“The writer’s job is to keep the concreteness behind the abstractions visible and alive.”
—Adrienne Rich

**Semester:** Spring 2020  
**Professor:** Lex Williford (he/his/él)  
**Section/CRN:** CRW 3362-001, CRN 24144  
**Date and Time:** MW 9-10:20 am  
**Dates:** Jan 21, 2020-May 07, 2020  
**Place:** Classroom Building C204  
**Office:** EDUC 901A  
**Office Hours:** 2-4 Wednesdays, and by appointment. I write mornings till 1 pm Tuesday, Thursday and Friday.  
**E-mail:** lex@utep.edu  
**Phone:** (915) 747-5721 (EDUC 901A), (915) 433-1931 (Mobile, preferred). Please, no calls weekday mornings weeknights or weekends; you can text me at those times, but I may not respond right away. Setting aside sacred time to write is important for every writer.

**Course Description:**

Introduction to Creative Writing (3-0) Study and practice of essential techniques of creative writing in at least two genres.

This course will focus on writing both creative writing and critical writing, exploring each student’s distinct voice and writing process as well as writing techniques and the fundamentals of craft for poetry, fiction, creative nonfiction, and plays, discussing writing samples from well-respected fiction and creative nonfiction writers, essayists, poets and playwrights. Experimenting with these genres, students will have many opportunities to discover which genres they prefer and enjoy writing the most, focusing on those genres if they wish, workshopping samples of their writing at least twice during the semester. At the beginning of the course, Weeks 2-6, students will also write at least one short-short story or essay/short memoir or creative nonfiction, poem or prose poem, or play (no more than about 2-3 pages) a week for five sessions as heuristic exercises, and students will write and workshop whichever genre(s) they prefer to revise for their final portfolios, about 20-25 pages maximum (depending on which genres they’re writing in). Students will revise these exercises and turn them in for 100 points each (5% of their grade), then expand and develop these exercises if they wish or completely new and revised pieces in the genre of their choosing for their graded final portfolios at the end of the semester. Several students will also choose one writing example from each chapter, then write a two-three page critical analysis of the writing techniques they wish to focus on, giving short readings of those works and giving short presentations in class to help us begin our discussions. The best way to learn how to read and write well is to read and write a great deal, and students will have many opportunities to practice both skills.

**Required Text**

ISBN-10: 0134053249  
I had lunch with Janet Burroway at an Associated Writers and Writing Programs Conference in 2016. Referring to her wonderful book, *Writing Fiction: A Guide to Narrative Craft*, I told her, “Your book's too expensive,” and she said, “I know.” And she did something about it, took the book to another press, a book that had been as high as $100 new in paperback (now only $14), almost the same price it was when I used it thirty years ago, less than the price it cost last year just to rent the same book.

Unfortunately, for this class, Burroway didn't do the same with her other wonderful book on writing, the one I’m asking you to buy (or rent) this semester. I’m sorry. If I have lunch with Janet at the AWP Conference this March in San Antonio, I may have this conversation again, about the text I’m asking you to buy (or rent). In the meantime, we have to make do. For the record: I don't believe anyone should have to rent a book—an obscene idea—but these are the times we live in. Please buy the 4th edition only; that's the edition with the poetry, fiction, creative nonfiction and plays we'll Read for this semester. Earlier editions may be cheaper, but they won't have the same readings. The high-cost of reprint permissions to publish all these respected writings is the main reason this book is so expensive—I know because I have to pay permissions for stories and essays in my own anthologies with Simon & Schuster.

One of the great advantages for our creative writing program is that our students have many opportunities to meet distinguished international writers during readings, Q & A, workshops, etc., so I encourage you to go to at least two readings this semester. One of these readings is required: Pulitzer Prize-Winning/U. S. Poet Laureate Tracy K. Smith's Reading and Q &A on Thursday, January 30 at 6:30-8 PM, in the Tomas Rivera Conference Center, UTEP Union Building East Room 308. Please make plans now to be there. Readings can be life-changing events for writers of every age.

**WHAT IS PLAGIARISM?**

Plagiarism means using another’s work without giving credit. You must put others’ words in quotation marks and cite your source(s) and must give citations when using others’ ideas, even if those ideas are paraphrased in your own words.

“Avoiding Plagiarism”: [https://www.utep.edu/student-affairs/osccr/_Files/docs/Avoiding-Plagiarism.pdf](https://www.utep.edu/student-affairs/osccr/_Files/docs/Avoiding-Plagiarism.pdf)

- The following are direct quotations from syllabi statements cited in “Example Classroom Inclusion Strategies”:


**Diversity Statement**

“I consider this classroom to be a place where you will be treated with respect, and I welcome individuals of all ages, backgrounds, beliefs, ethnicities, genders, gender identities, gender expressions, national origins, religious affiliations, sexual orientations, abilities—and other visible and non-visible differences. All members of this class are expected to contribute to a respectful, welcoming and inclusive environment for every other member of the class.”

**Safe Zone Statement**

“I am available to listen and support you in a safe and confidential manner . . . . I can help you connect with resources on campus to address problems you may face that interfere with your academic and social success on campus as it relates to issues surrounding sexual orientation and gender identity. My goal is to help you be successful and to maintain a safe and equitable campus.”
**Gender-Neutral and Non-Gendered Pronouns**

“I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records.”

If you openly self-identify by a name not listed in UTEP’s records or by your own distinctive choice of gender-neutral or non-gendered pronouns, you may use the option in this class to educate your classmates and me in the evolving conventions now recommended to ensure that all students’ diverse identities are treated with respect.

Of course, you have the right to keep your self-identification confidential but if you wish to identify yourself more accurately, one way to instruct the class is to create a tent card for the desk where you sit with your preferred name and/or non-gendered pronouns (the singular *they/ them/their* or *ze/zir/zirs*, etc.). A Google search will help any student curious enough to find out more may learn these pronoun conventions. All these suggestions are optional, of course.

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**Grades:**

<table>
<thead>
<tr>
<th>Assignments</th>
<th>5%</th>
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<tbody>
<tr>
<td><strong>One 1-2 page critical analysis of a story, poem, essay or play in Writing Fiction:</strong></td>
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<tr>
<td>• On the first day of class students will sign up throughout the semester—choosing your favorite reading assignment in each chapter the week you’ve signed up to write about, then giving an oral presentation of your critical analyses in class.</td>
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</tr>
<tr>
<td>• Please don’t e-mail me this assignment or give me a hard copy in class. Upload the assignment to the appropriate assignment in Blackboard. Please turn your papers in no later than two weeks after you present them to class.</td>
<td></td>
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<tr>
<td>• Before you write your critical analysis, be sure to read my guide to writing critical analysis at the end of this syllabus. I’m quite specific about what I’m requesting, so faking it probably won’t work. Writers will practice both creative and critical writing to discuss technique with specific textual examples and original and insightful interpretations.</td>
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<tr>
<td><strong>Five Revised 2-3 pp. Short 15-Minute Exercises in Any Preferred Genre:</strong></td>
<td></td>
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<tr>
<td>• Some of these may begin as in-class heuristic exercises, based upon prompts I may give in class, for workshop discussion in the first five weeks, intended primarily to help you generate new material. You’ll upload drafts for workshop under Blackboard: Upload Here: Ungraded Writing Assignments (For Scheduled Workshop Discussions Each Week Only).</td>
<td></td>
</tr>
<tr>
<td>• After we read and discuss these in class, you’ll revise and turn them in for a grade a week later. Upload your revisions of these exercises to Blackboard: Upload Here: Graded Writing Assignments (Final Drafts), and you’ll receive an automatic 100 for each exercise—an excellent way to give your final grade a little bump. Don’t forget to upload these final drafts of your exercises to Blackboard no later than two weeks after we workshop them. Better to receive a 100 than a 0, right?</td>
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<tr>
<td>• See Instructions for All Exercises for Workshop Discussion in Week 1 for more information.</td>
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<tr>
<td>• If students don’t like or if they find our in-class writing exercises completely goofy and uninspiring, they may use instead any of the Try This writing prompts in Imaginative Writing on any these pages: 24, 25, 38, 39, 43, 45, 46, 49, 52, 53, 54, 58, 60, 61, 68, 82, 93, 97, 99, 102, 85, 86, 87, 93, 94, 97, 99, 102, 105, 106, 108, 127, 130, 134, 138, 139, 141, 142, 146, 148, 150, 152, 154, 157, 158, 168, 171, 172, 175, 181, 186, 187, 188, 190, 194, 199, 200, 203, 204, 205, 206, 208, 218, 223, 227, 228-9, 233, 236, 237, 245, 247, 251, 255, 262-3, 265, 267, 268, 280, 302-3, 304, 305, 315, 316, 317, 318, 321, 324, 325, 326, 338-9, 356, 362, 374, 375, 376, 377 and 382.</td>
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</tbody>
</table>
• **Class Participation Grade:**
  - Adobe Acrobat comments count: I’ll ask that each of you keep a regular tally of the numbers of comments you’ve made for each workshop and to record that number in your Final Portfolio Cover Sheet at the end of the semester. If you wish you may give me a weekly average of those comments instead. I recommend that you make at least five textual comments in each other’s workshop stories and that you leave a specific 1-2 paragraph note at the end of each story we workshop.
  - **In-class Participation:** I’ll ask that you show up to class on time and contribute to the in-class course discussions as much as possible.

<table>
<thead>
<tr>
<th><strong>Final Portfolio:</strong></th>
<th>Your choice of a combination of well-crafted short-shorts/flash fiction, short stories and/or novel chapters we’ve workshoped in class, a minimum of 25 pages or so—quality, not quantity, being the most important criterion. Please upload this assignment to Blackboard. Please don’t e-mail me this portfolio or give me a hard copy in class. I grade final portfolios directly from Blackboard.</th>
</tr>
</thead>
</table>

### Summary of Workshop Deadlines

<table>
<thead>
<tr>
<th>Upload to Dropbox Link here (or to the Same Links in Blackboard) these Workshop Assignments:</th>
<th>Week DUE:</th>
<th>Date Due (Midnight Thursday):</th>
</tr>
</thead>
<tbody>
<tr>
<td>• In-Class Exercise 1 for Week 2 workshop</td>
<td>1</td>
<td>January 30</td>
</tr>
<tr>
<td>• In-Class Exercise 2 for Week 3 workshop</td>
<td>2</td>
<td>February 6</td>
</tr>
<tr>
<td>• <a href="https://www.dropbox.com/request/PUah1E1LQVR2bkGlwC6">https://www.dropbox.com/request/PUah1E1LQVR2bkGlwC6</a></td>
<td></td>
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</tr>
<tr>
<td>• In-Class Exercise 3 for Week 4 workshop</td>
<td>3</td>
<td>February 13</td>
</tr>
<tr>
<td>• <a href="https://www.dropbox.com/request/9RzwE6wMkncHi5yDfhpO">https://www.dropbox.com/request/9RzwE6wMkncHi5yDfhpO</a></td>
<td></td>
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</tr>
<tr>
<td>• In-Class Exercise 4 for Week 5 workshop</td>
<td>4</td>
<td>February 20</td>
</tr>
<tr>
<td>• <a href="https://www.dropbox.com/request/TImQZekOw9m263V1Uk8K">https://www.dropbox.com/request/TImQZekOw9m263V1Uk8K</a></td>
<td></td>
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<tr>
<td>• In-Class Exercise 5 for Week 6 workshop</td>
<td>5</td>
<td>February 27</td>
</tr>
<tr>
<td>• <a href="https://www.dropbox.com/request/amSquEyFvHb5U2PSiD1">https://www.dropbox.com/request/amSquEyFvHb5U2PSiD1</a></td>
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<tr>
<td>• Individual Story, Creative Nonfiction Essay, Poems (3) or Drama Workshops (two slots below signed up for, one before and one after mid-semester). You decide the genres you wish to write in, and we’ll workshop everyone’s work if we have time.</td>
<td>7-15</td>
<td>See daily schedule below.</td>
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</tbody>
</table>

### Summary of Blackboard Deadlines

<table>
<thead>
<tr>
<th>Upload to Blackboard these Graded Assignments:</th>
<th>Week DUE:</th>
<th>Date Due (Midnight Thursday):</th>
</tr>
</thead>
<tbody>
<tr>
<td>• In-Class Exercise Final Revision 1</td>
<td>3</td>
<td>February 6</td>
</tr>
<tr>
<td>• In-Class Exercise Final Revision 2</td>
<td>4</td>
<td>February 13</td>
</tr>
<tr>
<td>• In-Class Exercise Final Revision 3</td>
<td>5</td>
<td>February 20</td>
</tr>
<tr>
<td>• In-Class Exercise Final Revision 4</td>
<td>6</td>
<td>February 27</td>
</tr>
<tr>
<td>• In-Class Exercise Final Revision 5</td>
<td>7</td>
<td>March 5</td>
</tr>
</tbody>
</table>
• Short Critical Analysis (2-3 pp. max.)  Thursday, the week after you present See assigned poetry, fiction, nonfiction and drama discussion sign ups below. Due no later than midnight the Thursday two weeks after you present your analysis to class.

• Final Portfolio  16  Friday, May 8

Adobe Acrobat Weekly Shared Comments Deadlines:

If you haven’t got the latest version of the free Adobe Acrobat Reader, please download and install it now from http://get.adobe.com/reader. (The most recent version of Adobe Acrobat Reader works best, so please update or upgrade the previous version.)

Shared Reviews in Adobe Acrobat Reader allow students to share their comments through the Adobe Creative Cloud (linked to weekly Dropbox folders from this syllabus and from the same ungraded workshop Dropbox document links in Blackboard), making it possible for students to make comments, publish them online and read other students’ comments, constantly syncing everyone’s comments in the cloud. Adobe also makes line-by-line editing, correction and commenting available to every student. I often make line edits with my iPad Pro, to help you learn a few editing techniques.

Please note: If you have a workshop and want to have a copy of other students’ comments on your workshop documents, please download the file directly from Adobe. A document’s available to view on your computer, tablet and even your smart phone, but you must download them if you want to keep a copy of comments on your own work.

Here are the steps we’ll follow for workshops using Adobe Acrobat Reader:

• After your write your workshop documents—in Word or Rich Text Form—please export them to Adobe Acrobat format if possible and copy them to the appropriate weekly Dropbox link listed in this syllabus or in your weekly Blackboard workshops folder [Ungraded Writing Assignments (Only for Workshop Discussions Each Week)]. I’ll download all the submitted documents for each week’s scheduled workshops, combine them into a single Acrobat document, enable them for comments and e-mail a link to the document on Fridays to every student in class for their comments.

• Notes on Workshop Comments in Adobe Acrobat:
  • Please use only the margins for your comments.
  • Please use the Sticky Note tool for comments, and avoid using the Call-Out/Text Box tool, which tends to cover up the document so it’s difficult for others to read, move or delete the text box.
  • Avoid editing too much since others will not be able to edit the same passages, too.
  • Acrobat allows you to comment not only on Windows or Mac computers but also on your smartphones or tablets, usually through your web browser, though you may open the documents directly in Adobe Reader DC on your computers.
  • Adobe can be glitchy, so I can’t guarantee that I can make everyone’s—or even my—comments appear in workshop discussions.

• If you have questions, ask in class or click on this a direct link to an updated YouTube video: https://youtu.be/29rwOm-9D2E. You may also view this same short presentation on Blackboard.

Workshop Discussions: Hybrid Courses: We’ll conduct most of our discussions in class based upon the Adobe Acrobat comments class members have already made. I’ll project these comments onto an overhead screen so that we can read and discuss them in class.

For workshops, I’d rather receive unfinished work than late work.
Please don’t wait until the last minute to meet your workshop deadlines. If you’re unable to complete a story, flash fiction or novel chapters, turn in what you’ve written so far. If you must miss class the week your stories and/or chapters are up for discussion, please let me know immediately so we can arrange to workshop other students’ work. Our schedule will be tight and you’ll need to keep track of deadlines throughout the semester.

Please write concrete, helpful comments for your fellow writers, based upon technique rather than vague, subjective judgments. If you write, “Cool, dude,” or “I like/don’t like this idea/scene/treatment/story,” you’re not helping other students. If you find a problem with a story, please offer a specific, helpful suggestion or two to get the writer on track. You’d want the same for your work.

It’s okay to say you like something; you just need to say why, as concretely as you can, recognizing that saying, This does/doesn’t work should also include for me. It’s probably best not to say you don’t like something in any case—that’s a subjective comment that often doesn’t help and ends up creating conflict, something we want on the page and not in class. Focus on mostly craft, authenticity, credibility and technique. One of the most important things you can tell a writer is this: “I don’t believe this character/line of dialogue/action/scene.” Just be sure to say why or why not—especially how to make what’s inauthentic or unbelievable work a bit better for you.

<table>
<thead>
<tr>
<th><strong>Weekly Schedule and Deadlines</strong></th>
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<tbody>
<tr>
<td><strong>Friday-Sunday</strong></td>
</tr>
<tr>
<td>• Complete your comments on workshop documents for workshops in the upcoming week.</td>
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<tr>
<td><strong>Monday &amp; Wednesday</strong></td>
</tr>
<tr>
<td>• Workshop documents.</td>
</tr>
<tr>
<td><strong>Thursday</strong></td>
</tr>
<tr>
<td>• Please upload all drafts of your workshop documents to their Dropbox links in this syllabus or Blackboard no later than midnight Thursday the week before they’re scheduled for workshop.</td>
</tr>
<tr>
<td>• Please upload all final drafts of graded assignments to Blackboard no later than midnight Thursday at the designated deadlines throughout the semester listed on page three of this syllabus.</td>
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<tr>
<td><strong>Friday</strong></td>
</tr>
<tr>
<td>• Fridays, I’ll e-mail everyone links to a shared PDF document enabled for comments for discussion on for classes in the upcoming week. If you’ve not turned in your workshop documents by the deadline, we won’t workshop your exercises or stories. Please make all your comments on the documents before our Monday workshop if possible. I’ll set comments deadlines about a week ahead to give you plenty of time to make comments. Throughout the semester please keep a running tally of how many comments you make each week.</td>
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<tr>
<th><strong>Daily Schedule</strong></th>
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<tbody>
<tr>
<td><strong>Week Date</strong></td>
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<tr>
<td>I’ve listed the assignments below by week rather than by a clearly delineated Monday/Wednesday schedule. Please finish the listed readings by Monday of each week. We’ll begin workshops on Mondays, so please make comments on as many of the stories up for workshop as you can before Monday’s class. Also, please look at least two or three weeks ahead to meet important deadlines, listed in the syllabus (p. 3). I may forget to tell you what you need to do for the following week in class, so when in doubt refer to this syllabus.</td>
</tr>
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</table>

| **Monday, No Class:** |
| MARTIN LUTHER KING, JR. HOLIDAY |

<table>
<thead>
<tr>
<th><strong>Wednesday</strong></th>
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<tr>
<td>6.</td>
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</table>
Week 1
Wednesday only, January 22

Blackboard Weekly Exercise Deadlines (Weeks 2-6)

- Please refer to the Summary of Workshop Deadlines and Summary of Blackboard Deadlines on p. 3 of this syllabus for the deadlines for exercises for workshop and exercise revisions for the first six weeks of class.
- Instructions for Exercises for Workshop Discussions the next six weeks:
  - In fifteen minutes, write
    - a short-short story (flash fiction), poem, prose poem, essay or play based upon prompts I give in class.
    - a piece of (pick a genre above) inspired by our readings, or
    - a piece of (pick a genre above) based upon new stories or novel chapters you’d like to begin as part of projects you’re working on, or
    - a dramatic scene you’d like to write as part of projects you’re working on.
  - Spend two hours revising this short piece.
  - Upload the exercise to Week #: Exercise # no later than Thursday midnight the week before workshops.
  - For the first six weeks, I’ll download all these exercises Friday, combine, convert and enable them for Adobe Acrobat comments and e-mail a link to the documents to everyone in class for their comments.
  - I may ask each of you to read your exercise aloud in class, or, if you’re shy, I’ll read them for you.
  - I’ll ask that students read each others’ short pieces and leave a short comment (a paragraph or two) at the end of each to help the writer develop, edit and revise the piece.
  - After workshop, please revise this piece and upload it by the posted deadline to the correct week number listed in the Blackboard folder, Upload Revised Exercises Here: Weeks 3-7.
  - When you upload the exercise for a grade, you’ll receive a 100 for the effort. That’s 5% of your grade for five exercises you’ve written and rewritten to get you started on new stories.
  - These exercises are heuristic, meant to give you the incentive to take risks as you discover and explore new stories and story ideas. (If you discover something new and exciting to write about, terrific. If you don’t, you’ve not risked more than a few hours of your time and can move on to new stories or story ideas.)
  - Please note: These and other workshop assignments do not appear in the Grading Center and will not count as a part of your grade, except as Graded Assignments when you revise, rewrite and upload assignments for a grade.
  - If you don’t turn in stories to workshop by the deadlines designated in the syllabus, we’ll not discuss your work in class.
  - If you can’t finish your work by the deadlines, send your work, unfinished, for workshop and we’ll discuss as much as we can, and if you’ve been stuck might help you become unstuck.
  - Please note that all submissions uploaded to Blackboard, graded or ungraded, are checked for plagiarism using SafeAssign.
  - Don’t want to write from my prompts or revise the short-short you’ve written in class? Feel free to use any of the writing prompts throughout JW to write an exercise you like better: pp. 20-21, 42-43, 73-74, 99-100, 122-23, 151-52, 178-79, 200, 222-23.

Agenda: Introduction to the Class
Sign Ups:

At the beginning of the first class day, I'll pass around a hard copy of this syllabus's sign-up slots for students to fill in. When the syllabus comes to you, please fill in all the slots described in 1-3 below. We'll flip a coin to see who starts syllabus sign ups.

1. Please sign up for one critical analysis slot for one of your favorite stories, poems, essays, plays, etc. listed for the week you’ve signed up for. If three people all choose the same piece, those people will still present their analyses. Each reading is as individual and distinct as each writer in class.

2. Please sign up for two workshop slots below, one from Weeks 7-11, and one from weeks 11-15.

3. Please fill in the missing student contact information on page 24. If you prefer a nicknames or shorter name, please write that in. If you want to keep any of this information confidential, no problem. Just leave the slots blank.

This Syllabus, Class Assignments

- Please review in your free time:
- My Short Presentation on Using Adobe Acrobat Commenting Tools:
- Navigation in Blackboard:
  - Home
  - This syllabus
- Upload Here: Ungraded Writing Assignments (Only for Scheduled Workshop Discussions Each Week)
  - CRW 3371 Deadlines Calendar
  - Workshop Cover Sheet
  - Weeks 2-6: Upload Your Exercises Here for Workshop.
  - Weeks 7-15: Upload Your Two Scheduled Workshop Documents Here.
- Upload Here: Graded Writing Assignments (Final Drafts)
  - CRW 3371 Deadlines Calendar
  - Weeks 3-7: Upload the Revised Drafts of Your Exercises Here for a Grade.
  - Critical Analysis presented in class: A Story from Burroway's Writing Fiction
  - Final Portfolio
  - Publishing Supplements

CHAPTER 1 Invitation to the Writer 1

- You... 1
- and writing... 2
- ... and reading... 3
- ... and this book... 4
- ... and your journal... 6

Journal Excerpts 8

- Ayelet Waldman 8
- Billy Collins 9
- Cris Mazza 9
- Patricia Henley 10
- Philip Graham 10
- A word about your workshop... 12
Week 2
January 27 & 29

Blackboard Weekly Exercise Deadlines (Weeks 2-6)

• Please refer to the **Summary of Workshop Deadlines** and **Summary of Blackboard Deadlines** on p. 2-3 of this syllabus for the deadlines for exercises to workshop and revise for a grade.

Agenda

• Discuss Chapter 1; discuss journal entries; then read and workshop exercises.
• The Writer’s Brain:
  • The myth and reality of the left and right hemispheres.
  • The corpus callosum: The Negotiator.
  • The limbic system: The Seat of Emotion
  • Brain Evolution (Carl Sagan’s *The Dragons of Eden*): “The mammalian” and “reptilian” complex.
  • Broca’s Area: Specializes in language production.

• The frontal cortex: “Emotional regulation, gratification postponement, executive decision-making, long-term planning.”

• **Discovering Stories**: Creating and Revising Maps of Stories as You Write:
  • E. L. Doctorow: “Writing is like driving at night in the fog. You can only see as far as your headlights, but you can make the whole trip that way.” ([http://www.goodreads.com/author/quotes/12584.E_L_Doctorow](http://www.goodreads.com/author/quotes/12584.E_L_Doctorow))
  • Mind Maps: Discovering structure as you write.
  • Freewriting and Clustering: Gabriel Rico’s Writing the Natural Way.
• **Writing as Gift (not a commodity):**
  - Lewis Hyde's *The Gift*: Gift and commodity cultures.
  - The muse's gift, which we keep moving forward. It's not a gift if we hold on to it.
  - We can't take credit for it, and when we do—when we write too much from the ego—the muse may abandon us.
  - “Why do you write every day?” Cynthia Ozick: “What if the angel came and I wasn't there?"

• **Negative Capability: How Well Do You Live with Uncertainty and Ambiguity?**
  - John Keats (“Ode on a Grecian Urn”):
    - “When a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason" ([http://en.wikipedia.org/wiki/Negative_capability#Keats:_The_poet.27s_turn_of_phrase](http://en.wikipedia.org/wiki/Negative_capability#Keats:_The_poet.27s_turn_of_phrase))
  - Roberto Unger:
    - “The denial of whatever in our contexts delivers us over to a fixed scheme of division and hierarchy and to an enforced choice between routine and rebellion. It is thus through negative capability that we can further empower ourselves against social and institutional constraints, and loosen the bonds that entrap us in a certain social station.” ([https://en.wikipedia.org/wiki/Negative_capability](https://en.wikipedia.org/wiki/Negative_capability))

• **The Ability to Live with Uncertainty:**
  - The writer must not just be able to live with uncertainty but also to thrive on it, especially when it comes to issues of:
    - Composition and Structure:
      - Linear composition/Linear Stories.
      - Nonlinear composition/Linear Stories.
      - Linear composition/Nonlinear Stories.
      - Can you answer the question, “I'm a ____ composer/writer of _____ stories”?

• **The Reader's Brain:**
  - The reader won't read unless the outcome is uncertain; in fact, a reader will put a book down if the outcome is predictable. Stay one step or more in front of the reader.
  - Janet Burroway: “Only trouble is interesting.”
  - How does fiction work in the readers' brain?
    - A “neural confusion about the literal versus the metaphorical gives symbols enormous power, including the power to make peace.” ([http://opinionator.blogs.nytimes.com/2010/11/14/this-is-your-brain-on-metaphors/?_r=0](http://opinionator.blogs.nytimes.com/2010/11/14/this-is-your-brain-on-metaphors/?_r=0))
      - And war.
  - The Amateur and the Professional Writer:
    - The “amateur” writer:
      - Writing is private and therapeutic
      - Writes to feel emotion.
      - How do I unburden myself of this obsession, emotion?
    - The "professional" writer:
      - Writing is public—made public in publication—a craft
      - Writes to earn emotion in the reader.
      - How do I earn the reader's emotion—that spontaneous feeling when I wrote a first draft?

• **The Importance of Play and Work:**
  - Children naturally tell stories. Stories are what their play is all about. The critical boss/parental voice: No, you can't do that. That's not good enough
  - Play and make a big mess (Write a shitty first draft,” writes Ann Lamotte); then clean up your room.

• **What kinds of stories do you prefer to read and write?**
  - Write what you know? Do you prefer writing what you don't know?
  - Do you come from an oral story-telling tradition?
  - Who told the stories in your families?
  - Were they good story tellers? Why?
  - Recount a family story passed down through the generations.
Read for Week 3

- **PART I The Elements of Craft**
  - **CHAPTER 2 Image** 15
    - Image and Imagination 16
    - Concrete, Significant Details 20
    - Figures of Speech 24
  - **READINGS** 28
  - **Creative Nonfiction** 28
    - Annie Dillard
      - from *Heaven and Earth in Jest* 28
    - David Sedaris
      - *Standing By* 29
  - **Fiction** 34
    - Tobias Wolff
      - *Bullet in the Brain* 34
    - Jamaica Kincaid
      - *Girl* 38
  - **Poems** 39
    - Roger Bonair-Agard
      - *American History looks for light—a prayer for the survival of Barack Obama* 39
    - Billy Collins
      - *Snow Day* 41
    - Yusef Komunyakaa
      - *Facing It* 42
  - **Drama** 44
    - Jane Martin
      - *French Fries* 44

Blackboard Weekly Exercise Deadlines (Weeks 2-6)

- Please refer to the Summary of Workshop Deadlines and Summary of Blackboard Deadlines on p. 2-3 of this syllabus for the deadlines for exercises to workshop and revise for a grade.

Agenda

- Discuss Chapter 2, stories, poems, essays and plays; then workshop exercises.
- Quotations
  - “A writer is a person upon whom nothing is lost.”
    —Henry James
  - Poetry isn’t about emotion. It’s about [recreating] the experience of emotion.
    —John Ciardi
  - Clichés
    - Don’t bore me with the details.
    - The devil’s in the details.
    - “God’s in the details.”
    —Ludwig Mies van der Rohe
  - Writing with abstractions makes it less likely make readers feel or experience those abstractions.
    - “I feel like . . .”
    - What’s an abstraction?
• What's value judgment adjective (the dreaded VJA)?
• What's an adverb? A VJA with an “ly” ending.
• What's a concrete image?
• What's a metaphor and simile?
  • Vehicle (image) and Tenor (abstraction).
• Why do fiction writers use metaphors?
  • Because they're better than value judgments and abstractions,
  • Because they “earn” the audience's emotions.
• Recreating (or inventing) events to recreate (create) emotion.
• The rule “Show. Don't tell” is misleading:
  • It should probably be instead: “Show and Tell.” (Scene and summary.)
• What are significant and insignificant details? Clichéd details? Static details? Dramatic details?
• What's the difference between showing and telling?
  • Adverbs and value judgment adjectives.
  • “Is” verbs and value-judgment adjectives.
  • Details as “proofs.”
• Stories are made up of two basic kinds of narrative:
  • Dramatic Summary.
  • Dramatic Scene.
• Both are difficult to write, but if you have strong, significant details and a strong voice, you can get away with just about anything.
• A few writers’ tools we'll talk about in the next four weeks:
  • Appealing to the five senses (or three if you're writing a play script or screenplay).
  • Using vividly rendered details to stand for an entire scene and to reflect, subtly, the emotions of the story.
  • John Gardner: The “vivid and continuous dream.”
  • Anton Chekhov: “If you want to get the sense of a moonlit night . . .”
  • Using vivid, meaningful images to carry the meaning and emotions of a story or poem.
  • Recurring images, image clusters, meaningful repetition of images.
• Strong significant details make us forget where we're sitting down and reading a book. We even forget who we are because we become someone else as we're drawn into the story. Strong details make for the highest form of virtual reality, especially when we can delve into the thoughts of characters—something not even computers can do.
• A writer knows the names of things:
  • Not a tree but a sycamore or mimosa or magnolia or palo verde.
  • Not a dog but a German Shepherd or a Dachshund or Chihuahua.
  • Not a car but an '54 Chevy Bellaire or a '76 Chrysler Cordoba or a 2012 Audi Q5 or a Subaru Brat with a fist-sized hole in the muffler.
  • Not ice cream but Ben and Jerry's Cherry Garcia or Wal-Mart's generic vanilla.
  • Not a beer but an Old Mil or a Shocktop with a slice of orange or a Guinness Stout.
  • And so on.
• Some writers refuse to use product names, or they use them to satirize our consumer culture (American Psycho).
• General or Generic ≠ Universal.
  • Begin with the individual or a stereotype that you undercut and round out as soon as you can: A Broadway singer who's a member of the NRA, etc.
  • Choose the most specific rather than the most general or generic word or thing, a vivid image that might work on both a literal and figurative level—factually and emotionally, psychologically and thematically true.
Chapter 2 *professional writing samples to discuss in class during Week 3*  
—from readings listed at the end of Week 2 only—  
*(Sign up for critical analysis slots below.)*

<table>
<thead>
<tr>
<th>Critical Analysis 1</th>
<th>Alex Ceniceros</th>
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<tbody>
<tr>
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<tr>
<td>Critical Analysis 3</td>
<td>Jesus Olivas</td>
</tr>
</tbody>
</table>

**Read for Week 4**

- **CHAPTER 3 Voice** 47  
  - Your Voice 48  
  - Persona 50  
  - Irony 52  
  - Character Voice 53  
  - Point of View 55  
- **READINGS** 62  
  - Creative Nonfiction 62  
    - Alice Walker  
      - *Beauty: When the Other Dancer Is the Self* 62  
    - Warren J. Bowe  
      - *Guns for Teachers* 68  
  - Fiction 69  
    - George Saunders  
      - *Victory Lap* 69  
    - Jorge Luis Borges  
      - *The Book of Sand* 82  
  - Poems 85  
    - Alicia Ostriker  
      - *Wrong About the Horse* 85  
    - Barbara Hamby  
      - *Ode to American English* 86  
    - Adam J. Ruben  
      - *The Grad Student Rap* 88  
  - Drama 89  
    - Chuck O'Connor  
      - *High Hard Ones* 89  

**Blackboard Weekly Exercise Deadlines (Weeks 2-6)**

- Please refer to the Summary of Workshop Deadlines and Summary of Blackboard Deadlines on p. 2-3 of this syllabus for the deadlines for exercises to workshop and revise for a grade.

**Week 3**  
February 3 & 5

**Week 4**  
February 10 & 12

**Agenda**

- Discuss Chapter 3 and stories, poems, essays and plays; then workshop exercises.

Chapter 3 *professional writing samples to discuss in class during Week 4*  
—from readings listed at the end of Week 3 only—  
*(Sign up for critical analysis slots below.)*

<p>| Critical Analysis 4 |  |</p>
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<td>Character as Desire 95</td>
</tr>
<tr>
<td>Character as Image 97</td>
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<tr>
<td>Character as Voice 99</td>
</tr>
<tr>
<td>Character as Action 102</td>
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<tr>
<td>Character as Thought 104</td>
</tr>
<tr>
<td>Character as Presented by the Author 106</td>
</tr>
<tr>
<td>Character as Conflict 107</td>
</tr>
<tr>
<td>Stock and Flat Characters 108</td>
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</tbody>
</table>

**Readings**

- **Creative Nonfiction** 109
  - Aleksandar Hemon
    - *The Book of My Life* 109
  - Benjamin Percy
    - *Me vs. Animals* 112
- **Fiction** 118
  - Richard Bausch
    - *Tandolfo the Great* 118
- **Poems** 127
  - Theodore Roethke
    - *I Knew a Woman* 127
  - Carole Simmons Oles
    - *Stonecarver* 128
  - Elizabeth Jennings
    - *One Flesh* 129
  - Kaylin Haught
    - *God Says Yes to Me* 130
- **Drama** 131
  - Molly Campbell
    - *Telephone Bob* 131

**Blackboard Weekly Exercise Deadlines (Weeks 2-6)**

- Please refer to the Summary of Workshop Deadlines and Summary of Blackboard Deadlines on p. 2-3 of this syllabus for the deadlines for exercises to workshop and revise for a grade.

**Agenda**

- Discuss Chapter 4 and stories, poems, essays and plays; then workshop exercises.

**Chapter 4 IW professional writing samples to discuss in class during Week 5**

— from readings listed at the end of Week 4 only —

*(Sign up for critical analysis slots below.)*
**Week 5**
February 17 & 19

**Read for Week 6**

- **CHAPTER 5 Setting** 135
  - Setting as the World 137
  - Setting as a Camera 141
  - Setting as Mood and Symbol 144
  - Setting as Action 146

- **READINGS** 148
  - **Creative Nonfiction** 148
    - Joan Didion
      - *At the Dam* 148
  - **Fiction** 150
    - Donald Barthelme
      - *The School* 150
    - Angela Carter
      - *The Werewolf* 153
  - **Poems** 154
    - Sherman Alexie
      - *At Navajo Monument Valley Tribal School* 154
    - John Freeman
      - *Beirut* 155
    - Philip Appleman
      - *Nobody Dies in the Spring* 156
    - Yusef Komunyakaa
      - *Nude Interrogation* 157
  - **Drama** 158
    - David Ives
      - *The Philadelphia* 158

**Blackboard Weekly Exercise Deadlines (Weeks 2-6)**

- Please refer to the **Summary of Workshop Deadlines** and **Summary of Blackboard Deadlines** on p. 2-3 of this syllabus for the deadlines for exercises to workshop and revise for a grade.
- Next week we’ll begin individual workshops from signups the first day of class.
- If you’re scheduled to workshop next week, please upload 1-3 short-shorts, a short story and/or novel chapter (8-10 pages or so) to the designated weekly folder **no later than midnight Thursday the week before you scheduled signups for workshop** so that I can combine your documents with others and send them out for shared comments.

**Agenda**

- Discuss Chapter 5 and stories, poems, essays and plays, then workshop.
Chapter 5 IW professional writing samples to discuss in class during Week 6
— from readings listed at the end of Week 5 only—
(Sign up for critical analysis slots below.)

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<tr>
<td>Mallorie Cross</td>
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<tr>
<td>Javier Baeza</td>
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<td>Critical Analysis 12</td>
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<tr>
<td>Kris Martell</td>
</tr>
</tbody>
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Student Story Workshops Begin Next Week (Sign up for workshops slot below.)

### Read for Week 7

- **CHAPTER 6 Story** 166
  - Story as a Journey 167
  - Story as a Power Struggle 168
  - Story as a Connection and Disconnection 171

- **READINGS** 176
  - **Creative Nonfiction** 176
    - Patricia Hampl
      - *Red Sky in the Morning* 176
  - **Fiction** 179
    - David Foster Wallace
      - *Incarnations of Burned Children* 179
    - Scott Blackwood
      - *One of Us Is Hidden Away* 181
  - **Poems** 187
    - Robert Hass
      - *A Story About the Body* 187
    - Albert Goldbarth
      - *Columbine High School/Littleton, CO* 188
    - Maxine Kumin
      - *Woodchucks* 188
    - Li-Young Lee
      - *The Hammock* 189
  - **Drama** 190
    - Lanford Wilson
      - *Eukiah* 190

### Blackboard Weekly Workshop Deadlines (Weeks 7-16)

- If you’re scheduled to workshop next week, please upload 1-3 short-shorts, a short story and/or novel chapter (8-10 pages or so) to the designated weekly folder no later than midnight Thursday the week before you scheduled signups for workshop so that I can combine your documents with others and send them out for shared comments.

### Agenda

- Discuss Chapter 6 and stories, poems, essays and plays, then workshop.
## Chapter 6 IW professional writing samples to discuss in class during Week 7
---from readings listed at the end of Week 6 only---
*(Sign up for critical analysis slots below.)*

<table>
<thead>
<tr>
<th>Critical Analysis 13</th>
<th>Andrea Ornelas</th>
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<tbody>
<tr>
<td>Critical Analysis 14</td>
<td>Enrique A. Vázquez</td>
</tr>
<tr>
<td>Critical Analysis 15</td>
<td>Lindsay Geimer</td>
</tr>
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</table>

### Student Story Workshop *(Sign up for workshop slot below.)*

**Upload Link for Students This Week:**
[https://www.dropbox.com/request/mjyoYfPKm6KqWan8CrTL](https://www.dropbox.com/request/mjyoYfPKm6KqWan8CrTL)

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<td>Celeste Brown</td>
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<tr>
<td>Workshop 5</td>
<td>Alex Ceniceros</td>
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</table>

### READ Week 8

- **CHAPTER 7 Development and Revision** 195
  - Developing a Draft 197
  - Structuring 199
  - Research 202
  - Revision 203
  - Editing 207
  - The Workshop 208
- **Examples 211**
  - Elizabeth Bishop: First and Final Drafts of "One Art" 211
  - Patty Seyburn: "Anatomy of Disorder" 214
  - Janet Burroway: The Opening of *Indian Dancer*:
  - A Revision Narrative 218
- **Appendix B: Line Editing** 383
If you’re scheduled to workshop next week, please upload 1-3 short-shorts, a short story and/or novel chapter (8-10 pages or so) to the designated weekly folder no later than midnight Thursday the week before you scheduled signups for workshop so that I can combine your documents with others and send them out for shared comments.

**Week 8**
October 16 & 18

**Agenda**

- Discuss Chapter 7 and stories, poems, essays and plays; then workshop.

**Chapter 7**
*IW professional writing samples to discuss in class during Week 8*  
— from readings listed at the end of Week 7 only—  
*(Sign up for critical analysis slots below.)*

### Critical Analysis 16
- Autumn Huff

### Critical Analysis 17
- Fernanda Velazquez

### Critical Analysis 18
- Bryson Williams

### Student Story Workshop (Sign up for workshop slot below.)

**Upload Link for Students This Week:**
[https://www.dropbox.com/request/wOTwYIfs7Vj0IZQvuHzC](https://www.dropbox.com/request/wOTwYIfs7Vj0IZQvuHzC)

### Workshop 6
- Jackie Magallanes

### Workshop 7
- Mallorie Cross

### Workshop 8
- Raquel Ramirez

### Workshop 9
- Jesus Olivas

### Workshop 10
- Angelica Quintanilla

### Workshop 10
- Bryson Williams

**Read for Week 10**

- **PART II The Genres**
  - **CHAPTER 8 Creative Nonfiction** 225
    - The Essay and Creative Nonfiction 226
    - Memoir and the Personal Essay 227
    - Techniques of Creative Nonfiction 229
    - Fact and Truth 234
  - **READINGS** 237
    - Gayle Pemberton
### Week 8
**October 16 & 18**

- *Do He Have Your Number, Mr. Jeffrey?* 237
- *Margaret Atwood*
- *The Female Body* 245
- *S. L. Wisenberg*
- *Margot’s Diary* 247
- *Michael Chabon*
- *Ragnarok Boy* 251
- *Creative Nonfiction Format* 255

### Week 9
**Spring Break**
**No Class**

### Blackboard Weekly Workshop Deadlines (Weeks 7-16)
- If you’re scheduled to workshop next week, please upload 1-3 short-shorts, a short story and/or novel chapter (8-10 pages or so) to the designated weekly folder *no later than midnight Thursday the week before you scheduled signups for workshop* so that I can combine your documents with others and send them out for shared comments.

### Agenda
- Discuss Chapter 8 and stories, poems, essays and plays; then workshop.

**Chapter 8** *IW professional writing samples to discuss in class during Week 10— from readings listed at the end of Week 8 only— (Sign up for critical analysis slots below.)*

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<td>Critical Analysis 20</td>
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<td>Efe Odigie</td>
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**Student Story Workshop (Sign up for workshop slot below.)**

**Upload Link for Students This Week:**
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<td>Workshop 15</td>
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<td>Sergio A. Bustamante</td>
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<tr>
<td>Workshop 15</td>
</tr>
<tr>
<td>Bryson Williams</td>
</tr>
</tbody>
</table>

19.
Week 10
March 23 & 25

Read for Week 11

• CHAPTER 9 Fiction 259
  • Story and Plot 260
  • Scene and Summary 263
  • Backstory and Flashback 266
  • Text and Subtext 268

• READINGS 270
  • Amy Bloom
  • The Story 270
  • Ernest Hemingway
  • A Very Short Story 279
  • Ursula K. Le Guin
  • The Ones Who Walk Away from Ornelas 280
  • Edith Pearlman
  • Self-Reliance 285
  • Ron Carlson
  • Bigfoot Stole My Wife 290

• Fiction Format 294

Week 11
March 30 & April 1

Blackboard Weekly Workshop Deadlines (Weeks 7-16)

• If you’re scheduled to workshop next week, please upload 1-3 short-shorts, a short story and/or novel chapter (8-10 pages or so) to the designated weekly folder no later than midnight Thursday the week before you scheduled signups for workshop so that I can combine your documents with others and send them out for shared comments.

Agenda

• Discuss Chapter 9 and stories, poems, essays and plays, then workshop.

  Chapter 9 IW professional writing samples to discuss in class during Week 11
  —from readings listed at the end of Week 9 only—
  (Sign up for critical analysis slots below.)

  Critical Analysis 21
  Joel Molina
  Critical Analysis 22

Student Story Workshop (Sign up for workshop slot below.)

  Upload Link for Students This Week:
  https://www.dropbox.com/request/2MR3Se3gx15BUWQ76Xyf

  Workshop 16
  Jackie Magallanes
  Workshop 17
  Jacob Roen
  Workshop 18
  Jack McCrimmon
  Workshop 19
  Enrique A. Vázquez
### Week 11
#### March 30 & April 1

**Workshop 20**

Andrea Ornelas

### Read for Week 12

- **CHAPTER 10 Poetry** 297
  - Formal and Free Verse 298
  - Working with Sound 302
  - The Poetic Line 305
  - Imagery, Connotation, and Metaphor 307
  - Density and Intensity 310
  - Finding the Poem 315

- **READINGS** 318
  - Gerald Stern
    - *Columbia the Gem* 318
  - Sylvia Plath
    - *Stillborn* 319
  - Steve Kowit
    - *The Grammar Lesson* 320
  - Tony Hoagland
    - *There Is No Word* 320
  - Grace Paley
    - *Fathers* 322
  - Erin Belieu
    - *Love Is Not an Emergency* 323
  - Sharon Olds
    - *The Language of the Brag* 324
  - Nick Laird
    - *Epithalamium* 325
  - Poetry Format 326

### Blackboard Weekly Workshop Deadlines (Weeks 7-16)

- If you're scheduled to workshop next week, please upload 1-3 short-shorts, a short story and/or novel chapter (8-10 pages or so) to the designated weekly folder no later than midnight Thursday the week before you scheduled signups for workshop so that I can combine your documents with others and send them out for shared comments.

### Agenda

- Discuss Chapter 20 and readings; then Workshop

  **Chapter 10 IW professional writing samples to discuss in class during Week 12**
  — from readings listed at the end of Week 10 only —
  *(Sign up for critical analysis slots below.)*

  **Critical Analysis 21**

  **Critical Analysis 22**

  **Student Story Workshop** *(Sign up for workshop slots below.)*

  **Upload Link for Students This Week:**
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### Workshop 21
**Week 12**
November 13 & 15

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<th>Ariadna Rosales</th>
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<tr>
<td><strong>Workshop 22</strong></td>
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<td>Sergio A. Bustamante</td>
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<td><strong>Workshop 23</strong></td>
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<td>Kris Martell</td>
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<tr>
<td><strong>Workshop 25</strong></td>
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<tr>
<td>Raquel Ramirez</td>
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**Read for Week 13**

- **CHAPTER 11 Drama** 328
  - The Difference Between Drama and Fiction 329
  - Sight: Sets, Action, Costumes, Props 331
  - Sound: Verbal and Nonverbal 335
  - Structure: Making a Scene 339
  - The Ten-Minute Play 340
- **READINGS** 341
  - Anton Chekhov
    - *The Proposal* 341
  - Jose Rivera
    - *Gas* 353
  - William Dunne
    - *Good Morning, Romeo* 356
  - Joe DiPietro
    - *Executive Dance* 363
  - Drama Format 367

**Week 13**
April 13 & 15

**Blackboard Weekly Workshop Deadlines (Weeks 7-16)**

- If you're scheduled to workshop next week, please upload 1-3 short-shorts, a short story and/or novel chapter (8-10 pages or so) to the designated weekly folder no later than midnight Thursday the week before you scheduled signups for workshop so that I can combine your documents with others and send them out for shared comments.

**Agenda**

- **Workshop**

  **Student Story Workshops (Sign up for workshop slots below.)**
  
  **Upload Link for Students This Week:**
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<td>Javier Baeza</td>
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<th>Workshop 28</th>
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</table>
Week 13
April 13 & 15

Autumn Huff
Workshop 29

Fernanda Velazquez
Workshop 30

Jack McCrimmon

Blackboard Weekly Workshop Deadlines (Weeks 7-16)

- If you're scheduled to workshop next week, please upload 1-3 short-shorts, a short story and/or novel chapter (8-10 pages or so) to the designated weekly folder no later than midnight Thursday the week before you scheduled signups for workshop so that I can combine your documents with others and send them out for shared comments.

Agenda

- Workshop

Student Story Workshop (Sign up for workshop slots below.)
Upload Link for Students This Week:
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Workshop 31
Lindsay Geimer

Workshop 32
Alex Ceniceros

Workshop 33
Joel Molina

Workshop 34
Jackie Magallanes

Workshop 35

Workshop 36
Joel Molina

Week 14
20 & 22

Week 15
April 27 & 29

Blackboard Weekly Workshop Deadlines (Weeks 7-16)

- If you're scheduled to workshop next week, please upload 1-3 short-shorts, a short story and/or novel chapter (8-10 pages or so) to the designated weekly folder no later than midnight Thursday the week before you scheduled signups for workshop so that I can combine your documents with others and send them out for shared comments.

Agenda

- Workshop

Student Story Workshops (Sign up for workshop slots below.)
Upload Link for Students This Week:
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Workshop 36
Joel Molina
## Week 15
### April 27 & 29

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<td>37</td>
<td>Mallorie Cross</td>
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<td>38</td>
<td>Raquel Ramirez</td>
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<tr>
<td>39</td>
<td>Bryson Williams</td>
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### Workshop 37
- Mallorie Cross

### Workshop 38
- Raquel Ramirez

### Workshop 39
- Bryson Williams

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## Blackboard Weekly Workshop Deadlines (Weeks 7-16)

- If you're scheduled to workshop next week, please upload 1-3 short-shorts, a short story and/or novel chapter (8-10 pages or so) to the designated weekly folder **no later than midnight Thursday the week before you scheduled signups for workshop** so that I can combine your documents with others and send them out for shared comments.

## Agenda

- **Last Class Week**
  - **Publishing Supplements to Get You Started:**
    - A Few Sample Literary Magazines
    - Publishing Supplements
      - Lex's Litmag Addresses
      - Lex's Submission Tracker
      - Lex's Sample Submission Letter
      - Lex's Student Submission Template
  - **Workshop**

## Week 16
### May 4 & 6

### Student Story Workshops (Sign up for workshop slots below.)

**Upload Link for Students This Week:**
https://www.dropbox.com/request/1O430SfWf455EUAK8c1Q

<table>
<thead>
<tr>
<th>Workshop</th>
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## Midnight
### May 8

## Final Portfolios Due

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone Number</th>
<th>E-Mail Address</th>
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<tbody>
<tr>
<td>Celeste G. Brown</td>
<td>(915) 780-3870</td>
<td><a href="mailto:cgbrown@miners.utep.edu">cgbrown@miners.utep.edu</a></td>
</tr>
<tr>
<td>Sergio A. Bustamante</td>
<td>(915) 740-0671</td>
<td><a href="mailto:sabustamante@miners.utep.edu">sabustamante@miners.utep.edu</a></td>
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A Note on My Workshop Philosophy:

Only one rule applies to the critique of manuscripts in this class: Kindness is the only wisdom. The principal task of this workshop is to create a safe place for writers to be honest and authentic in their discussions and their work. Some writers may be struggling to find the courage to write stories of traumatic events that have occurred to them personally, or to people they know. The last thing we need to do as a class is to make the discussion of these stories traumatic, too; doing so may cause writers to withdraw and stop taking risks for fear of making mistakes or being emotionally honest. There are no mistakes in this workshop, only opportunities to see, understand, change and revise—with an acknowledgement that sometimes we need to revise ourselves before we can revise our stories.

If a writer has troubles with his or her story, try to find a way to deliver that information in a non-personal, non-judgmental way, with empathy and compassion and, if possible, without undo sarcasm. (Irony, sarcasm’s more subtle and sophisticated sister, is, of course, what we’re trying to use in our stories to great effect.) One approach is simply to describe how you read a story, what it meant to you, focusing on one or two fictional techniques (irony or sarcasm, for example) the author has used that have contributed to that effect. Focus on what the late, great poet and translator John Ciardi said is most important: not just what a story means but how it means, specific techniques we’ve discussed in class which help us as writers make readers fall into the fictional dream and awaken from it with new insights.

The more I teach writing workshops, the less faith I have in giving advice, especially the whole notion that a story is something to find problems with and “fix.” If the author discovers that she has been misinterpreted in a descriptive analysis, then it follows that she will have to revise. But if a student feels bullied by anyone, including the teacher, whose prescriptive critiques advise her to write her story in a certain way other than she intends, a story she doesn’t want to write, she has the right to ignore such comments and to focus only on those that she finds most helpful, those that help her most to fulfill her own distinctive voice and vision.

Please avoid using such subjective judgments as good or bad or I really like/dislike this story, poem, etc.. Each of us reads a
story differently, and that’s what makes workshop such effective places to discuss our work. Take what you can use and forget the rest. We all have a right to tell our own stories in our own ways, and we all have a right to our own interpretations of others’ stories so long as there’s sufficient evidence from the text to support our views. We may interpret the image of a child’s flying saucer toy lying upended in a bathtub as a hint that a story is about alien abduction, but if there’s nothing else in the story to support that point then perhaps the story may be about something else, the death of a child, say, or the grief of a mother.

We show our work to others to help us when we’re too close to it to trust our instincts completely about whether what we’ve written does what we’d intended, whether what’s in our head has gotten onto the page. Workshops should be both honest and supportive, writers telling other writers not necessarily what they want to hear but what they might need to hear to make their stories clearer and more significant, meanwhile helping them through the sometimes painful task of revision: re-seeing their own stories clearly with some—but not too much—dispassionate distance, finding their stories in the process of rewriting them, making the unconscious more conscious. Workshops should also be open, generous, productive and tremendously fun, everyone feeling free to laugh a great deal—and not at others’ expense—meanwhile recognizing that criticism must never be equated with cruelty or preoccupations with who’s up or down but always with the shared difficulty of the work itself, always balancing a commitment to honesty about the work’s effectiveness with mutual respect for those who create it and their individual creative processes and aesthetics.

A Note on How I Determine Grades:

Many students have asked me to describe how I come up with grades. If I had my choice, I wouldn't assign a grade to creative work at all, but because we don't operate on a pass/fail basis, I have to assign grades and try to be as fair-minded and objective as I can be. While it's difficult to quantify how I decide grades for creative writing—the differences between quantitative and qualitative measures essentially being immeasurable—I’ve been writing and grading creative writing for over thirty years and I know that a C tends to cover averages (as much as we all dislike being called average) and anything above that shows a writer who's beginning to take her work seriously. Please use this rubric as a (tongue-in-cheek) guideline only, and remember: I always grade on leaps in a student’s writing, from wherever she is from the first day of class till the last, always doing my best to give her the benefit of a doubt, and the only averages I consider are those that add up to the 100% column tally in Blackboard at the end of the semester.

Please note that I’ve written the following rubrics and instructions primarily with undergraduate writers in mind, but I certainly don’t want to insult anyone's intelligence—neither undergraduate nor graduate students. That said, perhaps reading ahead will make clear how to write a bit better, both creatively and critically, for writers, young and old, at many different stages of their writing careers.

<table>
<thead>
<tr>
<th>A Grading Rubric for Creative Writing (references mostly narrative writing)</th>
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<tbody>
<tr>
<td><strong>A</strong></td>
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<tr>
<td>1. The writer moves beyond character type and stereotype, showing a growing mastery of deep characterization: the character’s motivations are clear, subtle yet surprising, showing a strong insight into the mystery of human motive and behavior.</td>
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<tr>
<td>2. The writer has a growing mastery of showing and telling, integrating sharp, surprising details into summarized sections with a strong understanding of how and when to write dramatic scenes, trusting readers to be smart enough to get it on their own.</td>
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<tr>
<td>3. The writer has a gift for dramatic or comic writing, moving the reader deeply, making the reader laugh out loud, or both.</td>
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<tr>
<td>4. The writer has a growing mastery of significant detail—detail that shows and tells—using little or no static description, making quick strokes of surprising detail in as few words as possible, showing a distinctive view of the world and uncanny insight into individual characters and places.</td>
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<tr>
<td>5. The writer has a strong, distinctive voice, not a voice that just imitates a favorite writer. Yes, imitation is often what we do, but when we appropriate voice, story ideas, etc. from other writers, in a sense we aren't listening to or trusting our own unique stories and voices.</td>
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<tr>
<td>6. The writer writes from within character, not imitations of plot he's seen on TV or movies, understanding that genuine plot reversals are about changes within characters.</td>
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7. The writer has strong, distinctive narrative authority, not just because she has confidence (many of the best writers have little or no confidence at all) but because she has worked hard to make her work readable, interesting, even beautiful, sentence by sentence, paragraph by paragraph.
8. The writer uses few if any grammatical or sentence errors, and when she uses them—fragments for effect, for example—she does so consciously as a part of her craft, often for dramatic effect.
9. The writer has a strong grasp of narrative conventions, how to write paragraphs, dialogue and so on with correct indentation and punctuation.
10. The writer has few or no misspelled words, especially commonly misspelled words like yeah, all right, and so on.
11. The writer uses no unnecessary adverbs—value judgment adjectives with an “ly” ending—realizing that they almost always tell rather than show.
12. The writer uses few if any wordy “is” verbs, especially the passive voice, using instead strong, active verbs that make for vigorous sentences that move the reader through the story without hiccups that awaken us from the fictional dream.
13. The writer uses no clichés, in sentence or character situation.
14. The writer knows how to write a strong balance of simple and complex sentences for effect, avoiding run-on sentences, fused sentences and comma splices.
15. The writer knows how to use apostrophes for contractions and possessive adjectives and doesn’t overcorrect (the contraction it’s for the possessive its; their or there for they’re, and so on).
16. The writer writes with a strong ear for spoken language, recognizing that dialogue is poetry and isn’t necessarily the way people actually speak, using syntax rather than phonetic spellings or misspellings to capture dialect, trusting that even the most uneducated speaker can speak with great elegance and insight, even if that speaker is poor and inarticulate.
17. The writer uses few if any value judgments, generalizations or abstractions, unless they’re so insightful and surprising that we have to stop reading for a few moments, smiling or frowning, to understand their depth and complexity.
18. The writer uses strong, surprising figurative language (metaphors and similes) appropriate for her voice, her story, her character and the world her character lives in, helping to make her writing vivid and utterly unique.
19. Rather than simply relying on her innate and unique gifts, the writer has a passion for craft and rewriting, obsessed with making her story as close to right as possible without being a stodgy, self-punishing perfectionist.
20. Not writing to impress but to express—overwriting or overstating, using flowery language, Latinate or multisyllabic words from the thesaurus—the writer uses plain English, inventing her own distinctive and subtle lyricism, understating when others might rely on melodrama and florid, purple prose.

B

Includes at least 10 of the elements listed above.

C or lower

1. The writer mostly tells rather than shows through value judgments, generalizations, abstractions and clichés, forgetting that writing is not simply about ideas and emotions but about surprise and reproducing the experience of ideas and emotions by creating what John Gardner calls a “vivid and continuous dream.”
2. When the writer does write scenes, he tends to write about undramatic situations, his characters tend to use exposition through dialogue, or they simply natter on about the weather or the philosophy of Friedrich Nietzsche.
3. The writer mostly dwells on the superficial or the obvious or writes in prose so convoluted and abstract that no one—not even the writer himself—knows what he’s talking about.
4. The writer wants to write about a universal character in a universal place, but because he doesn’t write about unique individuals, he’s really just writing stereotypes.
5. The writer may have a strong sense of story and character, but he consistently misspells words and creates numerous grammatical and sentence errors, not realizing that the rules of grammar are an important part of his craft, helping in readability and clarity of expression, and that when he writes without proofreading he’s calling more attention to himself than to his story.
6. The writer thinks that grammar should be creative, too, man, and he thinks he should be able to punctuate sentences and spell words as he wishes, feeling that craft and rewriting are for sissies, resenting the man for inhibiting his creativity, dude.
7. The writer spends little or no time proofreading, expecting his girlfriend or wife to do it for him, writing his story the night before workshop while he's drunk or stoned, his iPod blaring Metallica through his earphones, the TV blasting in the background.
8. The writer tends to write from clichéd plots, and when he can't decide on how to end his story he decides to kill off his main character through suicide, a bus accident, a giant explosion or some coincidence having to do with frogs falling from the sky.
9. The writer doesn't read much and never has and shouldn't have to, man, and would rather watch *Survivor: Tasmania* or Donald Trump or get to level ten on *Grand Theft Auto IV*.
10. The writer's idea of conflict is car chases, light sabers, ninjas kicking ass and zombies eating their mamas.
11. The writer's idea of sentiment is written in doggerel on the inside of a Hallmark card.
12. He-Man loses best buddy or girlfriend and his secret crystal talisman and all his automatic weapons; he gets his buddy, girlfriend, talisman and Uzis back, then kills the bad guy and saves the girl and the world.
13. Girl (or boy) gets boy (or girl); girl (or boy) loses boy (or girl); girl (or boy) gets boy (or girl) back, and they kiss and marry under the periwinkles.

### Writing Critical Analysis Papers

**Manuscript Guidelines:**

Your short critical analysis papers should be:

1. Double-spaced.
2. One and one-half pages long, no more than two (or three if you just can't help yourself). This paper length suggests you should focus on one single point of craft, technique, characterization or theme, writing directly and concisely and not getting off topic.
3. Make your point, cite an example and explain it; then move on to the next. Don't digress, unless the digression is important. The more you focus, the better.
4. Written in the “literary” present tense, as if the events are occurring now. (“Colonel Fitts kisses Lester Burnham” not “Colonel Fitts kissed Lester Burnham.”)
5. Based upon your own original observations about a specific writing technique as it applies to a specific story of your own choosing (recurring images, metaphors, a specific point of character analysis and so on).

6. Not based upon other sources you’ve read. (This isn’t a research paper, and you shouldn't rely on outside sources. I'm interested only in your own original observations about the story you've chosen to write about.)

7. Given a focused and specific title: “Set Ups and Pay Offs for Colonel Frank Fitts’ Homosexual Homophobia in American Beauty” (Please don't put quotation marks around your own title.)

8. Paginated.

Before I define critical analysis and describe a few approaches to writing your Critical Analyses essay, let me be clear up front.

### What I’d Prefer That You Not Write:

**Plot Summaries, which**

a. Simply tell us what happens in an essay or story. (Colonel Frank Fitts, a violent homophobe, kisses Lester Burnham. Then . . . .)

b. Tend to follow the plotline of the story: This happens; then this happens.

c. Assume that we don't know the story. (*You can assume that we not only know the story but know it well, having read it many times closely.*)
2. Critical Evaluations, which
   a. Tell us whether you believe the story is good and why, like a review.
   b. Often follow this logical syllogism:
      Major Premise (a limited and supportable generalization): Many good films
      have this element.
      Minor Premise (an application of a specific instance): This film has this
      element.
      Logical Conclusion: Therefore, this film is good (or not good).
   c. Example:
      Major Premise: Many good dramatic films are both surprising and inevitable,
      preparing us for surprising moments with subtle but well-conceived set ups
      and payoffs.
      a. Example one: Chinatown.
      b. Example two: Mystic River
      c. Example three: Unforgiven
      Minor Premise: American Beauty is both surprising and inevitable, preparing
      us for Colonel Fitts’ kiss with subtle but well-conceived set ups that show he
      hates homosexuals because he hates himself.
      d. Example one: Jim and Jim
      e. Example two: Ricky and Lester’s pot deal.
      f. Example three: Colonel Fitts’ beating up his son when
         Ricky lies and tells his father he’s gay when he’s not.
      Logical Conclusion: Therefore, American Beauty is a good movie.

I've described plot summaries and critical evaluations at some length here because I don't want you to
fall into the trap of summarizing the story or telling us whether you like or dislike the story. While I
believe using critical analysis in writing workshops is a great way to begin, writing critical analyses is
different from workshops. Descriptive writing workshops tend toward critical analysis, and prescriptive
workshops toward critical evaluation and, at times, personal response: Here's how the author used this
particular writing technique and this is how well it worked (for me).

Instead, I'd like for you to write an original critical analysis about a well-focused and specific technique
the writer uses in a story.

A Few Assumptions You Can Make about Your Readers

When you write your critical analysis papers, please assume that
   1. Whoever's reading your paper is already familiar with the story and wants to find out
      something new about it that we may not have considered.
   2. That we don't want to be told the story again. We've read the story a dozen times and know it
      as well as you do.
   3. That we're less interested in whether you like or dislike the story than in whether you can
      discuss specific writing techniques the story writer has used to make her story effective.

I'm often surprised that students—yes, even graduate students—don't know what critical analysis is or
how to approach a critical analysis paper. It's enough to say here that story telling and critical analysis
are completely different writing skills but that the ability to use critical analysis can improve the study of
how to write creatively.

Critical Analyses: A Few Definitions

The American Heritage Dictionary defines the word critical as:

1. Inclined to judge severely and find fault. X
2. Characterized by careful, exact judgment: a critical reading. ✓
3. Of, relating to, or characteristic of critics or criticism.

These different connotations of the word critical may contribute to students’ misunderstandings about how to approach critical analysis in a paper such as this. For this paper, I suggest that you ignore definitions one and three and focus on definition two:

“Characterized by careful, exact judgment: a critical reading.”

In other words, you don't have to be critical in the sense that you have to find fault with the story or have to play movie critic. To put it another way: You're not workshopsing the story; you're analyzing how it was written by focusing on a particular writing technique, usually a technique discussed in our and in our readings.

According to the 4th Edition of the American Heritage Dictionary, analysis is the

1. The separation of an intellectual or material whole into its constituent parts for individual study.
2. The study of such constituent parts and their interrelationships in making up a whole.

Writing fiction is about combining complex parts into a satisfying, organic whole, making the whole enterprise look easy and making us want to read and reread a story again and again—so we can analyze it and ask, How'd she do that?

Writing about fiction is about identifying those complex parts and discussing one or two or three of them in a focused, intelligent way.

Here's a straightforward way to approach your critical analysis papers:

**Writing the Critical Analysis Paper**

1. **Write a clear, concise, well-focused and original thesis statement about one specific writing technique a writer has used in a story of your own choosing**—preferably a story you admire:

   Alan Ball, the Academy Award winning screenwriter for American Beauty (directed by Sam Mendez, 1999), uses subtle but well-conceived set ups to pay off the kiss Colonel Frank Fitts, a violent homophobe, gives to Lester Burnham at the of Act III, making that climactic moment and Lester's murder both surprising and inevitable.

   The specific writing techniques—the “constituent parts”—described here are set ups and pay offs, and the purpose of the paper is to show evidence of how the screenwriter uses these techniques. The best way to show such evidence is to

2. **Cite and enumerate specific textual examples from the primary text** (the fiction, creative nonfiction or poetry itself) **and/or appeals to authority** (what the writer, other writers or critics have written about the fiction, creative nonfiction or poetry), carefully citing quoted materials correctly according to MLA Style.
   - If you’re not sure how to cite quotations, buy a copy of the MLA Handbook here: https://www.mla.org/Publications/Bookstore/Nonseries/MLA-Handbook-Eighth-Edition. If you’re a graduate student and don’t already have the most recent edition, now’s the time to buy it.
   - Or you can go to the MLA Style Center here: https://style.mla.org.
Examples of paraphrased textual examples (without direct quotations):

The first setup [EXAMPLE 1] occurs early in Act I, when Fitts’ gay neighbors, Jim and Jim, appear at his front door with the housewarming gifts of flowers and pasta from Falacci’s *American Beauty* shooting script, 21. Colonel Fitts doesn’t yet realize that Jim and Jim are a gay couple, but as he shuts the door in their faces he rolls his eyes, suggesting that he thinks something’s not quite right: Jim and Jim are just a little too friendly, friendlier than real men ought to be.

The second setup [EXAMPLE 2] occurs when Fitts see Lester jogging with Jim and Jim (62) and begins to believe that Lester must be gay, too—all part of a misunderstanding that works to set up the larger misunderstanding that his son Ricky and Lester are lovers later in the third act.

And so on. For each example, don’t just slap quotations into your paper. Remember that we’re more interested in your interpretation of scenes, techniques, characters, etc. and their importance to your thesis statement than the quotes themselves, so explain how each example is important. (Also be sure to use quotation marks for direct dialogue and carefully explain where we are in the story, which page number, what the characters’ names are, and so on. Be sure to put the page number in parentheses at ends of paraphrased or quoted sentences.)

3. Finally, in your conclusion, concisely but specifically explain the deeper implications of the techniques you’ve described as they relate to your thesis statement and paragraph and what they may suggest:

It’s not enough simply to surprise a reader—killing off a main character at the end in an unexpected car accident, for example—but that surprise also must feel inevitable. If a setup is too obvious, the pay-offs in the film become predictable, but if they’re subtle, like the steady progression of setups showing Colonel Fitt’s irrational and violent homophobia, we’re surprised at first but then look back through the script (or watch the film again) and realize: *That kiss is the only thing that could have happened.* As Hamlet says of King Claudius, Colonel Fitts “doth protest too much” about “those f***ing f*gs”; his pathological and violent hatred of homosexuals reflects a deeper self-hatred, and just as Colonel Fitts kisses Lester Burnham, we realize the colonel is a gay man in a terrible kind of denial; worse, he’s a homophobic homosexual. Such violent homophobia, we come to discover, may be far more common and unsettling, even terrifying, than we may have ever thought.

Final Suggestions

In your critical analysis, it’s probably best to focus on one specific and original point about writing technique you wish to make about a story you’ve read, supplying at least two or three well-explained examples from the story itself to support your thesis.

If you wish, you may focus on the significance of a recurring image, a particular point of characterization, a reversal in character or audience expectation, interesting uses of or shifts in point of view and so on. We’ll talk about the many other possibilities in class.

Critical thinking and writing rely not just on citing specific examples supporting your generalizations but also your well-supported interpretations. We may live in “post fact,” “post evidence” era, but that “fact” illustrates just how important a college education is and just how many of us need to learn how to think clearly and how to write critical analysis that holds up to legitimate skepticism and scrutiny.
What's most important is for you to make some kind of original statement about a writing technique used in the story, and what you learned by close reading and analysis, supplying concrete textual examples from the story whenever possible to support your observations. The more examples you give, the more you explain those examples' significance, the better. The more you write about what interests you, has given you an insight into your own writing, the less a chore writing these analyses might be.

Why are these analyses supposed to be so short? To paraphrase Pascal, it takes more time to write a short essay than a long one. Paradoxically, the more coherent and easy to read your essay is, the more work—and craft—you've probably put into it.

### A Grading Rubric for Critical And Research Papers

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<th>Level</th>
<th>Criteria</th>
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<tr>
<td><strong>A</strong></td>
<td>Shows surprising and original insight into a story and/or a writer's technique.</td>
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<td></td>
<td>Goes beneath the surface of a story's theme, characterization, structure and so on, pointing out something significant that may not be immediately obvious, showing that you're not just familiar with the story but have given it a close reading.</td>
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<td></td>
<td>Makes clear, focused, insightful statements of thesis.</td>
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<td></td>
<td>Has a clear organizational scheme suggested by the original thesis statement.</td>
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<tr>
<td></td>
<td>Cites specific textual examples from the story and explains how they're relevant to the paper's original thesis statement.</td>
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<td></td>
<td>Supplies clear transitions from paragraph to paragraph, sentence to sentence.</td>
</tr>
<tr>
<td></td>
<td>Is readable, concisely written, direct and clear, free of gobbledygook (and bullshit), grammatical and punctuation errors and other problems.</td>
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<tr>
<td></td>
<td>Organizes logically, by topic, not chronologically.</td>
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| **B** | Includes at least three of the elements listed in A above. |

| **C or lower** | 1. Doesn't have an original, surprising or clear statement of thesis. |
|               | 2. Doesn't cite examples or explain them in a coherent way. |
|               | 3. Dwells on the obvious, making broad generalizations that anyone could agree with. |
|               | 4. Skims the surface of a story without really considering writing technique at all. |
|               | 5. Gives just a personal response about a story's themes or characters, written at the last minute or in a general or impressionistic way. |

| 1. Summarizes the plot. This happens; then this happens. |
| 2. Evaluates the story: |
|   - I like (or don't like) this story because . . . |
|   - This is a great (or a lousy) story because . . . |

**One More Final Note:**

Yes, this may be the longest syllabus you've ever read, but I've written this specific, in-depth syllabus so that I can be as clear as possible about my expectations, the course requirements, etc., and so that you can work on making your own writing, both creative and critical, clearer, more in-depth and specific.

If you've read this syllabus this far—and haven't just skipped to the last page—you've already come a long way in this class and should, I hope, have a much better idea about what to expect as we begin.