

Writing and Imagination CTY Course Syllabus

Week 1: Poetry

Goals: appreciate how poetry transforms language through simile, metaphor, line, sound, persona poems, surrealism, and by responding to other art such as painting and music

Logistics:

Mon	Tues	Wed	Thurs	Fri
metaphor pretest	line Workshop?	sound silent walk	poems & painting museum trip	surrealism workshop type poems

Day 1 Mon	a.m. 9-11:30	<ul style="list-style-type: none"> Intro. to course, procedures, students, & poetry Student introductions & community-building 	<ul style="list-style-type: none"> Quick introductions: object/name alliteration memory game. Brainstorm & free-write (FW) about expectations of the course Why is poetry/writing important? (Language Circle discussion) Read “I Want to Say Your Name” together, discussing simile/metaphor & attitude of the speaker. Exercise: Write a poem about the sound of a classmate’s name. Try to use repetition & metaphor as in the example. Share results & talk about “writing community.” Objects as metaphors: generate metaphors as a class & in groups. Rd & discuss Charles Simic’s “The Fork.” Exercise: Write your own object poem. Use at least 4 metaphors/similes & about 10 lines long. Share & discuss.
	p.m. 12:30- 2:30	<ul style="list-style-type: none"> Metaphor & simile Image 	<ul style="list-style-type: none"> Carol Muske metaphor exercise from <u>The Practice of Poetry</u> (TPP): brainstorm concrete objects for abstractions. Choose four abstractions and write a concrete image for each one. Then, write a poem from these images, trying to find ways to compare and associate them. Read & discuss John Donne’s “A Valediction: Forbidding Mourning” (<u>Americans’ Favorite Poems</u>, AFP). Exercise: Write a poem in which you use scientific or technological objects as metaphors for a feeling. If time, share.
	late p.m. 2:45- 4:15	<ul style="list-style-type: none"> Pre-test? 	<ul style="list-style-type: none"> Pre-test? Metaphor & simile worksheet.

DAY 2 Tues	a.m. 9-11:30	<ul style="list-style-type: none"> • Observation & specific details • Odes 	<ul style="list-style-type: none"> • Anti-Intelligence Test & poem (TPP, 109). • Listen to, read, & discuss Neruda's "Ode to My Socks" (AFP) and Soto's poems. What do you think an ode is? What did you notice about the poems overall? What were some of the metaphors? Etc. • Focus on a couple of Soto's poems to review image, metaphor & simile. "La Tortilla," for example. • Rd & discuss Herbert's "The Pebble" (AFP). How is this poem different from Simic's poem? What effect does the simple & direct language have on the way we read the poem? • Rd & discuss Simic's "Go Inside a Stone" or Plath's "Polly's Tree" (AFP 217) for dream object. Draw Polly's tree. • Exercise: Choose an object they think would be interesting to go inside of. Write a poem, using Simic's as a model & write about going inside it.
	p.m. 12:30-2:30	<ul style="list-style-type: none"> • The line • 1st workshop 	<ul style="list-style-type: none"> • FW: What does it mean to be "cool"? • Hand out WCW's "Between Walls" & Brooks' "We Real Cool" with line breaks taken out. Ask students to re-write the poems, paying close attention to where they would make line break choices and why. Look at the originals & discuss. • Read Walt Whitman's "Song of the Open Road" (AFP) & discuss the different effect of long lines on the sound of the poem. • Write one poem where each line has seven or less syllables & one where each line has more than 10. • Introduce "the workshop."
	late p.m. 2:45-4:15		<ul style="list-style-type: none"> • Continue working on an exercise from yesterday or today. • Revise a poem. • Collect a poem from each student for workshopping tomorrow. • Ode Packet

DAY 3 Wed	a.m. 9-11:30	<ul style="list-style-type: none"> • Sound: alliteration, assonance, onomateopoeia, internal rhyme • Persona & Tone 	<ul style="list-style-type: none"> • FW: What are some of your favorite words? Why do you like them? • Go on a “silent walk.” When we return, write a poem about what you remember seeing and hearing. Discuss results. • discuss/journal: “How does sound equal menaing?” • Sound symphony. Read Seamus Heaney’s “Mid-term Break,” or cumming’s “just spring” paying close attention to how he uses sounds & internal/slant rhyme. • Write a list of emotions on the board. Ask students to choose four emotions and write a line for each that reflects the emotion in the sound of the words. Share results. • “Jabberwocky”? • Add to our list of emotions & attitudes by brainstorming as many words as we can to describe various emotions. These are words that can help us read for tone. Ask students what the tone of an apology might be. Hand out WCW’s “This is Just to Say” and discuss for line, as well as tone. • Exericse: Write a poem in which the speaker apologizes for something s/he isn’t really sorry about doing. Share results. • If time, read Browning’s “My Last Duchess” and O’Hara’s “A True Account...” (AFP) to further discuss tone.
	p.m. 12:30- 2:30	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • Begin workshopping poems.
	late p.m. 2:45- 4:15	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • Write a poem in which you take on a totally different persona (look at Browning’s poem for an example). • Write a poem in which you have a conversation with a force of nature that is similar to you (a la O’Hara). • Continue working on an exercise from today. • Revise a poem. • If we didn’t get to this in the afternoon, rd. Browning & O’Hara. Write a one-page response.

DAY 4 Thurs	a.m. 9-11:30	<ul style="list-style-type: none"> poetry about music / painting 	<ul style="list-style-type: none"> FW: Write without stopping to a piece of music. Rd Wallace Stevens' "Study of Two Pears." Discuss. Exercise: write about a still life without using metaphor and simile. Try for precision. Rd & discuss Robert Hayden's "Monet's 'Waterlilies'" (110, AFP) and Carl Phillips's "Luncheon on the Grass" (211, AFP). Also Rilke's poem on Apollo sculpture? Trip to museum for free-writing from paintings? ...or write from art books? Return & discuss results.
	p.m. 12:30-2:30	<ul style="list-style-type: none"> art museum 	<ul style="list-style-type: none"> visit art museum Revision for compression: Take out a long FW you like, that maybe has poem potential. Cut 10 words from it. Cut again & again. Re-copy what you have in order, without changing. Read results and point out great lines, especially those that have cut loose, little words. FW: What is poetry good for? Rd. & discuss Marianne Moore's "Poetry" (AFP) & cartoon. Exercise: write your poem "On Poetry" or "To Poetry."

DAY 5 Fri	a.m. 9-11:30	<ul style="list-style-type: none"> • Surprising images vs. cliché • Surrealism 	<ul style="list-style-type: none"> • FW: Write about dreams you've had. What do you remember from them? How are dreams different from "everyday awake life." • Workshop 3 or 4 more poems.. • <i>Worshipful Company of Fletchers</i> • <i>Age of Wire and String</i> • Jabberwocky • Rd "Facing It" (AFP) and/or James Wright's "A Blessing" (AFP). Discuss overall form, theme, speaker, tone, & introduce "catharsis." • Exercise: Write your own memory poem. • Cliché ball toss. • 25-word poems to emphasize surprise & be aware of our "word ruts." Share results. • Read & discuss Lorca's poems (AFP) and/or Simic's "The Dream-Tree" • Exercise: write a poem about a dream-object or dream-event as if it were real. • If time, share something from this morning.
	p.m. 12:30-2:30		<ul style="list-style-type: none"> • Rd & act out Lewis Carroll's "Jabberwocky." Discuss afterwards how we know what's meant (sound & tone, syntax). • Homophonic translations? • "Emotion/Motion/Ocean/Shun" exercise (TPP 175)?

DAY 6 Sun	late p.m. 2:45-4:15	<ul style="list-style-type: none"> • finish poetry • story time 	<ul style="list-style-type: none"> • Revise poems. • Check in with TA and instructor. • Have at least two people peer edit your work. • excerpts from "Joy Luck Club" Tan • "Christmas Memory" Capote • "The Birds for Christmas" Richard
---------------------	---------------------------	-----------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Week 2: Short Fiction

Goals: Consider and appreciate short fiction through attention to character, metaphor/symbol, conflict and resolution, point of view and irony, and read *To Kill a Mockingbird*

Overview:

Mon	Tues	Wed	Thurs	Fri
intro fiction	<i>TKMB</i>	“EverydayUse”	pictures	workshop
“Girl”		workshop		computer
“A&P”				
storyline				

DAY 7 Mon	a.m. 9-11:30	<ul style="list-style-type: none"> Introduce Fiction Confliction & Resolution 	<ul style="list-style-type: none"> FW: What is your favorite story? Why is this your favorite story? What kinds of stories would you like to write? What do you think some of the differences between poetry and fiction? How do you think this week will be different? Introduce assignments & expectations, differences between poetry & prose. Read Jamaica Kincaid’s “Girl” and discuss whether poetry or story. Imitate. elements of story: storyline Rd. “A & P” together and discuss throughout the development of character and conflict. Students write a scene in third person that begins with conflict over an object. Provide sample objects for students to use. Students trade papers with another student and bring the conflict to conclusion.
	p.m. 12:30- 2:30	<ul style="list-style-type: none"> How to Begin 	<ul style="list-style-type: none"> Discuss police blog for Who, What, Where, When, Why, & How. Choose one of the events & make an outline, filling in the missing details. Begin the story. Introduce a new piece of action after 15 min. Rd. examples of the first lines of several different stories, and outline. Choose one of the first lines, complete the W W W W H outline, and begin the story as if it were your own. If time, share one of the exercise stories.
	late p.m. 2:45- 4:15		<ul style="list-style-type: none"> Rd. “_____” and write a one page response. Continue work on one of the stories you began earlier today. Begin brainstorming ideas for what you’d like to write for your portfolio piece or pieces.

DAY 8 Tues	a.m. 9-11:30		<ul style="list-style-type: none"> • FW: Write in the voice of your story's main character about either the saddest, happiest, or most important moment of her/his life. • Discuss what the students read & wrote about "_____." • NEED WHAT???
	p.m. 12:30- 2:30	<ul style="list-style-type: none"> • Review Conflict & Character Development • Discuss Dramatic Monologue & Tone 	<ul style="list-style-type: none"> • Read & discuss "The Cask of Amontillado" by Edgar Allen Poe? or other story. • Draw the narrator, compare & discuss. • Character exercise: Write a dramatic monologue based on a photograph of a person. • Share & ask students what the person looks like based on the voice. • Check-in letter to instructor, if time.
	late p.m. 2:45- 4:15		<ul style="list-style-type: none"> • Character development exercise. • Write a scene where a character changes from one emotion to another. • Work on exercises from the day. Any of them story-worthy? • Choose something you've written for performance reading. • Collect a scene for workshop.

DAY 9 Wed	a.m. 9-11:30		<ul style="list-style-type: none"> • FW: Choose a topic from the list. • Add a paragraph of setting to a scene. Discuss examples from the anthology. • Rehearse for the afternoon reading. • Rd & discuss “_____” in terms of setting and overall conflict. • Setting exercise: Write a scene about a character who is in a place s/he normally wouldn’t be caught dead in, but for some reason has to be there. Discuss how to use flashback and necessary dialogue. • Share and discuss how they might use a scene written today for a new or started story. • Setting exercise: Students make a list of two different places. From each of these places, ask the students to write a story in postcards, thinking of adventure, conflict, and detailed description of setting. • If time, share and/or draw one of the postcards. • Take a walk to a unique setting in which to write. Write at least three metaphoric descriptions for each of the five senses. • Return to class and share.
	p.m. 12:30- 2:30		<ul style="list-style-type: none"> • Intro Picture-Taking – reading photos
	late p.m. 2:45- 4:15		<ul style="list-style-type: none"> • Rd. Alice Walker’s “Everyday Use” (50SS) and write a one-page response. • Work on any exercises from this week and/or your short story. • workshop

DAY 10 Thurs	a.m. 9-11:30	<ul style="list-style-type: none"> Point of View 	<ul style="list-style-type: none"> Finish reading & discuss Alice Walker's "Everyday Use." How does the mother see her daughters? How do we know? How would the story be changed if we were told it from Dee's point of view? ...from Maggie's? In what ways is point of view working in the theme of the story? Point of view exercise: Students fill out a questionnaire, one from their point of view and again from their main character's point of view. Literacy Through Photography
	p.m. 12:30-2:30	<ul style="list-style-type: none"> reading pictures, using pictures for story writing 	<ul style="list-style-type: none"> Taking pictures
	late p.m. 2:45-4:15	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> FW: TBA. Continue workshopping scenes. Review the fiction requirement. Write notes about what you would like to revise and accomplish on your stories.

DAY 11 Fri	a.m. 9-11:30	<ul style="list-style-type: none"> • How to End a Story • Point of View • Dialogue 	<ul style="list-style-type: none"> • FW: TBA. • Read and discuss “The Necklace,” reviewing craft elements and focusing on how conflict builds and the ending. • Look at examples of how to end a story and discuss in terms of students’ stories. • Ask students to think about how they intend to end their stories. Write a “working” ending, which you can change. • Write a scene in first person with two characters. One wants to stay and the other to leave. Describe the setting in detail, revealing the character and his/her attitude. • On another sheet of paper, re-write the scene from the other character’s point of view. • Share and discuss. • Dialogue: Write a scene in which two characters are doing a task together. While they are at work, reveal there is some other emotionally charged conflict occurring between them. • Share and discuss results.
	p.m. 12:30- 2:30	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • computer lab to type week’s work

Week 3: Romeo and Juliet

DAY 13 Mon	a.m. 9-11:30	<ul style="list-style-type: none"> Introduce Creative Nonfiction 	<ul style="list-style-type: none"> FW: What's the difference between fiction & nonfiction? "Throw the Eraser" exercise. Rd & discuss differences among excerpts from scientific article, biography & memoir (<i>This Boy's Life</i> or <i>Liar's Club</i>). FW: In what ways can nonfiction be "creative"? Or, how is might imagination be used in nonfiction? Explain this week's project(s). Brainstorm important moments from students' lives that could become scenes in an autobiography. 20-second "Adventure Story" activity.
	p.m. 12:30-2:30	<ul style="list-style-type: none"> Work on ending stories Introduce <i>Night</i> 	<ul style="list-style-type: none"> Finish Adventure Story, if activity goes over. Fiction writing review: "The Story Machine" to emphasize how to "set up" an ending. Introduce <i>Night</i> by Elie Wiesel: 1) read & discuss Celan's "from Zeitgehoft" & "They Dig," 2) read the Intro, 3) discuss why autobiography might be important, 4) discuss other autobiographies students may have read, 5) guide students for what to pay attention to while reading.
	late p.m. 2:45-4:15		<ul style="list-style-type: none"> Rd the first half of <i>Night</i> & write a one-page response to a specific section or to the whole first half. Continue work on any work from last week. Begin revising poems for portfolio.

DAY 14 Tues	a.m. 9-11:30		<ul style="list-style-type: none"> FW: Write about a moment when you were afraid or when something you believed or thought you knew changed or was questioned. Discuss <i>Night</i> & share responses.
	p.m. 12:30-2:30		<ul style="list-style-type: none"> Trip to art gallery? Find a piece of art that you identify with or that moves you. Take notes on it and possibly sketch it. Write a response to one of the art pieces you saw, trying to interweave some true event from your life with it.
	late p.m. 2:45-4:15		<ul style="list-style-type: none"> Continue/finish reading <i>Night</i>. Write a one-page response to a moment in the second half. Finish any stories, conferences, workshopping, etc. Begin or continue revision for portfolios. Work on first scene in autobiography. Collect auto. scene for group workshop?

DAY 15 Wed	a.m. 9-11:30		<ul style="list-style-type: none"> • FW: Choose a topic from the list of topics. • Finish discussing <i>Night</i>, paying close attention to his use of and the way he writes scenes. • Group workshop autobiography scenes.
	p.m. 12:30- 2:30		<ul style="list-style-type: none"> • FW: 1) Describe the bathroom in your home, 2) Describe the earliest food you can remember.
	late p.m. 2:45- 4:15		<ul style="list-style-type: none"> • Revise auto. scene, according to small group workshop feedback. Go back and develop a paragraph of setting and/or character description. Can you add/create/remember dialogue? Use metaphor or simile? • Revise poems and fiction for portfolio.

DAY 16 Thurs	a.m. 9-11:30		<ul style="list-style-type: none"> • Begin writing an introduction to your portfolio. • Another autobiography exercise/prompt, if students are stuck. • “Syntax” from <i>Writing Down the Bones</i>.
	p.m. 12:30- 2:30		<ul style="list-style-type: none"> • Continue working on autobiographies & time to revise.
	late p.m. 2:45- 4:15		<ul style="list-style-type: none"> • Student make last minute revisions & copies. • Students work on assembling portfolios: 5 best poems, at least 7 pages of a short story, & 4-6 pages of autobiography. • Portfolios due at the end of this session.

DAY 17 Fri	a.m. 9-11:30	<ul style="list-style-type: none"> • Review the course • Goodbyes 	<ul style="list-style-type: none"> • Review exercises &/or game • Students will share the introduction to their portfolios & one piece with the class • Certificates • Time for goodbyes & endings
----------------------	-----------------	-------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------