

ENC 1145 Section 3309  
Writing Experiments

MWF 2<sup>nd</sup> Period  
Instructor: Steven J LeMieux  
Office: Turlington 2301 3<sup>rd</sup> Wednesday

**Course Description:**

Every time you write, whether for a class for yourself, there are certain restraints in place. In this class, we will examine past writing experiments that have used such restraints to spur creativity and play. We will perform our own such experiments, sharing their results with each other and reflecting on how they turn out.

**Course Objectives:**

This course will act as a means of directly engaging writing as practice that results in tangible, material objects. By directly engaging restraint we can begin to approach writing as something more than a simple medium for communication. In recognizing restraints students can begin to engage in play with the writing as object so that rather than engaging an audience directly it is the created text, itself, that garners attention.

Throughout the course we will also engage a history of the Oulipo as one branch of experimental writing.

The student learning outcomes for this course are as detailed in the Undergraduate Catalog at <http://www.registrar.ufl.edu/catalog/policies/advisingened.html#requirements>.

**Texts.**

Raymond Queneau Exercises in Style—0811207897 [E in the syllabus]

Warren Motte Oulipo: a primer of potential literature—1564781879 [O in the syllabus]

Zork 1: The Great Underground Empire (1980) available online at <http://www.infocom-if.org/downloads/downloads.html>

**Assignments:**

**Material**—Create an argument while constrained by the restrictions present in Twitter; consider material, space and time.

**Collaboration**—Create an argument in deep collaboration with your partner(s). Specific restraints are at your discretion but must be documented

**Word Substitution**—Using some form of S+7 open your argument to an element of randomness. Your unfiltered work will be created using standard MLA restraints.

**Loop**—Design a short argument that can be entered from any point and read through multiple revolutions. Consider material implications when creating your loop.

**Style**—You will be assigned a specific style at random; craft an argument within this style.

**Cut and Paste**—Following in Queneau's footsteps you will craft a series of chunks that can then

be assembled in any number of possible manners. These assemblages will result in numerous arguments.

**Course Wiki**—We'll be keeping a course wiki as a means of documenting and displaying our experiments. Students will be required to both display their finished experiment as well as documentation of the writing process involved in achieving that outcome. These posts must be made before the experiment is turned in.

**Course Presentations**—Each student will present one of his or her experiments. The presentation will consist of a short discussion of methodology, general experience within the specific constraints and the outcome of said experiment. Students will also be required to actively take part in a constructive and questioning critique of the works presented.

**Grading Criteria:**

As all assignments are experiments grades will determined by a student's ability to adequately follow experiment procedure. Quality planning, methodology and process will be as important as the content of the final product.

Final grade breakdown is as follows

60 points—base assignments (6x10)

20 point—participation in presentations (8/12 presentation/critique)

20points—participation in course wiki

94 and above A

90-93 A-

87-89 B+

84-86 B

80-83 B-

77-79 C+

74-76 C

70-73 C-

67-69 D+

64-66 D

60-63 D-

59 and below E

**Absence and Tardiness Policy**

Attendance and participation are key factors in the design of this course. Missing more than 6 classes will result in immediate failure.

**Final Grade Appeals:**

Final grades may be appealed by filling out a form available from Carla Blount, Program Assistant. Grade changes may result in a higher, unchanged, or lower final grade.

### **Statement of Composition (C) and Humanities (H) credit**

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see:

<http://www.registrar.ufl.edu/catalog/policies/advisinggened.html>

### **Statement of Writing requirement (WR)—formerly Gordon Rule**

This course can satisfy the UF requirement for Writing. For more information, see:

<http://www.registrar.ufl.edu/catalog/policies/advisinggordon.html>

### **Statement of student disability services**

The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom.

For more information, see:

<http://www.dso.ufl.edu/drc/>

### **Statement on harassment**

UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see:

<http://www.dso.ufl.edu/studentguide/studentconductcode.php#s4041>

### **Statement on academic honesty**

All students are required to abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

### **Statement on grade point equivalencies**

UF has recently instituted minus grades. As a result, letter grades now have different grade point equivalencies. For more information, see:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

## **Schedule**

### Week One

M-23 Syllabus and Intro

W-25 Class Wiki

F-27 “Reading Games” Motte

### Week Two

M-30 Oulipo and Constraint

O--32-47

W-1 “With (and Without) Constraints” Jouet  
F-3 Jouet continued

Week Three

M-6 Labor Day

W-8 Experiment--Letter restriction (lipogram)  
O-97-108

F-10 E First 10 styles

### **Material**

Week Four

M-13 Introduce material restrictions  
O 1-24

W-15 Experiment--with writing implements

F-17 Material discussion

Week Five

M-20 Experiment--Time and Space

W-22 Twitter

F-24 Twitter continued

### **Collaboration**

Week Six

M-27 Material Assignments Due/Presentations  
Introduce Collaboration

W-29 Experiment--levels of collaboration

F-1 Experiment--word games Zork

Week Seven

M-4 E styles 11-20 / Wikis

W-6 Haraway on play

F-8 Experiment—collaboration pt 2.

### **Word Substitution**

Week Eight

M-11 Collaboration Assignments Due/Presentations  
Introduce Word Substitution

W-13 S+7

F-15 Home Coming

Week Nine

M-18 O 51-64

W-20 Experiment—Strict word restriction

F-22 Discussions on performed word substitution

## **Loops**

Week Ten

M-25 Word Substitution Presentations

    Introduce Loops

W-27 O--109-114

F-29 Experiment--Creating Simple Loops

Week Eleven

M-1 Hofstadter's "Strange Loops"

W-3 Strange loops continued

F-5 Experiment--Loops continued

## **Style**

Week Twelve

M-8 Loops Presentation

    Introduce Style

W-10 Style discussed

F-12 Exercises in Style

Week Thirteen

M-15 "Telling Calvino" Motte

W-17 Zork and style

F-19 Nick Monfort's Curveship (if finished)

## **Cut and Paste**

Week Fourteen

M-22 Style Presentations

    Cut and Paste Intro

W-24 Thanksgiving

F-26 Thanksgiving

Week Fifteen

M-29 Hundred Thousand Billion Poems by Queneau

<http://www.bevrowe.info/Poems/QueneauRandom.htm>

W-1 HTBP continued

F-3 Burroughs' Cut-up

Week Sixteen

M-5 Cut and Paste Experiments

W-8 Cut and Paste Presentations