Introduction to Creative Writing

Class code
CRWRI-UA 9815 - 002

Instructor Details
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Office hours 5-6pm Wednesdays and/or 5-6pm Thursdays (6 Bedford Square, office 103A) by appointment (a sign-up sheet will be available in class)

Class Details
Fall 2011
Wednesdays 10.00am-1.00pm
Room 305.

Prerequisites
N/A

Class Description
The literary-steeped surroundings of London provide the perfect backdrop for students to develop their own creative skills. This course therefore provides students with the rare opportunity to develop their own work within the context of UK writing. We will analyze the approaches taken by various established UK writers. The focus will be decidedly practical as students learn to read as writers, gleaning tips on the craft. Students will consider the processes of writing, aiming to uncover various methods of confronting potential issues. Our textual analysis will provide a springboard for our own writing, with ‘close reading’ forming the usual method of critiquing both published works and the writing of class members. Students will develop their own imagination, self-criticism and craft through a combination of structured creative writing exercises and independent assignments.

Writing workshops will be simultaneously rigorous and nurturing, providing students with the perfect forum for collective and constructive critique. The approach will focus on imaginative task setting, scrupulous analysis, sincere encouragement and constructive criticism. By the end of the course, each class member will have collected a portfolio of work. The programme will end with a literary event, at which each student will have the opportunity to read a selection of his/her work.

Tutor-led discussions, student-led discussions, creative writing exercises, small-group feedback, whole-group feedback and creative writing workshops.

Desired Outcomes
In the process of better understanding UK texts, students will have learned to read as writers, developing their critical faculties and their confidence so that they can analyze their own writing as well as that of others. The creative writing exercises will allow them to improve the technicalities of writing, helping them to identify the intricacies of the craft. By the end of the course they will have learnt to structure their work through a variety of different voices and forms.

Assessment Components
- Active class participation: this includes (but is not limited to) intellectual and creative level of contribution to class discussions and tasks, and punctuality. The professor reserves the right to add literary quizzes and/or presentations at any point during the course – possibly without prior warning. Turnitin and hard-copy deadline for Small Wonder presentation report: 10am on September 21st (5%)
- Peer critiques (one copy is submitted to the writer and one copy is submitted for professorial assessment on the day of the workshop). These critiques must be 250-500 words and must follow the Constructive Criticism Guidelines provided in the course reading packet. Turnitin and hard-copy deadlines by 10am on: October 19th, October 26th, November
16th, November 23rd, November 30th. (5%)

- A 1000 word (+/- 10%) personal essay on the influence on your work of at least one of the published writers we’ve studied on the course. Turnitin and hard-copy deadlines by 10 am, November 2nd. (10%)

- A collection of 6-8 poems (of which at least 5 must originate from class or homework exercises. Turnitin and hard-copy deadline by 11am, December 7th. (40%)

- 2000-3000 word original short story Turnitin and hard-copy deadline by 11am, December 7th. (40%)

You are responsible for arriving at the workshops on time, well prepared and willing to engage in discussions and writing exercises. Your willingness to challenge yourself and support others will prove crucial to your success on this course.

Failure to submit or fulfil any required course component results in failure of the class.

**Assessment Expectations**

**Grade A:** Assignments in this category will be outstanding. There will be a sense of a distinctive writer’s ‘voice’ emerging. The writing will show a combination of strong imagination and technical sophistication and control. Tone, style, structure and pace will be appropriate. There will be some degree of originality in the subject matter or approach. The language will be alive and supple or otherwise appropriate to the writer’s purpose. The level of achievement will be sustained throughout. Work will be astutely edited and professionally presented in terms of layout, correct grammar, punctuation and spelling.

Critiques in this category will be lucid, insightful and precise, showing a clear awareness of the work’s greatest strengths and weaknesses. There will be strong evidence of the student’s capacity to read as a writer (using both course materials and other texts) as well as an excellent understanding of the techniques studied in class.

**Grade B:** These assignments will show a great deal of promise and technical expertise. They will be a ‘good read’ but the overall piece of writing may be less consistent or fully achieved. The use of language will show some flair and clarity but may falter at times. Tone, style, structure and pace will be appropriate for the most part. Good editing and redrafting practice will be in evidence. The assignment will be well presented with correct layout and a high level of accuracy in grammar, punctuation and spelling.

Critiques in this category will be astute, showing awareness of the work’s greatest strengths and weaknesses. There will be evidence of the student’s capacity to read as a writer as well as a good understanding of the techniques studied in class.

**Grade C:** These assignments will be competently conceived and written, showing a grasp of relevant concepts, but they may be somewhat unoriginal or underdeveloped. There may be gaps, omissions or implausible elements. The language may sometimes be striking, but sometimes also stale and unfocused. Tone, style, structure and pace will sometimes be inappropriate. Some editing will have been undertaken though this may not be complete. Presentation will attain a general good standard, with some inconsistencies.

Critiques in this category will be satisfactory, sometimes showing awareness of the work’s strengths and weaknesses but perhaps focussing on less significant details. There will be some evidence of the student’s capacity to read as a writer as well as some understanding of the techniques studied in class. However, overall these critiques may be inconsistent, reveal flawed understanding or misuse of terminology.

**Grade D:** Assignments in this band show some attempts at using appropriate methods or concepts, but there will be too many gaps and confusions. Language and/or tone, style and structure may be muddled. Some editing may be in evidence, though parts may be seriously over-written or under-developed. Presentation will be variable, inaccurate at times in layout or in basic grammar,
The critiques in this band will be superficial, attending to minor details and showing only fleeting engagement with the taught techniques and terminology.

**Grade F:** There may be some evidence of familiarity with appropriate methods or concepts but quite a lot of confusion and misunderstanding, and few coherent attempts at using suggested methods. Parts will be in need of greater development, redrafting and editing. Presentation will be inconsistent or poor.

Critiques in this band will be scant, lacking in insight and showing little engagement with the taught techniques and/or flawed use of terminology.

NYU in London uses the following scale of numerical equivalents to letter grades:

- A=94-100
- A-=90-93
- B+=87-89
- B=84-86
- B-=80-83
- C+=77-79
- C=74-76
- C-=70-73
- D+=67-69
- D=65-66
- F=below 65

Where no specific numerical equivalent is assigned to a letter grade by the class teacher, the mid point of the range will be used in calculating the final class grade (except in the A range, where 95.5 will be used).

NYU in London aims to have grading standards and results in all its courses similar to those that prevail at Washington Square.

In addition, Stern School of Business classes adhere to the following Stern grading guidelines:

There should be no more than

- 25-35% A's - awarded for excellent work
- 50-70% B's - awarded for good or very good work
- 5-15% C's or below - awarded for adequate or below work

A guideline is not a curve. A guideline is just that—it gives an ideal benchmark for the distribution of grades towards which we work.
NYUL has a strict policy about course attendance. **No unexcused absences are permitted.** While students should contact their class teachers to catch up on missed work, you should NOT approach them for excused absences.

Excused absences will usually only be considered for serious, unavoidable reasons such as personal ill–health or illness in the immediate family. Trivial or non-essential reasons for absence will not be considered.

Excused absences can only be considered if they are reported in accordance with the guidelines that follow.

**Please note that you will need to ensure that no make-up classes – or required excursions - have been organised before making any travel plans for the semester.**

Absence reporting

1. On the first day of absence you should report the details of your illness by calling free (from landline) 0800 316 0469 (option 2) or by e-mailing absences@nyu.ac.uk including- class missed, professor, class time and whether any work was due including exams.

2. Generally a doctor’s note will be required to ensure you have sought treatment for the illness. Contact the Gower Street Health Centre on 0207 636 7628 to make an appointment, or use HTH general practitioners if you cannot get an appointment expediently at Gower Street.

3. At the end of your period of absence, you will need to complete an absence form online at http://www.nyu.edu/global/london/academics/attendance_policy.htm

4. Finally you must arrange an appointment to speak to David Crout (freshmen) or Nigel Freeman (non-freshmen) on your first day back at class. You must have completed the absence form before making your appointment.

Absence requests for non-illness purposes must be discussed with the Assistant Director for Freshman Programmes (Freshmen) or Assistant Director for Academic Affairs (non-freshmen) prior to the date(s) in question – no excused absences for non-illness purposes can be applied retrospectively.

Supporting documentation relating to absences must be submitted within one week of your return to class.

3% will be deducted from the student’s final course mark for each unexcused absence. Students are responsible for making up any work missed due to absence.

Unexcused absences from exams are not permitted and will result in failure of the exam. If you are granted an excused absence from an examination (with authorisation, as above), your lecturer will decide how you will make-up the assessment component, if at all (by make-up examination, extra coursework, viva voce (oral examination), or an increased weighting on an alternate assessment component, etc.). In the past, students have asked about early departure from the program at the end of the semester. This will not normally be allowed. Under no circumstances will we allow a student to take a final exam at any time other than it has been scheduled - neither before the other students in the class, nor afterwards. Students have been
informed not to make return travel plans before the end of the exam week. Exams may not be held during your regularly scheduled class meeting. Please do not make plans during the exam period until you know the exact times of your exams.

NYUL also expects students to arrive to class promptly (both at the beginning and after any breaks) and to remain for the duration of the class. If timely attendance becomes a problem it is the prerogative of each instructor to deduct a mark or marks from the final grade of each late arrival and each early departure.

Please note that for classes involving a field trip or other external visit, transportation difficulties are never grounds for an excused absence. It is the student's responsibility to arrive at an agreed meeting point in a punctual and timely fashion.

Please refer to the Student Handbook for full details of the policies relating to attendance.

Late Submission of Work

(1) Written work due in class must be submitted during the class time to the professor.

(2) Late work should be submitted in person to the Administrative Assistant for Academic Affairs in office hours (Mon – Fri, 10:30 – 17:30), who will write on the essay or other work the date and time of submission, in the presence of the student. Another member of the administrative staff can accept the work, in person, in the absence of the Administrative Assistant for Academic Affairs and will write the date and time of submission on the work, as above. Please also send an electronic copy to academics@nyu.ac.uk for submission to Turnitin.

(3) Work submitted within 5 weekdays after the submission time without an agreed extension receives a penalty of 10 points on the 100 point scale.

(4) Written work submitted after 5 weekdays after the submission date without an agreed extension fails and is given a zero.

(5) Please note end of semester essays must be submitted on time.

Plagiarism Policy

Plagiarism: the presentation of another piece of work or words, ideas, judgements, images or data, in whole or in part, as though they were originally created by you for the assignment, whether intentionally or unintentionally, constitutes an act of plagiarism.

Please refer to the Student Handbook for full details of the plagiarism policy.

All students must submit an electronic copy of each piece of their written work to www.turnitin.com and hand in a printed copy with the digital receipt to their professor. Late submission of work rules apply to both the paper and electronic submission and failure to submit either copy of your work will result in automatic failure in the assignment and possible failure in the class.

Electronic Submission

The Turnitin database will be searched for the purpose of comparison with other students’ work or with other pre-existing writing or publications, and other academic institutions may also search it.

In order for you to be able to submit your work onto the Turnitin website, you will need to set up an account:

1) Go onto the Turnitin website http://www.turnitin.com
2) Click ‘Create Account’ in the top right hand corner
3) Select user type of ‘student’
4) Enter your class ID & Turnitin class enrolment password (these will be e-mailed to you after the drop/add period, or contact luke.harper@nyu.ac.uk if you have misplaced these).

5) Follow the online instructions to create your profile.

To submit your work for class, you will then need to:

1) Log in to the Turnitin website
2) Enter your class by clicking on the class name
3) Next to the piece of work you are submitting (please confirm the due date), click on the ‘submit’ icon
4) Enter the title of your piece of work
5) Browse for the file to upload from wherever you have saved it (USB drive, etc.), please ensure your work is in Word or PDF format, and click ‘submit’
6) Click ‘yes, submit’ to confirm you have selected the correct paper (or ‘no, go back’ to retry)
7) You will then have submitted your essay onto the Turnitin website.

8) Please print your digital receipt and attach this to the hard copy of your paper before you submit it to your professor (this digital receipt appears on the web site, immediately after you submit your paper and is also sent to your e-mail address). Please also note that when a paper is submitted to Turnitin all formatting, images, graphics, graphs, charts, and drawings are removed from the paper so that the program can read it accurately. Please do not print the paper in this form to submit to your lecturers, as it is obviously pretty difficult to read! You can still access the exact file you uploaded by clicking on the ‘file’ icon in the ‘content’ column.

Please also see the Late Submission of Work policy, above.

Students must retain an electronic copy of their work for one month after their grades are posted online on Albert and must supply an electronic copy of their work if requested to do so by NYU in London. Not submitting a copy of a piece of work upon request will result in automatic failure in the assignment and possible failure in the class. NYU in London may submit in an electronic form the work of any student to a database for use in the detection of plagiarism, without further prior notification to the student.

Penalties for confirmed cases of plagiarism are set out in the Student Handbook.

Required Text(s)


Further Reading (recommended)

Macmillan (2005), ISBN: 1403916403
Internet Research Guidelines
While the internet proves an invaluable resource for fiction writers, it is important to view any information discovered online with a critical eye, questioning the validity of the source. The internet should only ever be the starting point for a writer’s research never the ending point.

Additional Required Equipment
**Folder:** All completed in-class work, homework exercises, drafts and graded papers must be kept together in a folder, which may be collected periodically during the term (and possibly without prior warning) for review by the tutor.

**A notebook for your dedicated writer’s journal:** You will use your journal outside class for informal writings, including free writings, notes, observations, lists, quotations, contemplations etc. You may be asked to use/refer to your journal in any class and should be writing in it regularly during your own time (at least twice per week). I will not collect these journals but I may ask you to share writing from it from time to time. The journal provides a space for reflection about writing and the course without the burden of assessment.

**A good dictionary and thesaurus.**

**Memory stick:** All class and homework exercises and all drafts must be brought to class in hard copy and on a memory stick.

Session 1
September 7

**Introduction:** The first session will allow students to introduce themselves and engage in exercises designed to encourage trust within the group. The emphasis will be on experimentation and play.

- We will start the course with a structured discussion about the practicalities of writing, touching upon subjects such as keeping a writer’s notebook, redrafting, discipline, reading as a writer, living as a writer and the role of the subconscious.
- We will then look at various passages by writers about writing and we will discuss various methods that help start the writing process. How do we find the courage to set pen to paper?
- The class will end with timed creative writing exercises aimed to invite the students to set pen paper.

**Assignment:** Before November 9th, each student must have attended a literary event (other than the Small Wonder Festival) and have fed back to the group. Please provide the professor with one week's notice and please take photographs to show attendance. Suggestions provided below.

**Poetry homework:** Response poem

Session 2
September 14

**Characterization:**

- Poetry feedback.
- Class discussion about characterization issues. We will consider how to create a character and examine the ethics of using ‘real’ people in fiction. Do characters need to be believable? How do we move beyond stereotypes? Does a writer have a responsibility to treat his/her characters with respect? What does this mean?
- Timed creative writing exercises focussing on characterization.

**Reading:** ‘Trout Friday’ by Jackie Kay to be read before session 2.

**Poetry homework:** Letter poem and found poem

**Presentation homework:** 5 minute presentations on Small Wonder writers. You must provide biographical information and introduce us in detail to at least one of the writer's works by conducting a close analysis.

Session 3
September 21

**Plot and structure**

- Poetry feedback.
- Class discussion about plot and structure. We will examine the necessity of plot and consider methods of creating and maintaining narrative drive. How should we subvert the
reader’s expectations? Can fiction be both plot-driven and literary? In what ways does plot relate to genre?

- Timed creative writing exercises focusing on plot.
- Presentations on Small Wonder writers

**Reading:** ‘In at the Birth’ by William Trevor to be read before session 3

**Poetry homework:** I do this, I do that poem

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**September 25th**

**Compulsory co-curricular excursion:**
Small Wonder short story literary festival Sunday September 25th. Details about timings and travel arrangements to be announced. This event (along with your self-directed co-curricular visit) will replace class on October 5th.

**Life Stories:** Rachel Cusk, Janice Galloway and Colin Grant

**Short stories come in many shapes and forms, including non-fiction.**

Rachel Cusk and Janice Galloway published essays, based on their own lives, in the ‘F’ (for feminism) issue of Granta and Colin Grant has contributed a comic memoir for a forthcoming edition. Rachel Cusk describes her current divorce and family breakdown, Janice Galloway the conflicting mores of her upbringing and Colin Grant evokes his Jamaican family life in 60s London. They discuss the creative compulsion to write about their own experiences with Sigrid Rausing, Publisher of Granta.

**The Crème de la Crème: Ali Smith**
Best known for her novels - The Prime of Miss Jean Brodie, The Girls of Slender Means Memento Mori - Muriel Spark’s spare prose also lent itself to short fiction. Not surprisingly, Ali Smith, one of our most original writers, is drawn to Spark’s work. They share a satirical sense of humour and an ability to subvert expectations. Ali Smith’s new novel is There but for the. She has published several story collection and has twice been short listed for the Booker Prize. She will read a Muriel Spark story.

**Session 4**

**September 28**

**First and second person narration:**

- Poetry feedback.
- Class discussion about first and second person narration. We will look at what the ‘I’ perspective offers while also considering its potential limitations. How does a writer identify with and distance his/herself from their first person narrator? Why choose to write in the first person? How can we use the first person narrator to collude with or deceive the reader? Why is the second person less common? What are the advantages and disadvantages of it? What are the different ways in which it can be used?
- Timed creative writing exercises focusing on first person narration.

**Reading:** ‘Why Don’t You Stop Talking’ by Jackie Kay and ‘The Parting Gift’ by Claire Keegan to be read before session 4.

**Poetry homework:** Sevenling

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**Session 5**

**October 5**

**No class today.** This class was replaced by the mandatory co-curricular trip to the Small Wonder Literary Festival and the mandatory self-directed visit to a literary event of your choice – see suggestions below.

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**Session 6**

**October 12**

**Omniscient and third person narration:**

- Poetry feedback.
- We will analyze the recent shift away from omniscient narration. How might we sabotage the third person/omniscient perspective? Are there different levels of third person narration? What are the advantages and disadvantages of it?
- Timed creative writing exercises focusing on omniscient and third person narration.
**Reading:** ‘In at the Birth’ by William Trevor and ‘The Universal Story’ by Ali Smith to be read before session 6.

**Poetry homework:** Sestina

**Assignment:** all students to submit **first draft of short story** and **all redrafted poetry assignments** to date at the beginning of session 7 for professorial critique and preliminary grade. Please also bring sufficient copies of your short story draft for **all class members** to take a copy. Complete critiques of the short story drafts of those students who will be workshopped in session 7 (line by line comments and 250-300 word summing up comments). Bring the original for the writer and two printouts of the summing up comments, one for the writer and one for professorial assessment. **You must submit your critiques in one file to Turnitin before session 7. However, do not submit your short story drafts to Turnitin.**

**Session 7**

**Peer review fiction workshop 1: short story early draft (half the students)**

**Assignment:** Complete critiques of the short story drafts of those students who will be workshopped in session 8 (line by line comments and 250-300 word summing up comments). Bring the original for the writer and two printouts of the summing up comments, one for the writer and one for professorial assessment. **You must submit your critiques in one file to Turnitin before session 8. However, do not submit your short story drafts to Turnitin.**

By the end of week 7, all students will have received professorial critique and a preliminary advisory grade. This will not officially count towards your final grade but will give you an idea of your progress.

**Session 8**

**Peer review workshop 2: short story early draft (half the students)**

**Assignment:** bring critique of peers’ stories (line by line comments and minimum of 250-300 word summing up comments). Bring the original for the writer and two printouts of the summing up comments, one for the writer and one for professorial assessment.

**Poetry homework:** Vilanelle

**Session 9**

**Description and setting:**

- Poetry feedback.
- We will look at the necessity of descriptive writing and how to make it relevant. How does a description of landscape tell us about the narrator’s state of mind? How can we ensure that descriptive writing doesn’t bog us down? What is the difference between description and exposition?
  - When do we ‘show’ and when should we ‘tell’?

**Reading:** ‘The Numbers’ by Claire Wigfall to be read before session 9.

**Poetry homework:** Pantoum

**Assessed homework to be submitted to Turnitin and in hard-copy by the beginning of session 10:** A 1000 word (+/- 10%) personal essay on the influence on your work of at least one of the published writers we've studied on the course. (10%)

**Session 10**

**Dialogue:**

- We will discuss how to achieve a balance between realism and artful presentation of voices.
  - How should we convey dialect? Can too much dialogue be a bad thing? How should dialogue be laid out? What is the role of dialogue in fiction? Do people really say what they mean? What lies behind the words character’s say? Is it always a question of power?
  - Timed creative writing exercises focussing on dialogue.
  - Intensive exercises designed to help you further develop your short story

**Reading:** ‘The Parrot Jungle’ by Clare Wigfall to be read before session 10.

**Poetry homework:** Sonnet

Submit to Turnitin and in hard-copy by the beginning of session 10: A 1000 word (+/- 10%) personal essay on the influence on your work of at least one of the published writers we've studied on the course. (10%)
Session 11

November 9th

**Redrafting and editing:**

- Class discussion about redrafting and editing. We will discuss methods of injecting new life into our stories, ways of tightening our narrative, reducing confusion and cleaning up our sentences. We will also ask how best to ‘kill our darlings’ and how to decide what to keep and what to lose.

**Reading:** Redrafting excerpt from *Mslexia* – extract provided, and redrafting tips handouts provided in reading packet.

**Submit at the beginning of session 11:** Significantly redrafted collection of poetry - 6-8 poems (of which at least 5 must originate from class or homework exercises. Please bring sufficient copies to class for your professor and for all of your peer review group. **You must submit your critiques in one file to Turnitin.** However, do not submit your poetry collection drafts to Turnitin.

Session 12

November 16th

**Peer review workshop 3: small group poetry workshop**

**Assignment:** bring critique of peers’ collections. **Bring the original for the writer and two printouts of the summing up comments, one for the writer and one for professorial assessment.**

**Submit at the beginning of session 12:** Significantly redrafted short story. Please bring sufficient copies for your professor and all of your classmates. **You must submit your critiques in one file to Turnitin.** However, do not submit your short story drafts to Turnitin.

Session 13

November 23rd

**Peer review workshop 4: short story later draft workshop**

**Assignment:** bring critique of peers’ stories. **Bring the original for the writer and two printouts of the summing up comments, one for the writer and one for professorial assessment.**

You must submit your critiques in one file to Turnitin. However, do not submit your short story drafts to Turnitin.

Session 14

November 30th

**Peer review workshop 5: short story later draft workshop**

**Assignment:** bring critique of peers’ stories. **Bring the original for the writer and two printouts of the summing up comments, one for the writer and one for professorial assessment.** You must submit your critiques in one file to Turnitin. However, do not submit your short story drafts to Turnitin.

Session 15

December 7th

No class but you must arrive at the reception of 6 Bedford Square at 11am to submit in person:

- **Assessed assignment:** A collection of 6-8 poems (of which at least 5 must originate from class or homework exercises (40%)
- **Assessed assignment:** 2000-3000 word original short story (40%)

Classroom Etiquette

Toilet breaks should be taken before or after class or during class breaks.

Food & drink, including gum, are not to be consumed in class.

Mobile phones should be set on silent and should not be used in class except for emergencies.

Laptops are only to be used with the express permission of the teacher.

Please kindly dispose of rubbish in the bins provided.

Required Co-curricular Activities

**Compulsory co-curricular excursion:**

Small Wonder short story literary festival September 25th.

All freshman classes have at least one co-curricular excursion per semester. Usually on a Friday or weekend.

Suggested Co-curricular Activities

Please find below a list of potential co-curricular activities to get you out of the student residences and tourist centres, allowing you make the most of all that literary London has to offer.
1) **Tales of the Decongested**: A monthly short story readings event at 7pm on the last Friday of each month. See their website for more details on events ([www.decongested.com](http://www.decongested.com)). You might even consider submitting a story of your own?

The Gallery Space,
3rd Floor,
Foyles Bookshop,
113-119 Charing Cross Road,
London
(Entrance is £2.50 and includes wine and nibbles)

2) **Liars' League**: A monthly event when short stories are read by professional actors. Held at 7pm on the second Tuesday of each month upstairs at. See their website for further details ([http://liarsleague.typepad.com](http://liarsleague.typepad.com)). You might even consider submitting a story of your own?

The Wheatsheaf
25 Rathbone Place,
London
W1T 1DG
(Free)

3) **The Poetry Café**: Take a look at their website for a jam-packed schedule of literary events ([http://www.poetrysociety.org.uk/content/cafe/](http://www.poetrysociety.org.uk/content/cafe/)).

4) **The Southbank Centre**: Check out what the Southbank Centre has on offer: ([http://www.southbankcentre.co.uk/all-events](http://www.southbankcentre.co.uk/all-events)).

5) **The Royal Society for Literature**: The events hosted by this prestigious society are open to the public. Take a look at its website for details of their upcoming programme: ([http://www.rslit.org/](http://www.rslit.org/)).

6) **Literary Festivals**: Feel like escaping the big smoke? There are thriving literary festivals throughout the UK.

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**Presentations**

You will present your work in an engaging, creative and eloquent manner. Your presentations will involve close textual analysis of at least one work to show a practical understanding of the craft of the writer under discussion. Your presentation will last precisely 5 minutes.

On the day of the presentation, you must submit a one page report to accompany the presentation for professorial records. This must be submitted to Turnitin prior to the presentation and must not include plagiarized material.

**Critiques**

Peer critiques (one copy is submitted to the writer and one copy is submitted for professorial assessment on the day of the workshop, and to Turnitin prior to the workshop).

**Word limit:**

These critiques must be 250-500 words each.

**Grading**

You will be assessed on the grading criteria set out in the syllabus and you must follow the Constructive Criticism Guidelines provided in the course reading packet.

**Layout:**

Word-processed, single-spaced. Font size 12 or above. Staple the top left-hand corner.
Personal Essay

A personal essay on the influence on your work of at least one of the published writers we've studied on the course.

Layout:
Word-processed, double-spaced. Font size 12 or above. Staple the top left-hand corner.

Word count: 1000 word (+/- 10%)

Grading: You will be assessed using the following template:

Assessment Criteria

The model uses the following categories for assessment: Expectations, Organization, Thinking and Language. Each category is rated 1, 2, 3, or 4. 1 is weak, 5 is excellent. The maximum number of points is 20.

Expectations
How well does the essay establish expectations in its opening paragraph(s), and how well does it follow through on those expectations? Is the reader immediately oriented and/or intrigued (4)? Does the reader have to work to figure out essay’s intentions (3)? Does the reader struggle to figure out essay’s intentions (2)? Does the essay fail to provide clear expectations (1)?

5  4  3  2  1

Organization
How effectively is the essay structured? Do the paragraphs introduce clear main ideas or arguments? Are arguments supported with evidence? Do the body paragraphs flow? Do they transition effectively into the paragraphs following? Very well organized with no bumps (4). Well organized with one or two bumps (3). Adequately organized with quite a few bumps (2). No clear organization (1).

5  4  3  2  1

Thinking
How original is the essay’s thinking? Does the essay discover an original approach? Does it take risks with ideas, and do the risks pay off? Highly original and convincing (4). Original w/some concerns (3). Unoriginal but sufficient (2). Weak (1).

5  4  3  2  1

Language
How clearly is the essay expressed? Are syntax, grammar and voice eloquent (4), adequate (3), problematic (2), weak (1)?

5  4  3  2  1

19-20 = A
17-18 = A-
16 = B +
15 = B
14 = B-
13 = C+
12 = C
11 = C-
10 = D+
09 = D
08 = D-
07 and below = F

Deadlines:
Please attach an official Turnitin receipt.
Turnitin and hard-copy deadlines by 10am on: October 19th, October 26th, November 16th, November 23rd, November 30th. (5%)
Turnitin and hard-copy deadlines by 10 am, November 2nd. (10%) 

Collection of poetry

Please submit a collection of 6-8 poems, at least five of which must have originated from the poetry exercises (in class or homework). **Please think carefully about the selection and ordering so that the separate pieces nevertheless converse with each other, genuinely adding up to more than the sum of their parts.**

**Word limit:** 6-8 poems (consult with me about any poems that are over one page long). You will be penalised by half a letter grade for every omitted poem. Any work above the word count will not be read.

**Layout:**
As always, word-processed, single-spaced, **single-sided**. Font size 12 or above. Staple the top left-hand corner.

Please attach an official Turnitin receipt.

**Grading:** You will be assessed on the grading criteria set out in the syllabus.

**Deadline:** December 7th at 11am. Computer or printer problems are not valid reasons for late submissions so please be sure to print it out well in advance.

Final Fiction Assignment

**Word length:** 2,000-3000 words (+/- 10%).
You must have a running word length at the bottom of each page as well as a final word count at the end. You will be penalised by half a letter grade for every 300 words under. Any work above the word count will not be read. Remember, you cannot submit an extract from a longer piece.

**Layout:**
As always, word-processed, **double-spaced**, single-sided. Font size 12 or above.

Please attach an official Turnitin receipt.

**Content:** A complete short story. It must be prose fiction rather than creative non-fiction, memoir, autobiography, academic/journalistic essay.

It is expected that you will submit a heavily redrafted piece that has already been work-shopped. Therefore, it is not acceptable to submit a piece in which you have simply made a few edits. Rather, I’m looking for something that you have adapted structurally, thematically or in terms of narrative perspective, character, plot etc. Part of the assessment will take into account your ability to make judicious redrafting decisions. If you wish to submit a story that has not been workshopped, please consult with me.

**Grading:** You will be assessed on the grading criteria set out in the syllabus.

**Deadline:** December 7th at 11am. Computer or printer problems are not valid reasons for late submissions so please be sure to print it out in advance.