

2310 Schedule of Assignments
Professor Martha Witt (wittm@wpunj.edu)
Winter Session

Notes on beginnings (please read):

1. I would like all of you to keep a Writer's Notebook, a handwritten journal (not on the computer). Take your notebook everywhere you go and write down ideas, observations, images, words, descriptions of people you know, snatches of dialogue, etc. As a writer, I am deeply influenced by work that I love and often write down quotes from poems or works of fiction by writers I admire just to remind myself of how beautiful language can be when used thoughtfully. I would like you to do the same, especially as you will be reading a wide range of poetry and fiction this winter session. You will keep this Writer's Notebook throughout the session, and— if kept carefully—it will serve as a well from which to draw when you sit down to write both your poetry and your fiction.
2. You have been placed in a group. You can find your name and the names of your other group members under "Groups" on bb. Be sure to check on who is in your group before you begin commenting on your group's work in Discussion Board. Wherever you are asked to comment on your peers, you will be referring to at least three of the descriptors on the "Checklists for Model (Poetry/Fiction)," which you will find under Course Materials. Since we will begin with poetry, the first checklist you will be using is that one. Respond thoughtfully and thoroughly.
3. When you are asked to respond to peers' work, you will (unless otherwise notified) respond **ONLY** to the peers in your group. You will use at least three descriptors from the appropriate checklists in the Starkey text. **ONCE YOU HAVE READ ABOUT EACH CHECKLIST IN THE STARKEY TEXT, YOU ARE WELCOME TO USE DESCRIPTORS FROM THAT CHECKLIST. YOU CAN MIX AND MATCH FROM VARIOUS CHECKLISTS. IF SOMEONE IN YOUR GROUP DOES NOT POST, PLEASE SUBSTITUTE THAT PEER RESPONSE BY RESPONDING TO A PEER FROM ANOTHER GROUP; E-MAIL ME TO LET ME KNOW WHICH PEER'S WORK YOU ARE SUBSTITUTING FOR THE PEER WHO DID NOT POST. IN OTHER WORDS, IF THERE ARE THREE PEOPLE IN YOUR GROUP TO WHOM YOU REGULARLY RESPOND, YOU MUST CONTINUE TO POST THREE RESPONSES.**
4. Please note that your **Discussion Board** posts are for sharing ideas, writing drafts, and responding to each other. For posts that are part of your regular Discussion Board, you will be given the equivalent of a check-plus, a check, a check-minus, and a zero; in other words, you will receive a 100% (for a timely, thoughtful post) 85% (for a timely post requiring a little more in-depth response) 50% (for a post not submitted on time or far too brief) or 0% (for no post). The regular DB post grades will count towards your participation grade. I do not accept late posts; however, if you receive a 0% and you submit a late post that would have earned a 100%, you will receive a 50% for that post. DB posts will receive feedback from me either in the form of all-class e-mails or all-class videos; sometimes, these may receive individual responses as well. When I post videos, I will send out an e-mail to let everyone know. **Please be sure to review both my individual as well as my all-class feedback carefully as you will need both for your Assignment and Portfolio Process Narratives.** Those posts labeled **ASSIGNMENTS** or **FINAL PORTFOLIOS** will represent revised work and will receive grades and **INDIVIDUAL FEEDBACK** from me on either Grade Center or Discussion Board. It is

imperative that you review this feedback and let me know if you have any questions. You will need to keep all my feedback (whether individual or all-class) for your reference when writing your **Final Portfolios in both fiction and poetry**. Your **Writer's Notebook** is for your eyes only and will not be monitored but will certainly help you to get the most out of this course.

5. *****If you have technical difficulty when posting a response, you MUST e-mail me (wittm@wpunj.edu) your response BEFORE the due date/time in order to receive credit. However, you MUST immediately seek to resolve the problem by calling the helpdesk at (973-720-help) so that you can resume posting. Be aware that this is an intensive online course, and your performance depends upon your access to the Internet.**

PLEASE NOTE: ALL DB POSTS ARE DUE BY 11PM

****FOR REASONS WE WILL DISCUSS DURING THIS CLASS, I WOULD LIKE US ALL TO AVOID WRITING POETRY THAT RHYMES. WHEN YOU ARE LOOKING FOR POETRY ON POETRYFOUNDATION.ORG, PLEASE LOOK FOR "FREE VERSE"(POETRY THAT DOES NOT RHYME). I WILL BE ASKING YOU TO READ A FEW POEMS THAT RHYME, HOWEVER.**

1.

DUE BY 11PM ON TUESDAY, DECEMBER 26TH

Think about poets and poetry that has influenced you.

Discussion Board #1: Browse poetry on poetryfoundation.org, where you can look up specific poets/poems or read poems you have not yet encountered. Find a poem that speaks to you. In your **Writer's Notebook**, write down lines or stanzas that speak to you. Also, write down ideas you may have for writing your own poetry. On your DB post, please respond to the following:

- a What is your past experience with poetry? Your general 'feeling' about it? Do you read much poetry? Do you like it? Are you a little wary of it? Tell us.
- b Post a copy of the poem you chose on poetryfoundation.org. Why do you think this is a "good" poem? Why do you think the poet chose to write about this subject as a poem rather than address it in prose form?
- c Please post a picture of yourself so we can all begin putting names to faces.

DUE BY 11PM WEDNESDAY, DECEMBER 27TH

2. **Read** article "Learning about Figurative Language" on poetryfoundation.org website: <http://www.poetryfoundation.org/learning/article/250298>

Read the Tate poem and the Neruda poem in the links provided *under* the exercise portion of this article *before* you complete the warm-up exercise.

3. Read "One Art" by Elizabeth Bishop: <https://www.poetryfoundation.org/poems-and-poets/poems/detail/47536>

In your notebook: Write your own poem beginning with The Art of _____ isn't hard to master. In the poem, discuss that "art." Select something people may not ordinarily associate with art (as Bishop selected "losing"). Write in your Writer's Notebook and then revise before posting on DB.

4. **Discussion Board #2:** Post your response to the "warm-up" exercise from the article.

Post a revised draft of your "The Art of _____ Isn't Hard to Master" poem. Work hard to bring this draft as far along as you can. In a paragraph, tell us how the poem you have written draws on Bishop's poem. What was Bishop doing in her poem that you, too, are doing? In what way/s (aside from rhyming 😊) does your poem differ? What line/lines from "One Art" most resonated with you and why?

5. **Terms to know:**

Tenor: The abstract concept or subject of the metaphor (Love, Death, Despair).

Vehicle: The concrete object through which the abstract concept is being expressed (battlefield, loaded gun, soiled hands)

Extended Metaphor: When an author exploits a single metaphor or analogy at length through multiple linked vehicles and tenors.

Five types of metaphor for each of the

senses: Olfactory=smell/Tactile=touch/Gustatory=taste/Visual=seeing/Auditory=hearing

DUE BY 11PM THURSDAY, DECEMBER 28TH

Read Starkey pgs. 14-23

Discussion Board #3:

a WORD-COLLECTION POEM: Do "Kick-Start" exercise #2 on pg. 71.

b What three major points about poetry did you come away with after watching the Billy Collins video?

DUE BY 11PM FRIDAY, DECEMBER 29TH

Read Starkey pgs. 37-48

In your Writing Notebook: Practice more with extended metaphor in order to write your own extended metaphor poem to be posted. An EXTENDED METAPHOR is made up of two parts: 1) the object or thing you are focused on, and 2) the image you are comparing it to throughout the poem. So, when Shakespeare compares his lover to a Summer's Day, you will notice how he EXTENDS that SINGLE comparison (my lover = a summer's day) throughout the poem by finding different aspects of a summer's day to compare to his lover. That's the main goal here—to extend the metaphor by finding various ways that the two elements compare. Again, with Shakespeare, you'll notice that he goes on to talk about temperature, and the sun, and the flowers in May, all the while speaking, also, about his lover. The two become ONE in the poem. He is never NOT comparing the two things (lover and summer) as the poem proceeds. Let's read sonnet #18 again:

William Shakespeare, 1564 - 1616

Shall I compare thee to a summer's day?

Thou art more lovely and more temperate.

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date.

Sometime too hot the eye of heaven shines,

And often is his gold complexion dimmed;

And every fair from fair sometime declines,

By chance, or nature's changing course, untrimmed;

But thy eternal summer shall not fade,

Nor lose possession of that fair thou ow'st,

Nor shall death brag thou wand'rest in his shade,

When in eternal lines to Time thou grow'st.

So long as men can breathe, or eyes can see,

So long lives this, and this gives life to thee.

Your job now is to **EXTEND** a metaphor by finding ways that your two elements compare. Find ways to talk about the **ABSTRACT** thing **WITHOUT NAMING IT** (other than in your title). **USE** your imagery to make your statements about the subject matter.

It is important that the thing you choose as your **IMAGE** half of the metaphor will offer you enough imagery to extend the poem in an interesting way. Some images only have a few possible sub-images. For instance, if I compare **MY LOVE** (tenor) to a **A PIECE OF CHALK** (vehicle), there are **VERY FEW** qualities found in a piece of chalk, right?

Here's an example of a good/fresh/interesting metaphor combination from the past, one that yielded strong results

Your Love (abstract thing) = Computer Virus (concrete thing).

Images (images for the concrete thing that also work to describe the abstract thing, Love):

Failure of memory; Corrupted files; Slowed performance; Lost data; Spyware (feel like I'm being spied on); "Blue Screen of Death"

1. **EXERCISE:** Select an abstract thing (tenor) and chose a concrete thing (vehicle) through which to express the abstraction. Make a list of 5-6 qualities contained within the vehicle that are expressive of the tenor.
2. Now, select three or four from your list and write an **EXTENDED METAPHOR** poem using these.

Discussion Board #4: Post your extended metaphor poem of at least 10 lines. Be sure you are choosing an abstract tenor and a concrete vehicle (for instance, in the Dickinson poem, Tenor=Life and Vehicle=loaded gun.). Try to make use of concrete and vivid sensory images, strong verbs, and clear language. Stay away from adverbs and adjectives. Remember, NO RHYMING!

Discussion Board #5: Using at least two descriptors from Starkey's rubric on pg 48, (write down each descriptor and under that write your comment) post your response to your group's poems in response to the "Kick-Start" exercise #2 (under DB #3). Again, refer to the models under "Student Models" to see how to use the descriptors for responding to peers' work.

***Note on applying the Starkey Checklists to student work: When you are using the Starkey checklists to critique your peers, you are critiquing with the aim of helping your peer to improve his/her work. You should begin by pointing out what is working in the poem and then go on to identify how your peer might make changes to strengthen the work. The checklists act as a rubric for you and your peer, and you are making suggestions on how your peer might reconsider certain aspects of his/her work. When you are commenting on already published stories, I want you to use the checklists provided under Course Materials: "Checklists for Model Stories/Poems."**

In Your Writer's Notebook: Go to Poetryfoundation.org and do a search for poems (by different authors) on a subject that you yourself wish to write about. Select one of the poems as a "model." Collect 4-5 words from the model poem, write them down in your journal. Using three of these words, write your own poem on the same subject. Aside from subject, you may borrow some other aspect from the model poem; i.e.: tone, use of extended metaphor, style of line break, rhythm, etc. Identify what excites you in the model poem and use it for your own work. (You will be revising and posting for DB #6).

DUE BY 11PM SATURDAY, DECEMBER 30th:

Read: Starkey pgs. 49-58

In Your Writing Notebook:

- 1) Do Kick-Start #3 or #4 on pages 71-72 in our text.
- 2) Revise the poem you wrote yesterday in your Writer's Notebook.

Discussion Board #6: INFLUENCE POEM Revise and post the poem you wrote in your Writer's Notebook along with the "model" poem and discuss what aspect of the model poem you chose to adopt for yourself. Also discuss how you might continue revising your own poem.

Assignment #1 (for individual feedback and grade). Select one of your classmate's chosen poems (from DB #1) and, considering the article you read about figurative language on poetryfoundation.org, your Starkey text, as well as class e-mails and videos from me, discuss the use of figurative language in that poem. Quote one metaphor in particular that "works" and explain why. What kind of metaphor is it (select one of the five types and explain)? How does it appeal to our senses, and why this sense in particular (for example, if you have picked a visual

metaphor, explain why the poet is appealing to the sense of sight here; how is that working with the rest of the poem? (2 paragraphs).

Process Narrative: (Please answer the below)

- 1) What poetic technique do you find most challenging so far?
- 2) Are there particular comments/feedback from the professor for which you would like more clarification?
- 3) What comments from peers and from your professor (via class e-mails/videos) have been helpful in your writing process? Please quote the comments and explain how they have been useful.
- 4) What are you finding challenging in terms of poetic technique? What poem/poet have you read so far who seems to have mastered that technique? Explain.

SUNDAY, JANUARY 31ST:

MONDAY, JANUARY 1ST: HAPPY NEW YEARS!

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DUE BY 11PM ON TUESDAY, JANUARY 2ND

Read pgs. 58-71 in Starkey text.

Under Course Materials: Read up on the difference between Sentiment and Sentimentality in order to understand the difference between the poetry we are studying and the kind that we generally run into on greeting cards.

Discussion Board #7: Using two of the Starkey descriptors, respond to your peers' (in your group) DB #6 poems by advising the poets about what is working in their current drafts as well as how they might revise to strengthen the poem. In your responses, try to use at least three of the poetic terms we've covered so far.

Read: Poems on pgs 75-85

Discussion Board #8:

Copy a "poem" from a Hallmark or other such greeting card. Determine the relationship between the sender and receiver of the card. Determine the occasion. Identify where the message of the card veers into sentimentality. For example, how do cliché's cover up what might be the truth of the mother/daughter or father/son relationships? What feedback would you give to the writer of this card to strengthen the poetry? Explain. Go to Poetryfoundation.org and find a poem written on the same subject but that avoids cliché's and achieves the expression of sentiment rather than sentimentality. **Post both the Hallmark poem and the poem from poetryfoundation.org.** Discuss what makes the latter a stronger, more interesting expression of the same subject. What makes one poem "sentimental" and the other full of "sentimentality"—review these terms under Course Materials if necessary.

Discussion Board #9: ANTI-CLICHÉ POEM #1 Now, you will write your own poem focusing on the same relationship as the greeting card poem and the model poem from Poetryfoundation.org. I will send feedback via class e-mail. Be sure to read carefully so you can use it in your revising and process narratives!

DUE BY 11PM ON WEDNESDAY, JANUARY 3RD

Read: Poems from pgs. 85-96

DB #10: Write a free-verse poem, but focus on eliminating sentimentality and cliché. Try to write a poem that captures a moment, such as Stanley Kunitz's, "The Portrait" <http://www.poets.org/viewmedia.php/prmMID/15203> Using a "WE" or "I" speaker, write about a specific shared/experience that captures the nuances of everyday relationships of loved ones. Feel free to LIE! Remember, NO RHYMING!

Peer Feedback: Respond to your group's poems from **DB #9**. Use at least three descriptors from the applicable Starkey checklists.

DUE BY 11PM ON THURSDAY, JANUARY 4TH

Read poems from pgs. 97-103.

DB #11:

Use Starkey's checklist on "Diction, Syntax and the Language of Poetry" and apply it to one poem in the book. How does the poem measure up? Why? Use the checklist and respond to each descriptor. Use examples. Know that responding to already published poems is different than using descriptors to respond to your peers' poetry. You are NOT advising these writers on how to improve their poems (as you are for your peers), rather you are "reading like a writer" and trying to understand how these writers are using techniques to good effect. You may, therefore, need to alter the way you interpret the descriptor in order to best address the kind of reading you are doing when responding to published work versus to that of your peers.

Go back to pg. 74 and carefully read Elizabeth Alexander's "House Party Sonnet '66".

Discussion Board Post #12: Write a poem in which you render what it was like to be a child witnessing a party thrown by your parents or older family members. Be selective of the details you provide--they should be descriptive and evocative of the type of party given.

Assignment #2: (for individual feedback and grade). Begin to prepare your portfolio by selecting your two strongest poems. Re-write these according to my feedback and that of your peers. Revise these two poems as thoughtfully as you can. I will offer you individual feedback on these poems, and you will revise these and select a third for your portfolio. Include a Process Narrative that responds to the below (3 paragraphs for each poem). You will be revising this PN for your final portfolio as well:

1. What critiques from my peers/professor did I find most useful in revising my work? Why? Be specific by quoting the critiques and responding directly to them.
2. What edits from my peers/professor did I consider and then reject? Why? Be specific.
3. What technique/aspect of craft are you finding most challenging? Explain.
4. Select one of the poems we have read that showcases effective mastery of the technique with which you are struggling. In what way/s does this work demonstrate effective technique? Please make this response substantial enough to show me that you have both understood what the

technique you are focusing on entails and that you have carefully read the poem to which you are referring.

Read: pgs. 104-138 in Starkey text as well as “Into the Gorge” by Ron Rash beginning on pg. 197.

UNIT 2: FICTION

Rules for Fiction:

- 1 You should not write about death, rape, child abuse, or sex, because I want you to focus on building characters and creating strong dialogue and settings, etc, rather than BIG, controversial plot points. Please email me if you have a strong argument for why I should make an exception for you.
- 2 The stories must be your own and must be drafted and re-drafted before you post for others’ feedback. There should be no grammatical, spelling or other proofreading errors. College writing standards apply.
- 3 We will be practicing LITERARY FICTION in this course. No “GENRE” FICTION. So, we will AVOID writing about fantasy, vampires, fairies, zombies, or any other such topics. Let’s just start here by mining the human condition, strong characters and stories.

DUE BY 11PM ON FRIDAY, JANUARY 5TH

Discussion Board #13: Respond to one of the stories in our book from yesterday using the checklist on pgs. 124-125. Remember that responding to already published stories is different than using descriptors to respond to your peers. You are NOT advising these writers on how to improve their stories (as you are for your peers), rather you are “reading like a writer” and trying to understand how they are using techniques to good effect. You may, therefore, need to alter the way you interpret the descriptor in order to best address the kind of reading you are doing when responding to published work versus to that of your peers. PLEASE SEE MODEL STUDENT RESPONSES TO STORIES USING CHECKLISTS.

In Your Writer’s Notebook: Character Exercise: Make a list of characters you either might want to write about or have begun to write about. Three or four will do. Select one of these. Describe this character by what’s in his/her room. Pay special attention to the quality of his/her stuff. Be specific.

In Your Writer’s Notebook: Describe a building as seen by a man whose son has just been killed in a war. Do not mention the son, war, death, or the old man doing the seeing; then describe the same building, in the same weather and at the same time of day, as seen by a happy lover. Do not mention love or the loved one.

In Your Writer’s Notebook: Take a simple event: A man gets off a bus, trips, looks around in embarrassment, and sees a woman smiling. Describe the event using the same characters and elements of setting, but in two completely different ways (changes of style, tone, sentence

structure. This should help you look at the WAY/style of your writing, and how you can alter it for effect.

DUE BY 11PM ON SATURDAY, JANUARY 6TH

DB #14: Revise and post your 2-3 page story beginning (the one from the exercise in your Writer's Notebook).

POETRY PORTFOLIO DUE

Submit a final draft of two poems that you have written thus far, considering responses from me and from your peers. Re-write according to the comments given you on the latest draft you submitted. Each poem should be accompanied by a 3-paragraph process narrative (this may be double or single spaced; that is up to you. Just be sure to thoroughly address each question in the guidelines). Explain your editorial choices for your revisions. The process narrative must address questions listed under the "Process Narrative Posts" (below).

Revise your poems based on what we have learned about poetry thus far, and based on my comments and those given to you by your group peers. Return to STARKEY'S CHECKLISTS for self-editing to help you in revising your poems.

Poetry Portfolio checklist:

- 1) The first draft as well as the final version of the strongest two poems that you have written for this class (along with a process narrative detailing your editorial choices from the first to the final draft).
- 2) Include a 1-2 page Process Narrative:

1. Process Narrative for Posts

Your process narrative about your work will give both of us insight into your thinking and revision process. This is a **3 paragraph** process narrative (for each poem) that thoroughly answers the questions below:

1. What critiques from my peers/professor did I find most useful in revising my work? Why? Be specific by quoting the critiques and responding directly to them.
2. What edits from my peers/professor did I consider and then reject? Why? Be specific.
3. What technique/aspect of craft are you finding most challenging? Explain.
4. Select one of the poems we have read that showcases effective mastery of the technique with which you are struggling. In what way/s does this work demonstrate effective technique? Please make this response substantial enough to show me that you have both understood what the technique you are focusing on entails and that you have carefully read the poem to which you are referring.

DUE BY 11PM ON SUNDAY, JANUARY 7TH

Read: pgs. 138-151.

Discussion Board #15: Read Tobias Wolff's story on 218-227.

In your text, Starkey writes, "You will want to make the conflict immediately apparent. 'Where's the trouble?' James Gordon Bennett used to say in his fiction workshops. Bennett felt that a story didn't really begin until we knew the crisis afflicting the main characters, and most fiction

writers would agree: *conflict* in some form is at the center of every good story.” With this in mind, consider “The White Bible” and describe what the conflict is. In addition, describe how one Maureen is different in the end of the story than he/she was in the beginning. How is this an example of an INTERNAL rather than an EXTERNAL change? What makes this a “story” as opposed to a scene?

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DUE BY 11PM ON MONDAY, JANUARY 8TH

In your Writing Notebook: Do exercise #5 on pg. 154.

In your Writing Notebook: Do exercise #8 on pg. 154 (I encourage you to build off of what you have learned about your character from exercise #5 here). Choose one of the beginnings you write, put it aside for a few hours, then start to develop it so it begins in medias res (in the middle of things). Write the strongest 2-3 page beginning possible.

Discussion Board #16: Revise and post your 2-3 page story beginning.

DUE BY 11PM ON TUESDAY, JANUARY 9TH

Discussion Board #17: Using three descriptors from your Starkey checklist, respond to the beginnings posted by your group.

Discussion Board #18: Punctuating Dialogue Practice: Go to <https://owl.english.purdue.edu/owl/resource/577/01/> and review the rules for punctuating dialogue. Go back to a dialogue that you have written and re-write it with correct punctuation. If your dialogue is fewer than 10 lines (or non-existent), extend it until you have at least 10 lines. BE SURE you understand how to punctuate!

In your Writer’s Notebook: Do exercise #4 on pg. 154.

DUE BY 11PM ON WEDNESDAY, JANUARY 10TH

Discussion Board #19: Select one of the stories you have read for this class, and select one or two aspects of craft that you would like to explore. Drawing on your class notes, explanations from our text, my e-mails, etc., write a 2-3 page paper exploring that/those aspect/s of technique by doing the following:

2.

1) Define the craft term. For example, if you want to look at dialogue, define the term and explain the purpose of dialogue in a short story.

3.

2) Describe how dialogue is functioning in the particular text you are studying. Use citations from the text to support your claims. You may consider why the author decided to use direct rather than reported dialogue, for example. Why was a "scene" important at this particular juncture in the story, and what are we learning about the tensions/characters, etc.?

3) Re-write a dialogue from your story (if you selected a different craft aspect, then discuss that). Describe what revisions you made and why.

Assignment #3: Using comments from your peers as well as my edits (from all-class e-mail), post your revised 2-3 page beginning. In 1-2 pages, answer the following for your Process Narrative:

1. What critiques from my peers/professor did I find most useful in revising my work? Why? Be specific by quoting the critiques and responding directly to them.
2. What edits from my peers/professor did I consider and then reject? Why? Be specific.

3. What technique/aspect of craft are you finding most challenging?

DUE BY 11PM ON THURSDAY, JANUARY 11th

Read pgs. 169-177. As you read, think about plot.

Read **Starkey**: Reunion by John Cheever

Discussion Board #20: Using the below questions, respond to short story "Reunion" on pg. 175 in Starkey text.

*Quote dialogue that you find natural and interesting. Discuss the specifics of what is responsible for making this dialogue "work":

*Name a character that is complex. What contrasting traits, actions, gestures, help to make this a "round" character:

*Story as a whole contains elements that are both surprising yet convincing. Discuss at least one of these elements:

*Tension is created in such a way as to capture and hold reader's attention. How is tension being created in this story:

*Discuss how the language in this story works through imagery. Cite a few effective lines and discuss what makes them effective:

*Story is "ambitious" in that it demonstrates a unique vision and creative engagement. In what way/s is this story not predictable? What makes it a story that breaks certain expectations:

Discussion Board #21 Dialogue exercise: Envision a husband and wife or any other kind of romantic pair. Give them names and think about who they are. One of these characters suspects the other of being unfaithful (in some way), and let's say that the other character is (in some way) guilty. Write a dialogue exchange between these two where the sore topic is never referred to directly but instead simmers beneath the words spoken. Don't enter the thoughts of either character. And keep the conversation focused on tuna steak, which they are having for dinner at the moment. If you exhaust tuna steak, you can move on to politics or other daily concerns but NOT the REAL subject. The goal here is to write interesting dialogue that exposes a conflict without directly naming or stating that conflict. This technique is sometimes called "Juggling." Be sure to read my response to these DBS.

DUE BY 11PM ON FRIDAY, JANUARY 12th

Discussion Board #22: Look at your group's plot exercise postings. What elements of the plot do you find surprising yet convincing? What elements are predictable? What else might your peers consider if they decide to go ahead with this mapped out story plot? (Groups #2 and #5 will respond to each other).

Assignment #4: Re-read my comments to the class on the dialogue exercise. Edit your dialogue accordingly. Be sure to format AND PUNCTUATE correctly before posting. Aimee Bender leaves off her dialogue punctuation, but I'm asking you to punctuate yours correctly (as Ron Carlson does in his story). Remember to include your 2-paragraph Process Narrative as per the below:

Process Narrative Posts

Your process narrative about your work will give both of us insight into your thinking and revision process. This is a brief (2 paragraph) process narrative to accompany each final version of your poem.

1. What critiques from my peers did I find most useful in revising my work? Why? Be specific by quoting the critiques and responding directly to them.
2. What edits from my peers did I consider and then reject? Why? Be specific.
3. What do I feel satisfied about in the present draft? What is my focus for further revising?
4. What questions do I still have for reviewers about my work?

Be sure to submit ALL OF THIS AS A SINGLE DOCUMENT (IN WORD).

DUE BY 11PM ON SATURDAY, JANUARY 13TH

Discussion Board #23: Carefully read your group's dialogue exercises and my feedback for Assignment #4. Using all the information you now have regarding how dialogue works in fiction, respond to your peers' dialogues (and to my comments on their dialogue). **USE THREE DESCRIPTORS FROM STARKEY'S CHECKLIST** on dialogue. Be sure to remember that your critique is aimed at **HELPING YOUR PEERS TO REVISE**. In other words, it is simply unfair to write "everything's great"; this will in no way aid in the revision process. Give precise and helpful critique that your peer can consider as he/she dives into preparing the portfolio.

Be sure to work on your portfolio. Send me an e-mail should you have any questions/issues. Remember that I **DO NOT** accept late work.

DUE BY 11PM ON SUNDAY, JANUARY 14TH

Fiction Portfolio due:

1. Submit a 3-5-page work of fiction along with a Process Narrative.

Process Narrative for your Portfolio:

Your process narrative about your work will give both of us insight into your thinking and revision process. This is a **2-3 page** process narrative to accompany your fiction submission

1. What critiques from my peers/professor did I find most useful in revising my work? Why? Be specific by quoting the critiques and responding directly to them.
2. What edits from my peers/professor did I consider and then reject? Why? Be specific.
3. What technique/aspect of craft are you finding most challenging?
4. Select one of the stories we have read that showcases effective mastery of the technique with which you are struggling (you must write about a story we have read in our text and that you have not yet written about for any other DB or assignment). In what way/s does this work demonstrate effective technique? Please make this response

substantial enough to show me that you have both understood the story, what the technique you are focusing on entails, and that you have carefully read the work to which you are referring.

1.

2.

Fiction Portfolio Rubric

Your grade is based on the following components, each of which has received a score from 1-5 (5 being the highest). After each descriptor, you will find a score as well as brief commentary from me.

1) The 3-5 revised pages of a story beginning demonstrate a good understanding of how to create tension, how to "show" rather than "tell," and how to integrate setting into a story:

2) The 2-3 page Process Narrative responds to each of the questions in the guidelines. The Process Narrative demonstrates a deep understanding of terminology covered in class as well as of a model story referenced for a particular aspect of craft, and it responds thoughtfully to critique from professor and peers:

3) The entire portfolio was copy edited and cleaned of all grammatical and syntactical errors:

Be sure to submit ALL OF THIS AS A SINGLE DOCUMENT (IN WORD).