

Syllabus
English 265

Instructor: Dr. Larissa Lai

Session: Winter 2019-2020

Time: T Th 8:00 - 9:15 AM

Classroom: MFH 164 (Lecture)

Office: SS1052

Office Hours: T 9:30 - 10:30 AM or by appointment

Email: larissa.lai@ucalgary.ca

Workshop Leaders/Teaching Assistants

Seminar 01: Paul Meunier (pnmeunie@ucalgary.ca)

Seminar 02: Colin Gibbings (colin.gibbbings@ucalgary.ca)

Seminar 03: Kaitlyn Purcell (kaitlyn.purcell@ucalgary.ca)

Seminar 04: Shuyin Yu (Shuyin.yu1@ucalgary.ca)

Seminar 05: Dania Idriss (didriss@ucalgary.ca)

Please note that you must attend the Thursday tutorial session that you registered for. This means that you have been assigned a TA. No switches are permitted. If you need help with anything registration related, please visit Karen Preddy in the main English Office on the 11th floor of the Social Sciences Tower, or email her at: karen.preddy@ucalgary.ca.

General Description:

This is an introductory course in creative writing. It is intended to give students a few basic tools to begin a creative writing practice and/or to develop and render social an already existing (private/ early stage) one. Topics to be discussed and explored include: perception, drafting, revision, image, detail, figurative language, sound, character, setting, scene, exposition, reflection, voice, perspective, poetry, short story, and personal essay. The focus of the course is on writing as practice, and how to be a strong writing community member. Regular lectures, writing exercises and weekly workshops will constitute the main pedagogical modes. Students are expected to write a lot and read a lot. Basic critique skills will also be taught and practiced. These will serve students well should they wish to take further creative writing workshops in the future. This course will be useful preparation for students interested in a range of genres including poetry, fiction, drama, and non-fiction prose.

Required Texts:

Frost, Robert. *Death of the Hired Man*. https://www.10-minute-plays.com/dramas/the_death_of_the_hired_man.html

Pagh, Nancy. *Write Moves: A Creative Writing Guide and Anthology*. Peterborough: Broadview, 2016.

Ruprai, Sharanpal. *Pressure Cooker Love Bomb*. Calgary: Frontenac, 2019.

Communication Policy:

The email address provided above may be used solely for housekeeping purposes. Any student wishing to discuss substantive questions of any kind must first speak with her or his teaching assistant. If the question or problem is unresolved after speaking with your TA, you may come see me during office hours or by appointment.

Mark Distribution:

Exercises (8 exercises x 5%)	40%
Comments (8 sets x 2%)	16%
Final Assignment	30%
In-Class Reading	4%
Participation	10%

Note: All assignments must be completed and submitted in order to receive a passing grade in the course, with the exceptions described below. There is no final examination. All work to be discussed by the class must be submitted one week prior to its scheduled workshop in order for it to be considered on time. All assigned readings are mandatory for the course. All assignments are graded by the Workshop Leaders/TAs, except the final assignment. The final assignment is graded by the course instructor, in this case, Dr. Lai.

Exercises:

Students are normally required complete and submit 10 assignments over the term. Each exercise is due by the start of class, one week in advance of the workshop scheduled to address that particular assignment. This is to give your peers a week to prepare their critiques. Length expectation is 1-4 pages unless otherwise specified. You may, of course, write longer, but if you do, you must edit the pages down to a maximum of 4 pages for submission. This is to enable manageable reading time as well as manageable discussion in scheduled workshops. Even if students are not scheduled to have their work discussed in a given class, they must still submit the assignment for grading by the Workshop Leader. All assignments must be posted online and on time according to your Workshop Leader's instructions.

Each week, you'll be given a broad range of exercise choices from Nancy Pagh's *Write Moves*, or occasionally from elsewhere. Be sure to note which exercise you have chosen when you turn the exercise in. Your exercise grade will be based on your best eight out of ten exercises. This means you may miss or mess up two of these without penalty. The trade-off for this leniency is that no late assignments will be accepted, regardless of the reason. Late assignments will be worth 0%. For obvious reasons, you may not miss or be late for a scheduled "hot-seat" assignment. If you miss or are late for your own "hot-seat" day, you will forfeit your chance for critique for that round. If you submit all exercises, come tallying time, the lowest two grades will be disregarded and your final writing exercise grade will be the average of your eight best exercise grades. Each exercise is normally worth 5% of your final grade.

Comments:

Seminars are structured as workshops. This means that students will take turns offering work for critique, and giving critique to their peers. Each student receives two opportunities to have their work discussed over the course of the term (once in the first half of the course; and once in the second half of the course). Each discussion should last no more than 10-15 minutes (so as to accommodate 4-6 discussions per workshop). Each seminar is divided into two groups (Group A and Group B, each group ideally consisting of 12 students). Each group is physically (and creatively!) present in a workshop every other week (i.e. during alternate workshops). In your off-week, when you are not attending the workshop, you are required to provide written comments online for the pieces under critique. Students under critique for any given week must submit their exercises online by the start of the seminar, one week in advance of its discussion, and commenters must submit all comments online by the start of the seminar in question.

Every week, all students will prepare comments for the 4-6 people on the "hot seat" (ie. up for critique) that week. Each response should consist of 3-5 sentences. The first sentence should say something positive and specific about the piece being critiqued. eg. "Your characterization of the grandmother figure as both loving and avaricious was well-executed." The second sentence should offer a constructive criticism. Eg. "I wasn't entirely convinced by the pub setting because it seemed insufficiently noisy." The third sentence should tell the writer what you learned from them. Eg. "I had never before considered the possibility that a person could murder someone they love." Please note that critiques must be both incisive and constructive. In other words, you are meant to actually help the person in the hot seat by giving them specific, honest and generous feedback. "I liked it" does not cut it; neither does "You're not a very good writer." Rather, you must comment specifically on what the writer has done well. Eg. "The way you placed the furniture in the protagonist's living room worked really well to illustrate how upset he felt about his boyfriend leaving him." You must also comment on what needs improvement. Eg. "In the dialogue on p. 2, I couldn't quite figure out which character was speaking because they sounded too much alike."

A note as well about receiving commentary, for your day on the hot seat: Do not take your peers' comments personally. Listen quietly and use the comments to improve your writing. You are not required to defend your work. To the contrary, defensiveness is both unproductive and against workshop protocol. You do not have to agree with any of the critique, but keep your disagreement to yourself. Even if you don't agree with the critique, you can still use it to improve your work. Ask yourself: "Why did that reader respond in that way?" If you don't like the response ask yourself: "How can I improve the writing to foreclose such a response in my next draft?" A wise workshop participant uses the positive feedback to generate energy for writing, and critical feedback to deeply self-interrogate.

Students are marked for the regularity, punctuality and quality of their engagement with the class online, receiving merit for the insightfulness of their observations and the thoughtfulness of their conversation. The workshops provide an opportunity for students to give personal responses and to pose critical questions. Students are marked not only on

the quality of each submission, but also on their ability to incorporate any commentary into their practice so as to improve their work throughout the course of the term. As with the writing exercises, your grade will be based on your best eight sets of comments out of ten. This means you may miss or mess up two sets of comments at any point in the term. The trade off for this leniency is that no late comments will be accepted, regardless of the reason. If you submit all ten sets of comments, come tallying time, the lowest two grades will be disregarded and your final grade for comments will be the average of your eight best weekly comment grades. Each set of comments is normally worth 2% of your final grade.

In-Class Reading:

All students in a seminar (i.e. both Group A and Group B) will perform readings of a piece of their work of their choice to each other in the final class. Each reading lasts no more than 2.5 minutes. You are encouraged to debrief the performance with your colleagues after the class. Consider which performances held your attention and why. The grade, however, is predicated upon mere completion. In other words, as long as you are present and do the reading, you will be awarded the 4%.

Final Assignment:

Since the workshop component runs one week behind the lecture component, you will complete two final exercises that you won't have a chance to workshop or submit for grading to your Workshop Leader. Exercise #11 will be used for the In-Class Reading on your last tutorial day. Your final assignment will be a revision of past work FROM THIS COURSE. When you hand it in, please attach the original version(s), your workshop leader's grade and comments, plus copies of any classmates comments you used to improve the work. Work written outside the context of this course will receive a zero. The polished final assignment should be between 4-6 pages long, not including the supplementary materials I've requested. Work on quality and polish rather than volume! You may turn in one piece or several, as long as the total length is within the required page count. It due one week after the end of class or earlier in the English Department main office (SS1152). Make an additional page as a front cover. On this page please put your full name, your student number, the submission date, the course number (ie English 265), your TA's name, your section number, and my name (ie. Dr. Larissa Lai). As well on this page, type out the full prompt(s) for the exercise(s) you are addressing, along with the week number, chapter name, exercise number, and page number of the exercise (eg. Revision: Week 9, "Writing Stories", Exercise 4, p.170). In general, the text should be double-spaced in a 12-point, legible font with 2.54cm margins at the top and bottom and 3.17cm margins on the sides. Exceptions, of course, are granted for poetry or poetic texts making active use of the space of the page. You may put your title(s) on the cover page or on the inside pages as you wish. Double-sided or single-sided are acceptable, as you wish. Please staple or paper clip your assignment in the upper left hand corner. No folders please. When you turn it in, make sure you get it date stamped. This assignment is worth 30% of your grade.

Participation:

10% of your grade takes into account the quality of your contribution to the experience of the class through your preparation, attendance, and discussion over the course of the term.

Note: All assignment should be submitted to D2L, except the final assignment, which is due in class in the last day of the course. If you must hand in your final assignment late, please take your assignment to SS-1152, where the work can be dated and then filed in the mailbox of the instructor. Staff in the office cannot return assignments to students under any circumstances.

Grading system:

University of Calgary's Grading System: A+/A (4.0); A- (3.7); B+ (3.3); B (3.0); B- (2.7); C+ (2.3); C (2.0); C- (1.7); D+ (1.3); D (1.0); F (0)

Please note that, according to the University Calendar (F.1), instructors may use their discretion when rounding upwards or downwards if the average of term work is between two letter grades.

Although the A+ is solely an honorific that entails no additional points in the four-point system, the course instructor will employ this mark to distinguish superlative work that exceeds expectations in style, correctness, intellectual depth and breadth, sophistication, and originality.

Late assignment policy:

If the final assignment is submitted after the deadline, it will be penalized with the loss of a third of grade (e.g.: A- to B+) for each day late. Weekends count as two days. Because of the workshop structure, regular weekly assignments are not permitted to be late, and will be worth 0% if they are. This stringency is compensated for, as noted above. To reiterate: you may miss two of the weekly creative assignments and two of the comment assignments without penalty.

Reading:

It is your responsibility to prepare critiques every week for your peers in the hotseat.

Plagiarism:

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possible suspension or expulsion from the university. Please refer to the following information and make sure you are familiar with the statement below on plagiarism.
<http://www.ucalgary.ca/pubs/calendar/current/k-5.html>

Scribe and Muse Club for English Students:

The Scribe and Muse Reading and Writing Club (SMRWC) fosters and champions reading and writing through community service, leadership, and engagement. We strive to enhance the academic and social experience of undergraduate students by promoting academic excellence and interaction between students, faculty, and the community,

through social, cultural, and academic events <http://english.ucalgary.ca/scribe-and-muse-english-club>.

Our email address is smecuofc@gmail.com.

English Department Website:

For more information about courses, programs, policies, events and contacts in the Department of English, please go to our website at <https://arts.ucalgary.ca/english>. Please note that the course outlines posted on the English Department website constitute the official course outline for purposes of appeals. Students should verify any hard copies against this posted version. For courses which employ numerical grades, the official departmental percentage to letter grade conversion scale is also posted on the department website.

Writing support:

The Student Success Centre offers both online and workshop writing support for U of C students. <http://www.ucalgary.ca/ssc/writing-support>

Library and Research Support:

Melanie Boyd, Librarian for English, offers research support to students, including strategies for finding articles, books, and other library materials. Contact: maboym@ucalgary.ca.

Find The English Pages research guide here:
https://library.ucalgary.ca/sb.php?subject_id=52619

Follow the Department of English on Facebook & Twitter:



Academic regulations and schedules:

Consult the Calendar for course information, university and faculty regulations, dates, deadlines and schedules, student, faculty and university rights and responsibilities. The homepage for the University Calendar is <http://www.ucalgary.ca/pubs/calendar/current/index.htm>

Grade appeals:

Consult the following University Calendar link and request advice from the English Department office, SS 1152. Please note that “mere dissatisfaction with a decision is not sufficient grounds for the appeal of a grade or other academic decision.”
<http://www.ucalgary.ca/pubs/calendar/current/i.html>

Deferral of term work and final examinations:

Should you require an extension for completion of term papers or assignments beyond the deadline of five days after the end of lectures, an Application of Deferment of Term Work form must be completed. The University also has regulations governing the deferral of final examinations. See Calendar:
<http://www.ucalgary.ca/pubs/calendar/current/g-6.html>
<http://www.ucalgary.ca/pubs/calendar/current/g-7.html>

Student Accommodations:**ACADEMIC ACCOMMODATIONS**

The student accommodation policy can be found at: ucalgary.ca/access/accommodations/policy.

Students needing an Accommodation because of a Disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with Disabilities ucalgary.ca/policies/files/policies/student-accommodation-policy.

Students needing an Accommodation based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to the course instructor.

The full policy on Student Accommodations is available at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

Emergency Evacuation/Assembly Points:

<http://www.ucalgary.ca/emergencyplan/assemblypoints>

Freedom of Information and Protection of Privacy Act:

<http://www.ucalgary.ca/legalservices/foip>

“Safewalk” Program:

Campus Security will escort individuals day or night: call 220-5333 for assistance. Use any campus phone, emergency phone or the yellow phone located at most parking lot pay booths. <http://www.ucalgary.ca/security/safewalk/>

Faculty of Arts Program Advising and Student Information Resources:

Have a question, but not sure where to start? The new Arts Students’ Centre (ASC) is your information resource for everything in Arts! Drop in at SS102, call us at 403-220-3580 or email us at ascarts@ucalgary.ca. You can also visit the Faculty of Arts website at <http://arts.ucalgary.ca/undergraduate> which has detailed information on common academic concerns.

For program planning and advice, contact the Student Success Centre (formerly the Undergraduate programs Office) at (403) 220-5881 or visit them in their new space on the 3rd Floor of the Taylor Family Digital Library.

For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at (403) 210-ROCK [7625] or visit them at the MacKimmie Library Block.

Contact for Students Union Representatives for the Faculty of Arts:

arts1@su.ucalgary.ca, arts2@su.ucalgary.ca, arts3@su.ucalgary.ca, arts4@su.ucalgary.ca

Contact for Students Ombudsman’s Office: <https://www.ucalgary.ca/student-services/ombuds/role>

Universal Student Ratings of Instruction (USRI):

"At the University of Calgary, feedback provided by students through the Universal Student Ratings of Instruction (USRI) survey provides valuable information to help with evaluating instruction, enhancing learning and teaching, and selecting courses (www.ucalgary.ca/usri). Your responses make a difference – please participate in USRI Surveys."

PLAGIARISM

Plagiarism is an extremely serious offence. Please read the following information carefully. The penalty routinely recommended by the English Department for documented plagiarism is failure of the course in which the offence occurred; academic probation is also routinely applied at the Faculty level. Suspension or expulsion can result from severe or repeated plagiarism.

The University Calendar states:

1. Plagiarism - Essentially plagiarism involves submitting or presenting work in a course as if it were the student's own work done expressly for that particular course when, in fact, it is not. Most commonly plagiarism exists when:
 - a) the work submitted or presented was done, in whole or in part, by an individual other than the one submitting or presenting the work (this includes having another impersonate the student or otherwise substituting the work of another for one's own in an examination or test),
 - b) parts of the work are taken from another source without reference to the original author,
 - c) the whole work (e.g., an essay) is copied from another source, and/or,
 - d) a student submits or presents work in one course which has also been submitted in another course (although it may be completely original with that student) without the knowledge of or prior agreement of the instructor involved.

While it is recognized that scholarly work often involves reference to the ideas, data and conclusions of other scholars, intellectual honesty requires that such references be explicitly and clearly noted.

Plagiarism occurs when direct quotations are taken from a source without specific acknowledgement, or when original ideas or data from the source are not acknowledged. Citing your sources in a bibliography is not enough, because a bibliography does not establish which parts of a student's work are taken from other sources. MLA (Modern Language Association) documentation or other recognized forms of citation must be used for this purpose. Advice on adequate documentation can be found at the following web sites:

<http://owl.english.purdue.edu/owl/resource/747/01/>

Students who are absent from class assessments (tests, participation activities, or other assignments) should inform their instructors as soon as possible. Instructors may request that evidence in the form of documentation be provided. If the reason provided for the

absence is acceptable, instructors may decide that any arrangements made can take forms other than make-up tests or assignments. For example, the weight of a missed grade may be added to another assignment or test. For information on possible forms of documentation, including statutory declarations, please see <https://www.ucalgary.ca/pubs/calendar/current/m-1.html>.

DEPARTMENT OF ENGLISH STATEMENT ON PRINCIPLES OF CONDUCT

According to the University Calendar; <https://www.ucalgary.ca/pubs/calendar/current/k-2.html>

“The University of Calgary community has undertaken to be guided by the following statements of purpose and values: to promote free inquiry and debate, to act as a community of scholars, ..., to respect, appreciate, and encourage diversity, [and] to display care and concern for community”. The Department of English, like the university as a whole, is committed to a “positive and productive learning and working environment.” This environment is characterized by appreciation and encouragement of diversity and respect for the dignity of all persons: students, support staff, and faculty. The department will not tolerate unacceptable behaviour, such as threatening gestures, threatening or abusive verbal or written communication (including e-mails), or any conduct that “seriously disrupts the lawful education and related activities of students and/or university staff”. Any cases of such misconduct should be reported immediately to the department Head, who, depending on the nature and severity of the incident, may then take further appropriate action.

Class Schedule:

Week 1: Why Write?

Jan. 14 (Tues.) Lecture: Introduction to the course, Why Write?

Homework: "Why Write?" Exercise: Your choice of any exercise listed under "Your Moves" by Pagh on pp. 23-24.

Jan. 16 (Thurs.) Workshop: Workshop: Orientation: All students in attendance. Make sure you attend the section in which you are enrolled. Workshop experience dry run. Please have done Exercise #1 by the start of class, and be prepared to share the file digitally. Be prepared also to share your work with classmates. Critique protocols will be demonstrated and practiced. It's ok if the writing is rough-- this is just a dry run so we can practice the technical aspects of workshop. You'll have a chance next week to submit the same exercise for grading. Please bring your computer if you have one. Workshop Leaders will explain D2L and show you how to post your exercises and comments to it.

Week 2: Practicing Perception

Jan. 21 (Tues.) Lecture: Practicing Perception

Read: "Practicing Perception" chapter

Dorothy Allison, "Two or Three Things I Know For Sure." 213-214.

Homework: "Practicing Perception" Exercise: Your choice of any one exercise chosen from 4 - 12 listed under "Your Moves" by Pagh on pp. 34-35.

Jan. 23 (Thurs.) Workshop

(First real workshop A, "Why Write?" Exercise, Group A in attendance, Group B offers feedback online)

Hot Seat:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Jan. 23 (Thurs.) Last day to drop Winter Term half courses.

Jan. 24 (Fri.) Last day to add or swap Winter Term half courses.

Week 3: Drafting

Jan. 28 (Tues.) Lecture: Writer Visit: Sharanpal Ruprai

Read: *Pressure Cooker Love Bomb* and prepare two thoughtful and respectful questions to ask her

Read: "Drafting" chapter in Pagh on your own

Homework: "Drafting" Exercise: Your choice of any one exercise listed under "Your Moves" by Pagh on pp. 44-47.

Jan. 30 (Thurs.) Workshop (First real workshop B, "Practicing Perception" Exercise, Group B in attendance, Group A offers feedback online)

Hot Seat:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Week 4: Image, Detail, and Figurative Language

Feb. 4 (Tues.) Lecture: Image, Detail, and Figurative Language

Read: "Image, Detail and Figurative Language" chapter

Langston Hughes, "Harlem"

Madeleine Thien, "Simple Recipes"

Homework: "Image, Detail and Figurative Language" Exercise:

Your choice of any one exercise listed under "Your Moves"
by Pagh on pp. 77-79.

Feb. 6 (Thurs.) Workshop ("Drafting" Exercise, Group A in attendance, Group B online)

Hot Seat:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Week 5: Sound

Feb. 11 (Tues.) Lecture: Sound

Read: "Sound" chapter

Sandra Cisneros, "My Wicked, Wicked Ways"

T.S. Eliot, "The Lovesong of J. Alfred Prufrock"

Homework: "Sound" Exercise: Your choice of any one exercise listed under "Your Moves" by Pagh on pp. 90-92.

Feb. 13 (Thurs.) Workshop ("Image, Detail and Figurative Language" Exercise, Group B in attendance, Group A online)

Hot Seat:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Feb. 16- 23 Reading Week

No classes

Week 6: Character and Setting

Feb. 25 (Tues.) Lecture: Character and Setting

Read: "Character and Setting" chapter

Raymond Carver, "Chef's House"

Flannery O'Connor, "A Good Man is Hard to Find"

Homework: "Character and Setting" Exercise: Your choice of any one exercise listed under "Your Moves" by Pagh on pp. 103-105.

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Feb. 27 (Thurs.) Workshop ("Sound" Exercise, Group A in attendance, Group B online)

Hot Seat:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Week 7: Scene, Exposition, and Reflection

Mar. 3 (Tues.) Lecture: Scene, Exposition, and Reflection

Read: "Scene, Exposition, and Reflection" chapter

Taiaiake Alfred, "What I Think of When I Think of Skin"

Jeannette Winterson, "The Three Friends"

Homework: "Scene, Exposition, and Reflection" Exercise: Your choice of any one exercise listed under "Your Moves" by Pagh on pp. 117 - 118.

Mar. 5 (Thurs.) Workshop ("Character and Setting" Exercise, Group B in attendance, Group A online)

Hot Seat:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Week 8: Voice and Perspective

Mar. 10 (Tues.) Lecture: Voice and Perspective

Read: "Voice and Perspective" chapter
Shani Mootoo, "Out on Main Street"
David Sedaris, "The Drama Bug"

Homework: "Voice and Perspective" Exercise # 9: Your choice of any one exercise listed under "Your Moves" by Pagh on pp. 130-132.

Mar. 12 (Thurs.) Workshop ("Scene, Exposition, and Reflection" Exercise, Group A in attendance, Group B online)

Hot Seat:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Week 9: Writing Poems

Mar. 17 (Tues.) Lecture: Writing Poems

Read: "Writing Poems" chapter
Natalie Diaz, "My Brother at 3 A.M."
Patricia Smith, "Hip Hop Ghazal"

Homework: "Writing Poems" Exercise: Your choice of any one exercise listed under "Your Moves" by Pagh on pp. 151-155.

Mar. 19 (Thurs.) Workshop ("Voice and Perspective" Exercise, Group B in attendance, Group A online)

Hot Seat:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Week 10: Writing Stories

Mar. 24 (Tues.) Lecture: Writing Stories

Read: "Writing Stories" chapter

Kate Chopin, "The Story of an Hour"

Gabriel Garcia Marquez, "The Handsomest Drowned Man in the World"

Homework: "Writing Stories" Exercise: Your choice of any one exercise listed under "Your Moves" by Pagh on pp. 169-172.

Mar. 26 (Thurs.) Workshop ("Writing Poems" Exercise, Group A in attendance, Group B online)

Hot Seat:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Week 11: Playwriting

Mar. 31 (Tues.) Lecture: The Ten-Minute Play (Note that our text book does not cover this topic, so it is extra important to attend lecture.)

Read: Frost, Robert. *Death of a Hired Man*. Available at:

https://www.10-minute-plays.com/dramas/the_death_of_the_hired_man.html

No chapter reading this week.

Homework: "Playwriting" Exercise: Write a 5-10 minute play. (No textbook prompt)

Apr. 2 (Thurs.) Workshop: Class Reading: "Writing Stories" Exercise: Groups A and B in attendance.

Week 12: Revision

Apr. 7 (Tues.) Lecture: Revision

Read: "Revision" chapter (48-63)

Homework: "Revision" Exercise (modified) : Revise one or more of your pieces from any of the previous weeks using as many of the "moves" offered on pp. 59 - 61 of Pugh as seems appropriate to make your piece as strong as you can make it. This will be your final assignment, which you will submit to Dr. Lai ON PAPER for grading. Please submit both the original and the revised versions, as well as comments from your Workshop Leader, and any classmates' comments that you made use of to make the new draft stronger. Further details on this assignment are laid out in p. 4 of this syllabus.

Apr. 9 Workshop: Play Reading: Instead of critiquing the hot seat plays, read them aloud with one student assigned to each role: Groups A and B in attendance. Group B plays are read because Group A had the last round of critiques.

Hot Seat:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Week 13: Wrap Up/ Review, Brief Discussion of the Personal Essay

Apr. 14 (Tues.) Informal lecture on the personal essay plus course wrap up, Q & A, informal discussion, information about further study

Final Assignment due: A revision of a piece or pieces you wrote for this class totalling 4-6 pages. Please provide the revision, the original, the Workshop Leader's comments and grade(s), and any student comments that you used to produce the revision. Hard copies of everything please. Further details about the final assignment are laid out on p. 4 of this syllabus.

Wednesday, Apr. 15 is the last day to withdraw with permission from Winter Term half courses.

There is no final exam for this course.