

Overview: This workshop is an opportunity for you to share your work with an audience of interested peers. The texts will be drawn from various sources, some online as webposts, handouts than can be downloaded and printed from the course website, but the bulk of the course content will be your own work. Your primary job will be to write and present original work to your peers. Each of you will have the chance to read your work to the class. Copies of the syllabus, the conference schedule, and other announcements on our class page by going to <http://crab.rutgers.edu/~barbares/index.html>.

Workshop Procedures

- Writing Assignments (weekly). Be sure to mail your writing assignments to poetry-workshop@camden.rutgers.edu so that every member of the class will have a copy prior to the due date.
- Reading Assignments (weekly). Most if not all of the reading assignments for the course with the exception of August Wilson's *Fences* will be found on the class web page (follow the links from (<http://crab.rutgers.edu/~barbares/index.html>). These are to be downloaded and printed and brought to class on the day the readings are set for discussion.
- Presentations: Every week I will select several participants to present their work to the entire class followed by a casual discussion. The readings will feature the writer's reading the specific work aloud to the group (in the case of poems and short fiction) or group discussions of work too long for vocal presentation (in the case of longer works of fiction and creative non-fiction).
- Copying: Copies of all assigned writing **must** be distributed to the entire class through the class listserv (poetry-workshop@camden.rutgers.edu) *no later than twelve hours before the work is due*. The only alternative is to make hard copies to distribute to the entire class at your own expense.
- Conferences. Each of you will attend one conference with me during the course of the semester. The conference date is presently scheduled for the week of 9 March. *

Your final grade will be based on the following:

Individual assignments (10)	30%
Critical contributions:	20%
Portfolio:	50%

Additional expectations and procedures

1. **Attendance.** Regular attendance, which is always important, is indispensable to a workshop setting. Attendance is therefore mandatory at all sessions. Significant absences will undoubtedly affect your grade in the course.
2. **Formatting.** All written work must be keyboarded (typewritten or word-processed) and spell-checked.
3. **Lateness.** The class schedule makes it impractical for us to accommodate late work and unjust for me to accept it. Late work may be returned unread and with a failing grade.

* If necessary we will schedule additional conference times.

4. **Plagiarism.** The strictures governing plagiarism and the penalties for it apply to creative writing and will be observed. Plagiarism is theft and will result in a grade of F for the course.

5. **Participation.** Workshop settings are places where the phrase “class participation” has real meaning. To appear unprepared for a workshop session is, moreover, to discommode everyone. So come prepared to discuss, respond and critique your peers’ work.

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Though the syllabus reflects as accurately as possible the course expectations and projected assignments, those expectations and assignments may be amended, extended or modified; so keep your syllabus handy

Week 1: 20 - 22 January

- Introductions
- No class 22 January

Week 2: 27- 29 January: Writing formal poetry

- Formal Verse: Ballads, quatrains and rhyme
- Reading assignment: Wordsworth, Housman (*webpost*)
- Writing assignment 1 (due: 29 January): a formal poem
- **Presentations:** formal lyrics

Week 3: 3-5 February: Writing formal poetry II

- Form: the sonnet
- Reading Assignment: Sonnet packet (*webpost*)
- Writing assignment 2 (due 5 February): a sonnet
- **Presentations:** sonnets

Week 4: 10-12 February: Free Verse Poetry

- What is “Free Verse”?
- Three poetic “voices “ (lyrical, dramatic, narrative)
- Reading assignment due 10 February: James Wright (*webpost*)
- Writing assignment 3 (due 12 February): a free verse poem
- **Presentations:** free verse

Week 5: 17-19 February: Writing Creative Prose

- Point of view and the modes (description, analysis, narrative)
- Writing assignment 4 (due 19 February): “One thing three ways” (modulating point of view)
- **Presentations:** prose paragraphs

Week 6: 24-26 February: Writing Creative Prose II

- Fiction: the short story
- Reading Assignment (due 24 February): a short story (*t.b.a.*)
- Writing assignment 5 (due 26 February): “One thing three ways” (modulating point of view)
- **Presentations:** a brief formal analysis or review

Week 7: 3-5 March: Writing Creative Prose III

- Fiction: the shorter short story and “flash” fiction
- Reading Assignment (due 3 March): a shorter short story (*t.b.a.*)
- Writing Assignment 6 (due 5 March): a shorter short story
- **Presentations:** fiction

Week 8: 10-12 March:

- Individual Conferences

*** 14-22 March Spring Break ***

Week 9: 24-26 March: Writing Creative Non-Fiction

- Creative Non-Fiction: the personal essay
- Reading Assignment (due 24 March): *t.b.a.* (*webpost*)
- Writing Assignment 7 (due 26 March): a 700-word personal essay
- **Presentations:** creative non-fiction

Week 10: 31 March-2 April: Writing Creative Non-Fiction II

- Creative Non-Fiction and Autobiography
- Reading Assignment (due 31 March):
- **Presentations** (continued from 26 March): creative non-fiction

Week 11: 7-9 April: Dramatic Writing

- Reading Assignment (due 7 April): August Wilson’s *Fences*^{*}, Tennyson’s “Ulysses” (*webpost*)
- Writing Assignment 8 (due 9 April): a dramatic monologue
- **Presentations:** dramatic writing

Week 12: 14-16 April: Short Persuasive Writing

- Reading Assignment (due 14 April): a newspaper editorial
- Writing Assignment 9 (due 9 April): a letter to the editor of any newspaper
- **Presentations:** a letter to an editor

Week 13: 21-23 April: Review Writing

- Reading Assignment (due 21 April): reviews
- Writing Assignment 10 (due 21 April): a review of the work of one of your peers
- **Presentations:** a Review of the work of a peer

Week 14: 28-30 April:

- Portfolio presentations (due 28 April)

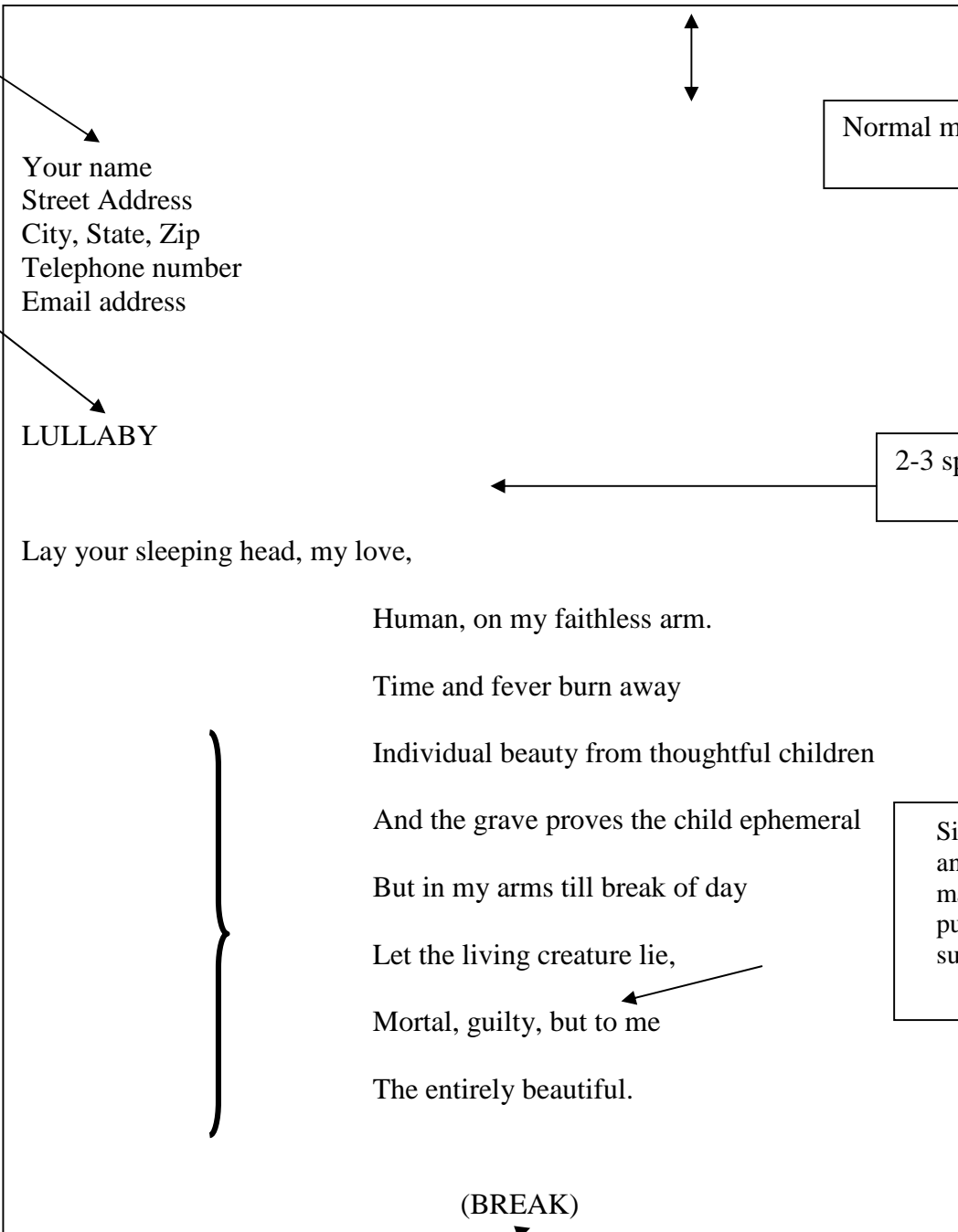
* On order.

Formatting a page of poetry:

Your info

Title: Note: your title should usually contain no italics or quotation marks unless it contains material requiring attribution, citation or belonging to another writer.

Text: no fancy fonts, boldfacing, obnoxious or unusual special F/X.



The Break/No Break footer:

If your page and your stanza end at the same time, type “(BREAK)” as you see above. If your page ends before your stanza does, you should type and center the words “(NO BREAK)” below the last line on the page. If your poem ends before the page does, ignore this footer.

Running head:
Your name /
Title of Poem
/ page #

Auden / "Lullaby" / 2

Soul and body have no bounds:
To lovers as they lie upon
Her tolerant enchanted slope
In their ordinary swoon,
Grave the vision Venus sends
Of supernatural sympathy,
Universal love and hope;
While an abstract insight wakes
Among the glaciers and the rocks
The hermit's sensual ecstasy.

Certainty, fidelity
On the stroke of midnight pass
Like vibrations of a bell
And fashionable madmen raise

(NO BREAK)

Footer: Note
that the page
ends before
the stanza.

How to Set up a page of prose:

No Separate Title Pages:
Place your information here.

Your name
Street Address
City, State, Zip
Telephone number
Email address

Thoughts on Mind and on Style

The difference between the mathematical and the intuitive mind.- In the one, the principles are palpable, but removed from ordinary use; so that for want of habit it is difficult to turn one's mind in that direction: but if one turns it thither ever so little, one sees the principles fully, and one must have a quite inaccurate mind who reasons wrongly from principles so plain that it is almost impossible they should escape notice.

But in the intuitive mind the principles are found in common use and are before the eyes of everybody. One has only to look, and no effort is necessary; it is only a question of good eyesight, but it must be good, for the principles are so subtle and so numerous that it is almost impossible but that some escape notice. Now the omission of one principle leads to error; thus one must have very clear sight to see all the principles and, in the next place, an accurate mind not to draw false deductions from known principles.

All mathematicians would then be intuitive if they had clear sight, for they do not reason incorrectly from principles known to them; and intuitive minds would be mathematical if they could turn

Title: Note: your title should contain no italics or quotation marks.

Text: no fancy fonts; no boldfacing or obnoxious or unusual special effects.

Where possible, avoid ending a paragraph at the end of a page.

Your Name/ Your Title/ Page #

Your info. Your word processor makes it easy to create running headers and footers.

Always paginate your work.

not intuitive is that they do not see what is before them, and the accustomed to the exact and plain principles of mathematics, and reasoning till they have well inspected and arranged their principles they are lost in matters of intuition where the principles do not allow of such arrangement. They are scarcely seen; they are felt rather than seen; there is the greatest difficulty in making them by those who do not of themselves perceive them. These principles are so fine and so numerous that a very delicate and very clear sense is needed to perceive them, and to judge rightly and justly they are perceived, without for the most part being able to demonstrate them in order as in mathematics, because the principles are not known to us in the same way, and because it would be an endless matter to undertake it. We must see the matter at once, at glance, and not by a process of reasoning, at least to a certain degree. And thus it is rare that mathematicians are intuitive and men of intuition are mathematicians, because mathematicians wish to treat matters of intuition mathematically and make themselves ridiculous, wishing to begin with definitions and then with axioms which is not the way to proceed in this kind of reasoning. Not that the mind does not do so, but it does it tacitly, naturally, and

MARK	EXAMPLE	MEANING
# ↘ #	# in fact, of course # alot, eventhough	Divide the words or syllables where the mark appears.
⊘	thier, sepevate	The word is misspelled.
∟	I believe in Love.	Lower the case.
o	Although, he is tall . . .	Pull the punctuation mark.
—	He returned back home.	Delete the word.
<u> </u> <u> </u> m or n	double^talk, well^groomed and, ^ if you can believe it^, he . . .	Insert a hyphen. Insert dashes (each is two hyphens wide).
~ T ₂	to boldly go where no man . . . It is a universally acknowledged truth . . .	Transpose elements.
=	<u>i</u> hate quiche.	Upper-case the underlined letter.
¶	Tom's most well, now, and got his bullet around his neck . . .	Make a new paragraph here.
∧ ,	During the whole of a dull ^dark^ and soundless day . . .	Insert punctuation.
N.S., <i>logic</i>		Non Sequitur: logic is off
W.W., W.C. N.S.W., <i>diction</i>		Wrong word, word choice, No such word, diction
CS	The film was good, however, the Grimms' version was far better.	Comma splice
Frag	Although, it was a good movie and I enjoyed it.	Fragment

Things to remember:

1. No title pages in essays. No covers.
2. Avoid using “vs.” or “versus” in titles (e.g., “Cinderella vs. Snow White”)
3. Avoid **boldfacing**.
4. Always double-space printer output.
5. Use a colon to introduce lists, quotations or citations.
6. *Italics* for titles of novels, long poems, plays. Quotations for short titles.
7. Paginate your work

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