

English 252: Introduction to Creative Writing



**Semester 1, 2018
University of Auckland
Convenor: AP Selina Tusitala Marsh
s.marsh@auckland.ac.nz**

**‘The true alchemists do not change lead into gold;
they change the world into words’**

(William H. Gass)

Course Description and Assessment Overview

Course delivery format:

A weekly 2 hour lectorial (a mix of lecture and workshop-like in-class activities), and a 1 hour workshop

Summary of Course Description:

Kia Ora Koutou, Talofa Lava, and Warm Pacific Greetings!

This is an introductory level class for those interested in Creative Writing. We (published authors) offer a taster of four writing genres: Creative Non Fiction, Poetry, Multimedia, and Short Fiction. The four genres have areas of overlap in terms of craft and content which is why it is useful to engage with all four – even if you’re just interested in one.

Course Schedule:

Week 1 , 26 th February – 2 nd March	Introduction + Poetry (Selina)
Week 2 , 5 th – 9 th March	Poetry (Selina)
Week 3 , 12 th – 16 th March	Poetry (Selina)
Week 4 , 19 th – 23 rd March	Poetry + Multimedia (Selina)
LOUNGE, 5.30 - 7pm, Wednesday 21 st March	
Week 5 , 26 th – 30 th March	Multimedia (Guest Lecture: Lisa Samuels)
Midsemester Break	
Portfolio 1 due 11pm Monday 9th April (NB. this is during the break)	
Week 6 , 16 th – 20 th April	Creative Non Fiction (Paula)
LOUNGE, 5.30 - 7pm, Wednesday 18 th April	
Week 7 , 23 rd – 27 th April	Creative Non Fiction (Paula)
Week 8 , 30 th April – 4 th May	Creative Non Fiction (Paula)
Week 9 , 7 th – 11 th May	Short Fiction (Paula/Victor Rodger)
Week 10 , 14 th – 18 th May	Short Fiction (Paula)
Auckland Writers Festival 15 – 20 th May	
Week 11 , 21 st – 25 th May	Short Fiction (Paula)
Week 12 , 28 th May – 1 st June	Short Fiction + Wrap Up (Paula/Selina)
LOUNGE, 5.30 - 7pm, Wednesday 30 th May	
Portfolio 2 due 11pm Tuesday 5th June	

Learning outcomes:

On completion of this course you will:

- Be familiar with the broad technical terrain of four genres of writing (Poetry, Multimedia, Creative Non Fiction, Short Fiction);
- Be able to apply and experiment with techniques specific to each genre;
- Gain an appreciation of how each genre might inform the other;
- Give and receive constructive criticism and develop techniques to apply feedback
- Develop editorial skills and skills in peer review
- Develop curatorial skills to produce a cohesive body of work

This is a feeder course for those interested in continuing Creative Writing at Stage 3.

Assessment Overview

This is a 100% internally assessed course – there is NO EXAM.

There are TWO portfolios

Portfolio A (including exercises and drafts, worth 40%)

Portfolio B (including exercises and drafts, worth 40%)

The remaining 20% is made up of your workshop and peer review participation and contribution.

Due: Portfolio A: **11pm, Monday 9th April**

Portfolio B: **11pm, Tuesday 5th June**

Portfolios

Each portfolio must include TWO works, one from each genre in each half of the semester.

Portfolio 1 will include Poetry and Multimedia. Portfolio 2 will include Creative Non-fiction and Short Fiction.

Each work **MUST** be based on a piece of work you started in workshops. You must include the draft work **AND** the peer review you received from your group mates alongside the finished piece.

Word count: 2500 words per portfolio

Peer Review

You will be working in groups of six. These groups have been decided for you.

Every week after your workshop, you are required to upload ONE of the exercises you did in class – this can be from either the lecture or your workshop.

It must be uploaded by **Wednesday 11pm**. You may type it out and improve it before posting it online, but it is also fine to take a photo of your exercise book (provided it is legible) and upload this without edit.

You must then read the submissions from your group mates. You must comment on each member's work. Your review must include two comments:

- 1. an aspect that worked well, and**
- 2. an idea or suggestion they might like to try in a future edit.**

Feedback is due to your group mates by Friday 11pm that week. If you miss the deadline without consultation your tutor, this will count against your Workshop participation for that week. Note: these comments can be seen by lecturers and tutors and may be called upon or highlighted during lectures or workshops.

If you miss the deadline to upload work, you can still get feedback from your group (and therefore use it in your portfolio) – but this will be up to you to organise with your group, and up to your group whether they can respond

There will be more detail in this course document on **HOW** to upload and post comments using CANVAS.

Creative Workbooks

Keeping a creative workbook or writing journal is often a very helpful and rewarding part of a writer's creative practice. They do not work for everyone which is why they have not been included as a requirement for the course. Nonetheless, we strongly encourage you to keep and maintain a creative workbook. You may like to work in one for exercises and writing prompt responses given to you in lectures and workshops. You may also find that having bits and pieces you have already been working on in your journal may help you to respond to the prompts in class. Visuals help with this too – try gluing in photos and pictures of events and visual aesthetics you find inspiring into your workbook too.

When you post your work into your group discussion, you may find that including additional details that inspired the work from your workbook may help your group mates to see what you were hoping your writing would achieve and help them to respond to your work in a way that is useful to you.

Workload and deadlines for submission of coursework:

The University of Auckland's expectation is that students spend 10 hours per week on a 15-point course, including time in class and personal study. Students should manage their academic workload and other commitments accordingly. Deadlines for coursework are set by course convenors and will be advertised in course material. You should submit your work on time. In

extreme circumstances, such as illness, you may seek an extension but you may be required to provide supporting information before the assignment is due. Late assignments without a pre-approved extension may be penalised by loss of marks – check course information for details.

Peer Review Process & Canvas

Workshop and peer review participation and contribution are worth 20% of your total grade.

Submission upload and peer review begins in week 2 and finishes in week 11 (no upload required in week 1 or 12).

You will be marked on:

- Participation and contribution during in class writing sessions and group work
- The submission of work done in class uploaded to canvas in a timely fashion
- Feedback given to your group mates every week in a timely fashion
- The generosity and support you provide to your group mates
- The quality and improvement of the feedback you provide to your group mates

The Peer Review Process:

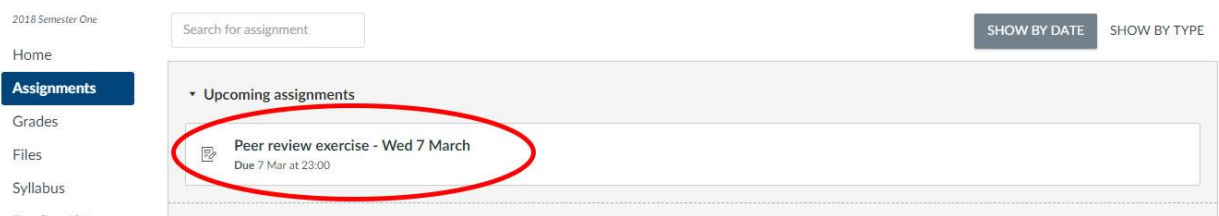
You have been put into groups of six students. All of your group members will be in the same workshop as you. Please ensure you attend the correct workshop every week.

Submitting your draft:

On Wednesday evening you will upload your submission in two places:

1. Assessments

This is the same process you will have used before to upload an assignment to canvas.



2018 Semester One

Home

Assignments

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Files

Syllabus

Reading Lists

Peer review exercise - Wed 7 March

Submit Assignment

Due 7 Mar by 23:00 Points 0 Submitting a file upload

No Content

2. Discussions

Your group has its own page in canvas. Find groups here on canvas

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NEW ZEALAND

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ENGLISH 252 > Syllabus

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ENGLISH 252: Creative Writing: Introduction

THE UNIVERSITY OF AUCKLAND
Te Whare Wānanga o Tāmaki Makaurau
NEW ZEALAND

ARTS

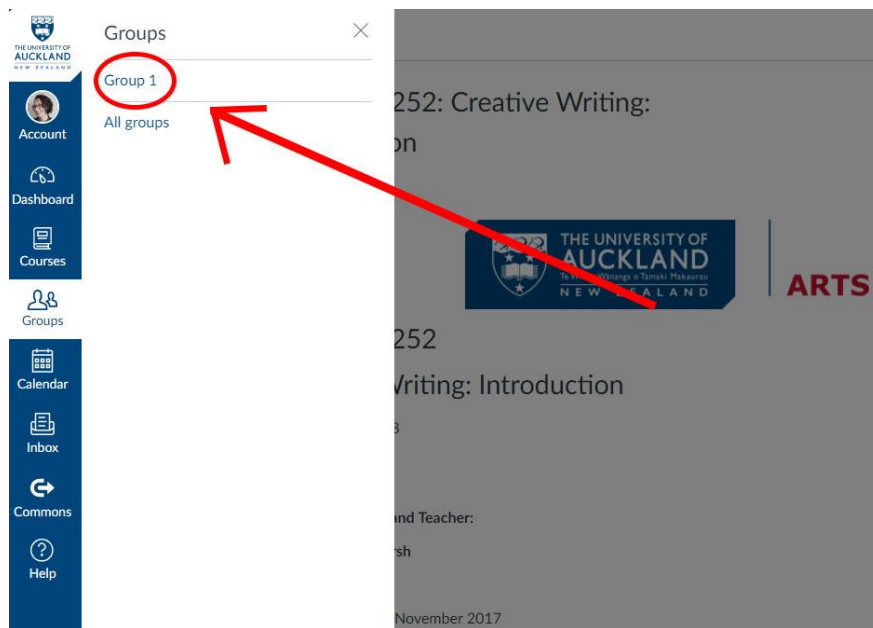
ENGLISH 252
Creative Writing: Introduction

SEMESTER 1, 2018
15 points

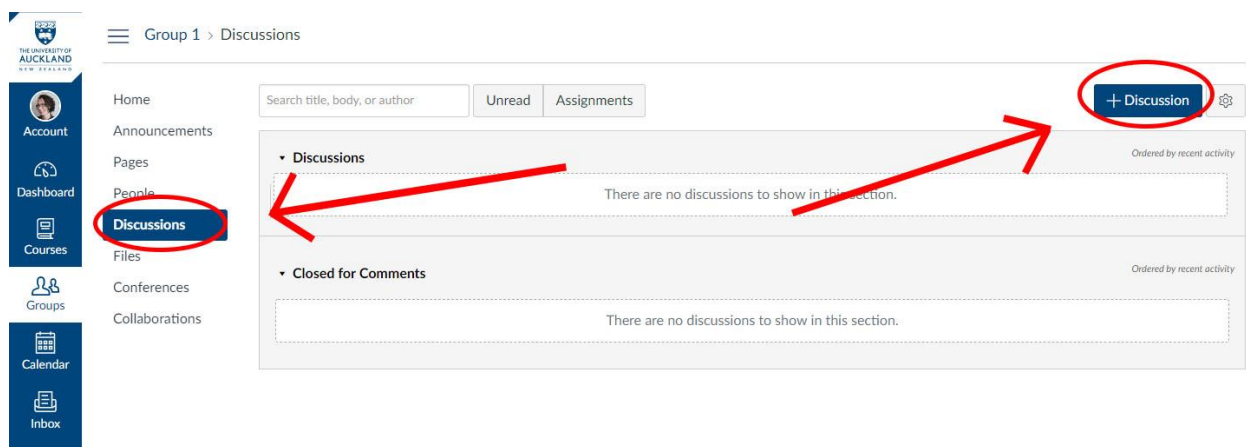
Course Convenor and Teacher:
Selina Tusitala Marsh

Note. Groups will be created during week 1 of semester, so you may not be able to see this option on canvas until Friday 2nd March

Click on your group (it is likely that there will be only one option – but if your other classes also use groups, there may be more)



Create a discussion with your draft in your group canvas page



The screenshot shows the Moodle interface for creating a new discussion post. The breadcrumb trail at the top reads 'Group 1 > Discussions > Create new'. The left sidebar contains navigation links: Home, Account, Announcements, Pages, People, Discussions (selected), Files, Conferences, Collaborations, Calendar, Inbox, Commons, and Help. The main content area has a 'Not published' status indicator and an 'HTML Editor' label. The subject line is 'Exercise 1: poem'. The content box contains the poem 'The World Is Too Much With Us' by William Wordsworth. The 'Options' section shows 'Allow threaded replies' checked and 'Allow liking' unchecked. The 'Save' button is at the bottom right.

Make sure that you include a subject line that clearly indicates the exercise from class that you are responding to.

Paste your text or photo in the content box

You may wish to click 'allow threaded replies.'

Click Save.

Providing peer review:




Click on each team mate's discussion, read their work and provide a comment. Your comment must include:





















1. an aspect that worked well, and
2. an idea or suggestion they might like to try in a future edit.

Your comment will be around 50 – 100 words, or 2-3 sentences. It is better to be short and succinct.

In your group discussions – click on the exercise by your group mate that you want to comment on. Add your comment below and don't forget to click post reply / save.


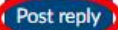
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers,
For this, for everything, we are out of tune;
It moves us not.—Great God! I'd rather be
A pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.

Search entries or author Unread    **Subscribed**


B *I* U A A *I*      \times^2 \times_2               12pt Paragraph 

I can see why you used the sonnet form here – it matches the archaic language – great!

Thinking about the 'show don't tell' rule, try replacing 'late and soon' (abstract words) with more concrete descriptions to create vivid pictures: 'burnt sun, cool moon'?

p » span  


Your comment will appear below. You can also comment or add on ideas to other people's comments if 'allow threaded replies' has been clicked.



Exercise 1: poem
 Makyla Curtis

The World Is Too Much With Us

The world is too much with us; late and soon,
 Getting and spending, we lay waste our powers;
 Little we see in Nature that is ours;
 We have given our hearts away, a sordid boon!
 This Sea that bares her bosom to the moon;
 The winds that will be howling at all hours,
 And are up-gathered now like sleeping flowers,
 For this, for everything, we are out of tune;
 It moves us not.—Great God! I'd rather be
 A pagan suckled in a creed outworn;
 So might I, standing on this pleasant lea,
 Have glimpses that would make me less forlorn;
 Have sight of Proteus rising from the sea;
 Or hear old Triton blow his wreathèd horn.



Sarah Bradley
 15:37

I can see why you used the sonnet form here – it matches the archaic language – great!

 Thinking about the 'show don't tell' rule, try replacing 'late and soon' (abstract words) with more concrete descriptions to create vivid pictures: 'burnt sun, cool moon'?

In week 2, ensure that you upload your work with plenty of time to spare in case you have any issues with the upload process.

Peer review will be discussed in lectures. If you are concerned at any point by the feedback you receive, please get in touch with your tutor.

Portfolio Marking Criteria

Each Portfolio is worth 40%

Due Dates:

Portfolio A: **11pm, Monday 9th April**

Portfolio B: **11pm, Tuesday 4th June**

Word Count: 2500 words per portfolio

Each portfolio will include:

- A contents page (how you have set up your portfolio)
- Two pieces of creative writing one each of the two genres
Portfolio 1 will include Poetry and Multimedia.
Portfolio 2 will include Creative Non-fiction and Short Fiction
- The initial draft of each work that was uploaded to canvas
- Clear indication of which in class writing prompt your work was inspired by
- All of the feedback you received for each of the two pieces
- Any additional draft work you would like to include to show the creative and editorial development of your work
- Detailed captions provided for any visual content
- For multimedia only – a 1 page letter explaining your project

You will be marked on

- The creativity and originality of your work
- Ability to take on board feedback (you may wish to submit interim drafts that show how you had a go at some of the suggestions you were given)
- Creative and editorial development
- Fulfilment of portfolio requirements listed above

Genre specific marking criteria

Poetry:

- To what extent does the poem consider the relationship between form and function?
- To what extent does the poetry pay attention to language features and poetic devices (imagery, metaphor, simile, titles, word choice, patterns etc)?

- To what extent does the poetry engage with the page visually (form/shape, use of space, line breaks etc?)
- To what extent does the poetry engage with aurally (rhythm, meter, pacing, alliteration, etc)?
- To what extent does the poem push boundaries?

Multimedia:

- To what extent is the project transaesthetic (merging two forms and aesthetic bases to create a third)?
- To what extent does concept relate to form?
- How well thought through (multi-layered), cohesive, and interesting (in terms of text and multimedia application) is the project?
- How well executed is the project?

Creative Non Fiction:

- To what extent does the piece effectively engage with Gutkind's 5 Rs:
 - o Reportage (documented events or personal experiences)
 - o Reflection (sharing personal thoughts, feelings, perspectives)
 - o Research (collecting facts from the library, interviews, Internet)
 - o Real Life (writing about real people, actual events, and actual places)
 - o 'riting (high quality prose as seen in literary journalism essays, autobiographies, or biographies)

Short Fiction:

- To what extent are key technical elements (narrative structure, pov, characterization, language, setting, dialogue, form, etc) evident?
- To what extent is the work imaginative, engaging, ambitious, psychologically/emotionally complex, well-conceived, and well executed?
- To what extent does the piece demonstrate selective choice of verbs, thoughtful construction and pacing of sentences, evoke setting, build character, shape story, use pov?
- To what extent is the piece fluent, articulate, use correct and consistent punctuation, grammar and spelling?

How to submit your portfolio

Each portfolio will be a single word document. Include a contents page.

If your initial draft is a photograph or picture of your writing, paste this picture into word.

Copy and paste the comments you received from your group mates on canvas. Ideally this will include the names of the people alongside their comments. You may need to tidy this up when you paste it into your word document.

Multimedia Assessment notes

It is likely that your multimedia work will not take the form of text in a word document.

Instead you must include photographs of the final work and/or a link to view the work if it is audio or video. Detailed captions must be provided for all visual content.

You are responsible for making the appropriate arrangements for your work to be assessed – whether this involves recording your work in a suitable medium, or arranging an assessment performance/viewing time with your tutor (we will be delighted to attend).

NOTE ON COLLABORATION:

You are welcome to collaborate with other students and non-students. Please add documentation that explains the extent of your contribution to the collaboration.

Instructions for Multimedia Component

Multimedia Assignment Options:

Multimedia simply means writing with at least one other form of media.

Create a written text and interlink that text with another form of media. A minimum of 500 words (up to 1500 words) is required to fulfil this assignment, no matter how you combine those words with your other chosen media.

1. Word and Image

Intersect words with visual media.

DO NOT CREATE A SIMPLE COLLAGE ON A LARGE POSTER PAPER FOR THIS SEGMENT OF YOUR PORTFOLIO. If you do so, it will not be awarded credit.

Examples of successful word and image options:

Picture books for grown-ups - write fairy tales, guidelines for living, allegorical fables, created histories of various areas or persons. Draw images that accompany and illustrate your tales.

Handmade/artist's books - create your own short book using printing press or drawing and writing by hand. Learn how to bind chapbooks with needle and thread, etc.

Storycloths or clothpoems - write and revise a creative piece (you want to choose your words carefully so you don't have to pick out threads later!) and sew it into a piece of cloth.

Annotated found images - take x-rays, photographs, maps, newspaper images and create wildly imaginative annotations on their significance.

2. Ekphrasis / Comics

Words and visual art.

This alternative is for the artists among the writers (for example, Elam students). Original drawings or art work with writing that explores the themes of the art work, or art that explores the themes of the writing.

For those interested in graphic novels, a short 'comic' with original visuals and writing.

Or for non-artists interested in comics/graphic novels: a comic script giving instructions for visual presentation to an artist. (For example, Alan Moore's script for Big Numbers, <fourcolorheroes.home.insightbb.com/bn3script.html>)

3. Sound / Talk piece

Recorded sound production or performance of a written piece (not necessarily involving music). Submit a CD/MP3 plus written text and instructions for performance.

4. Creative blog

Words in the Electronic medium.

Submit a blogsite. This is for students who are already conversant with the blogging medium or who might already have a blogsite. Students will need to show evidence of new blogsite posting and comments on other postings. Possibly include here fan fic (world building).

Check your particular project with your tutor, if you intend to take up this option.

*5. Public Theatre

Score a public event or events and perform at least one of them. Submit the written instructions and documentation of the event, or make arrangements for assessment of the performance.

Examples of successful public theatre:

Mask walk. Make an original mask and walk in some public place(s) with the mask on. Make notes on the experience. For this students would need a mask walk buddy and some hand-held tape-recorder. Photographing or video recording the mask walk is also a possibility.

A performance piece similar to Spencer Tunick's event, in which he organized several hundred people to stand naked on a glacier to publicise global warming. *

See Fluxus Performance Workbook examples.*

*6. Public poetry / concrete performance work

Word installations in public places (For example, Jenny Holzer, Martin Firrell (see <www.martinfirrell.com>), 'guerilla poetry', chalked interiors, stone poems in Mt. Eden crater, etc). *

7. Multimedia Documentary

Interview a person or group of persons and provide photos of their faces, relevant objects and landscapes/urbanscapes, or draw diagrams illustrating histories or events or instructions for performances they carry out. See the histories plus photos done by Glenn Busch, for example. Recordings and edited transcript should be provided.

*Note for options 5 and 6:

You may submit concepts for installation or performance without actually installing and performing, IF

the concept is of a scale that makes realisation impossible at this stage AND your written concept/score/instructions/rationale are of interest as creative works in and of themselves (see Fluxus examples) AND

you also submit a smaller scale, realised (performed/installed) concept.

Selected Reading Materials

Poetry: <http://www.nzepc.auckland.ac.nz/>

<https://nzpoetryshelf.com/2015/03/23/poetry-shelf-interviews-david-eggleton-poetry-is-a-kind-of-verbal-tic-it-runs-in-parallel-with-consciousness/>

Multimedia:

Christian Bok: <https://www.poetryfoundation.org/harriet/2011/04/the-xenotext-works>

Alt-X: www.altx.com

Auckland window: <http://www.creative.auckland.ac.nz/en/about/galleries-and-collections/window.html>

Pennsound: <http://writing.upenn.edu/wh/multimedia/>

Poems That Go: http://iloveepoetry.com/?page_id=7898

Ubuweb: www.ubuweb.com

Creative Non Fiction & Fiction:

Black Marks on the White Page, eds Witi Ihimaera and Tina Makereti, Wellington: Huia Publishers, 2017.

Academy of New Zealand Literature, www.anzliterature.com

Auckland Writer's Festival: Volunteers Needed!

Auckland Writers Festival

The University is a major sponsor of the festival. Last year over 72,000 people attended events over the week, from the Ockham NZ Book Awards on Tuesday night to the panels, interviews and readings over the weekend. It's held at the Aotea Centre and various other locations nearby, including the Art Gallery.

Students in English 252 are expected to attend the festival. It's a chance to engage with contemporary writers and writing from New Zealand and overseas. Over 100 events are free of charge. When the programme is launched in March, we'll get copies delivered to class so you can decide what you'd like to attend.

Usually around 30 University of Auckland students work at the festival as volunteers. If you're keen to do this, please email Roger Christensen (rchristensen@writersfestival.co.nz) before 15th March, and complete the necessary forms. Volunteers are needed for a variety of duties, and it means you may get into a range of events that are high-price or sold out. This is how a number of students in the past got into sold-out events like Haruki Murakami, Gloria Steinem, Alice Walker and David Walliams – they were working as ushers. Students have secured paid internships as a result of their festival work, and it is excellent for CVs, as well as entertaining and inspirational.

As many of you as possible should attend the following events:

1. The Ockham New Zealand Book Awards on Tuesday May 15th @ 7 PM.
2. The University of Auckland Lecture on Thursday May 16th @ 5 PM.

Last year the lecture was by novelist and literature activist Tina Makereti. You can read a complete transcript at the ANZL web site:

<https://www.anzliterature.com/feature/poutokomanawa-the-heartpost/>

The lecture is free. There is a charge for student tickets to the Ockhams. Please contact Paula Morris (p.morris@auckland.ac.nz) if you would like to go but cannot afford the ticket. She is a member of the NZ Book Awards Trust, and also a soft touch.

Disabilities Accommodation Statement

If you have a condition that impairs your ability to satisfy course criteria, please meet with the convenor and with your tutor to discuss feasible instructional accommodation. Accommodation can be provided only for a documented disability. Please tell your convenor about such circumstances by the second week of the semester or as soon as possible after a disability is diagnosed.

Contact Disability Services for more information: <https://www.auckland.ac.nz/en/on-campus/student-support/personal-support/students-with-disabilities.html>

or 373 7599 ext 88808.

Student Support Service Health and Counselling

If you need support in any way, shape or form, you'll find support and care here:

<https://www.auckland.ac.nz/en/on-campus/student-support/personal-support/student-health-counselling.html>

Staff Student Consultative Committee

The English Department maintains an active SSCC with 2 meetings per semester. At the first lecture, 2 students will be asked to volunteer to represent their ENGL 252 peers to the SSCC. Meetings are scheduled for:

- Tuesday 20 March 12-1pm at 206-612.
- Monday 30 April 12-1pm at 206-612.

Required Information

The University's Statement on Plagiarism

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework as a serious academic offence. The work that a student submits for grading must be the student's work, reflecting his or her learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the world-wide web. A student's assessed work may be reviewed against electronic source material using computerised detection mechanisms. Upon reasonable request, students may be required to provide an electronic version of their work for computerised review. For

more detailed information, see the University's guidelines on the conduct of Coursework at www.auckland.ac.nz/uoahome/about/teaching-learning/policies-procedures

Complaint Procedures

In the first instance, students or the class representative should take any concerns they have with their course delivery or assessment to the lecturer or tutor or convener concerned. Students or staff may approach the Mediator's Office or the Student Advocacy Network at any time for assistance. In the event that the matter is not resolved satisfactorily at an informal level, students or the class representative should approach the Head of Department with a formal statement of their complaint. For more detailed information, see the University guidelines regarding Student Learning and Grievance procedures at: www.auckland.ac.nz/uoahome/about/teaching-learning/policies-procedures

AUSA also offers advice on grievance and harassment issues. See the AUSA website's 'Need Help?' section for further information.

Other sources of information and assistance.

Guides to Library sources for all undergraduate papers in English are available from the Learn home page: follow the links from Resources By Subject / Arts / English. Announcements and Resources for this paper are regularly posted on CANVAS. The University's policy is that all communication with students is via their university email address—please check your university email address regularly.

Glossary

Please note that this glossary has been specially prepared for 252. It deliberately limits its definitions and examples to those deemed helpful to our contexts.

Poetry Glossary

Connotation: the implied or suggested meaning connected with a word

Denotation: the dictionary meaning of a word

Literal meaning: limited to the simplest, ordinary, most obvious meaning

Figurative meaning: associative or connotative meaning; representational

Meter: measured pattern of rhythmic accents in a line of verse

Figurative language

Apostrophe: a direct address of an inanimate object, abstract qualities, or a person not living or present

Example: "Beware, O Asparagus, you've stalked my last meal."

Hyperbole: exaggeration for emphasis (the opposite of understatement)

Example: "I'm so hungry I could eat a horse."

Metaphor: comparison between essentially unlike things, or the application of a name or description to something to which it is not literally applicable

Example: "[Love] is an ever fixed mark, / that looks on tempests and is never shaken."

Metonymy: a word or phrase that replaces the name of an object or concept for another to which it is related

Example: "We have always remained loyal to the crown" instead of "We have always remained loyal to the monarchy."

Oxymoron: a combination of two words that appear to contradict each other

Example: bittersweet

Paradox: a situation or phrase that appears to be contradictory but which contains a truth worth considering

Example: "In order to preserve peace, we must prepare for war."

Personification: the endowment of inanimate objects or abstract concepts with animate or living qualities

Example: "Time let me play / and be golden in the mercy of his means"

Pun: play on words, or a humorous use of a single word or sound with two or more implied meanings; quibble

Example: "They're called lessons . . . because they lessen from day to day."

Simile: comparison between two essentially unlike things using words such as “like,” “as,” or “as though”

Example: “My mistress’ eyes are nothing like the sun”

Synecdoche: a part substituted for the whole

Example: “All hands on deck” instead of “All sailors on deck.”

Poetic Devices

Alliteration: the repetition of consonant sounds, particularly at the beginning of words

Example: “. . . like a wanderer white”

Allusion: a reference to a person, event, or work outside the poem or literary piece

Example: “Shining, it was Adam and maiden”

Assonance: the repetition of similar vowel sounds

Example: “I rose and told him of my woe”

Elision: the omission of an unstressed vowel or syllable to preserve the meter of a line of poetry

Example: “Th’ expense of spirit in a waste of shame”

Imagery: word or sequence of words representing a sensory experience (visual, auditory, olfactory, tactile, and gustatory)

Example: “bells knelling classes to a close” (auditory)

Irony: a contradiction of expectation between what is said and what is meant (verbal irony) or what is expected in a particular circumstance or behavior (situational), or when a character speaks in ignorance of a situation known to the audience or other characters (dramatic)

Example: “Time held me green and dying / Though I sang in my chains like the sea”

Onomatopoeia: the use of words to imitate the sounds they describe

Example: “crack” or “whir”

Slant rhyme (off rhyme, half rhyme, imperfect rhyme): rhyme formed with words with similar but not wholly identical sounds

Example: barn / yard

Synaesthesia: an attempt to fuse different senses by describing one in terms of another

Example: the sound of her voice was sweet

Symbol: an object or action that stands for something beyond itself

Example: white = innocence, purity, hope

Meter

Anapaestic (anapest): a metrical foot containing three syllables—the first two are unstressed, while the last is stressed
 Dactylic (dactyl): a metrical foot containing three syllables—the first is stressed, while the last two are unstressed
 Falling meter: meter containing metrical feet that move from stressed to unstressed syllables
 Iambic (iamb): a metrical foot containing two syllables—the first is unstressed, while the second is stressed
 Iambic pentameter: a traditional form of rising meter consisting of lines containing five iambic feet (and, thus, ten syllables)
 Pause (caesura): a pause for a beat in the rhythm of the verse (often indicated by a line break or a mark of punctuation)
 Rising meter: meter containing metrical feet that move from unstressed to stressed syllables
 Spondee: a nontraditional metrical foot in which two consecutive syllables are stressed
 Stress: greater amount of force used to pronounce one syllable over another
 Trochaic (trochee): a metrical foot containing two syllables—the first is stressed, while the second is unstressed

Poetic Forms

Blank verse: unrhymed iambic pentameter
 Closed: poetic form subject to a fixed structure and pattern
 Couplet: a pair of lines, usually rhymed
 Free verse: lines with no prescribed pattern or structure
 Heroic couplet: a pair of rhymed lines in iambic pentameter (tradition of the heroic epic form)
 Open: poetic form free from regularity and consistency in elements such as rhyme, line length, and metrical form
 Quatrain: four-line stanza or grouping of four lines of verse
 Stanza: unit of a poem often repeated in the same form throughout a poem; a unit of poetic lines (“verse paragraph”)

(excerpts from <https://www.poets.org/poetsorg/onteaching/poetry-glossary>)

Useful Books

99 Ways Into New Zealand Poetry, eds Paula Green and Harry Ricketts, 2010.

Multimedia Glossary

‘Trans’: Latin meaning ‘across’, ‘beyond’, ‘through’, ‘changing thoroughly’, ‘transverse’;
 ‘Aesthetics’: set of principles governing the idea of beauty.
 Transaesthetic: merging two forms and aesthetic bases to create a third form with its merged aesthetic base; the creation of a new thing with text (written/spoken) at its core.
 Ekphrasis: written response to a visual work of art

Creative Non Fiction Glossary

Point of view / Persona

The personal essay of creative nonfiction is not an academic essay, or the kind of ‘personal essay’ students overseas have to include in college applications.

Creative nonfiction is subjective, unlike traditional journalism. Your point of view as an author – informed by experience, fact, observation, conjecture, personality, predilections – is at play in the piece. The writer is often a spectator or participant, and conveying a particular persona. As in fiction, point of view is never neutral.

Fact

Tales are drawn from life – fact and actual events – not the imagination. The ‘creative’ element here is not invention; it’s the artistry applied to telling the story, including evoking characters, shaping scenes and incorporating detail and dialogue.

Ethics

Issues of ethics arise when facts cannot be verified, long non-taped conversations are recalled in perfect detail, and imagination fills in memory gaps – or is employed to make a story more dramatic. Fabrication and exaggeration often bring the genre into disrepute. The creative nonfiction writer is held to the same ethical standards as a journalist, and cannot make things up.

Structure

Everything you need to know about structure in creative nonfiction can be learned from John McPhee in the *New Yorker*: <http://www.newyorker.com/magazine/2013/01/14/structure>

The Five Rs

According to Lee Gutkind, these are: reportage, reflection, research, real life and high-quality prose (‘riting).

Useful Books

True Stories, Well Told, eds, Lee Gutkind and Hattie Fletcher (2014).

Tell It Slant: Creating, Refining, and Publishing Creative Nonfiction, 2nd Ed, by Brenda Miller and Suzanne Paola (2012).

The Art of the Essay, ed. Philip Lopate (1995).

The Art of Creative Nonfiction, ed. Lee Gutkind (1997).

Fiction Glossary

Point of View

The perspective from which a story is told. It may be first person (I/we); second person (you); or third person (he-she/they). Third person has the facility to zoom – in and out – from an omniscient to a close or limited point of view. Point of view in fiction gives us access to

consciousness, the great gift and constraint of the genre. David Lodge calls point of view the most important decision a fiction writer must make.

Narrative Structure

The design of a story or novel, determining scene selection and placement, and the story's dramatic shape and chronology, fuelled by conflict and desire, informed by point of view.

Character

The imaginary but three-dimensional figures that people fiction. Confronted with conflict and desire, their actions – and inaction – make stories happen. The way they're presented on the page is informed by point of view.

Setting

The times and places in which the story occurs, ranging from era to hour of the day, from planet to room in the house. All of these can serve a dramatic function, and intensify the conflict in a story. The inclusion and evocation of settings are informed by point of view.

Dialogue

The things that are said – and not said – by characters in conversation with each other, to intensify conflict and move the story forward, among other things. The inclusion and selection of dialogue, which may be rendered in scene or summary, are informed by point of view.

Useful Books

The Art of Fiction, David Lodge:

How Fiction Works, James Wood:

Reading Like a Writer, Francine Prose

Other Helpful Texts

Fondling the Muse, John Walker (Warner)

How Fiction Works, James Wood (Vintage)

Imaginative Writing: The Elements of Craft, Janet Burroway (Penguin Academics)

Mutes and Earthquakes, Bill Manhire (VUP)

The Art of Fiction, John Gardner

The Artist's Way, Julia Cameron (Pan Macmillan)

The Exercise Book, Bill Manhire, Ken Duncam, Chris Price, Damien Wilkins (VUP)

The Introduction to Creative Writing, David Morley (Cambridge U Press)

Write: A 30-day Guide to Creative Writing, Sarah Quigley (Penguin)

Writing Fiction: The Practical Guide, Gotham Writers Tutor

‘The word as a tool’ by Glenn Colquhoun

Language is as full of tools as the inside of a hardware store.

Nouns are everything you can make something out of, four-by-twos, six-by-twos, three-by-one-and-a-halves, weatherboards, ceiling battens, PVC, Gib-board, aluminium windows, bricks, doors, tiles, carpet, concrete reinforcing rods and all types of spouting.

Articles are builders' pencils, used for making marks, drawing arrows, stirring tea or placing behind an ear when you're working.

It is no coincidence that **commas** come in the shape of chisels perfect for breaking up that overlong sentence with too many words which no one can stop because one thought leads into another and then into another again until you have forgotten how it all started anyway and now it won't fit into the back of the ute.

Verbs are Eastwing hammers, 20-ounce, full metal shaft, comfortable plastic composite handles with a non-slip grip and claw head. Ideal for putting some whack into a sentence. They come in black and blue and have a good feel hung from a leather pouch firm against your thigh.

Rhyme is the ratchet on a socket, two steps forward and one step back. Use it to draw words as tight as wire against their fenceposts.

Ellipses are screwdriver sets—Philips, slotheads, Allen keys in a full range of sizes. They can be used to increase the torque inside a poem.

Rhythm is a tape measure, one of those ones that rolls up into a case, or a ruler that folds out and then folds out again so you can lay it down beside a sentence and mark off the metres.

Conjunctions are all screws (roundheads, countersunk, self-tappers), nails (flatheads, jolts, galvanised and bright), clouts, staples, PVA glue or Polyfilla and whatever else you use to cover up the gaps between words.

Alliteration / Consonance / Assonance are grades of sandpaper—for obtaining that extra-smooth finish. The trick is to make everyone think you haven't used them.

Similes and Metaphors are rolled-up sets of plans carried underneath your armpit or in the back seat of the truck that someone else has spilt their coffee on. A place where what you are putting together has already been put together, or if that doesn't make sense, it's what you meant when you always said after taking the nail off your thumb with a blunt hammer that the mongrel bled like a stuck pig.

[Sport 25: Spring 2000, Glenn Colquhoun — *An Explanation of Poetry to My Father*,
<http://nzetc.victoria.ac.nz/tm/scholarly/tei-Ba25Spo-t1-body-d1.html>]