5. SEMESTER SCHEDULE (%)

### >> Getting started – finding ways to start

Week 1	Introducing the subject
Week 2	Practice-led research – initial investigations (Freud, Lacan, Lee, Benjamin)

### >> Life Writing: a toolkit – modes and devices

Wks 3,4	Biography, autobiography, memoir, monologue TEXTS: Sedaris, Levi, Gray
Wks 5-7	(i) Constructing scenes: setting, tone, foreshadowing (ii) “Protagonizing” plot + theme (iii) Antagonists? Conflict, climax, dénouement TEXTS: Kapuscinski, Munro, Terzani

### >> Finding narratives – toward a personal style

Week 9	Theme #1 – heroes & anti-heroes <b>DUE: first folio, accompanied by an exegetical statement (1000 words)</b>
Week 10	Theme #1 – heroes & anti-heroes
Week 11	Theme #2 – remembering (the extraordinary ordinary)
Week 12	Theme #2 – remembering (the extraordinary ordinary)
Week 13	Theme #3 – adventures and arrivals
Week 14	Theme #3 – adventures and arrivals
Week 15	student performances concluding the subject
Week 16	<b>DUE: second folio, accompanied by an exegetical statement (1000 words)</b>

## 6. COURSE MATERIALS

Students are advised that a Course Pack will be supplied in the first week of semester. Students are also strongly encouraged to read the theoretical materials from Benjamin, Freud, and Lacan before semester begins.

## 7. POLICIES

### **Submission guidelines –**

Late essays will be penalized at a rate of one third of a letter grade (ie A to A-) for each day the work is submitted late. No assessable work will be accepted a week after the due date. Students must follow the MLA style (and will receive in-class instruction regarding how to format their papers). Should any student anticipate submitting their work late, they are encouraged to seek out the professor well before the due date, or risk a penalty (ie mark reduction).

### **Class Participation –**

It is each student's foremost priority to prepare adequately for each class in order to contribute to discussions (rather than just attend classes). Also, please ensure you arrive on time; this subject follows university-wide protocols on lateness and absenteeism (the 'FA system').