

HZ9101: Introduction to Creative Writing

Division of English

Seminar Number:

Time: Tuesday 14:30-17:20

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Semester 1, AY 2019/2020

Seminar leader: Broc Rossell

Location: HSS Library

Office: HSS 03-71

COURSE DESCRIPTION:

While most literature courses explore the histories of writing, this course explores possibilities for its future. It introduces creative writing through the practices of writing, reading, revision, and response. Students collaboratively produce poetry, fiction, and non-fiction or multimedia texts (which may include performance writing and/or combinations of image and text), thinking through ways we might combine and complicate categories of genre. Students gain a greater understanding and control of language's unique medium, its referential power, and the relationships between content, form and reception. Students also combine the practice of writing with literary and aesthetic inquiries to bring complexity and intention to their work; if you want to write something new, you have to know what's already been written.

Writing is a technology of discovery, an investigative process; we write to figure things out, not to be perfect or wise or stylish. Students who take the course are willing to innovate, to take risks, to fail, and to participate in an exploratory learning environment. Students read work as potential models for their own, consider how to approach "traditional" and "innovative" texts, and think critically about the usefulness and limitations of such labels. In doing so we'll also explore the ways literary elements such as point of view, plot and structure, tone, voice, visual and traditional forms, etc., can be used, abused, and reinvented in order to develop style and strategy.

ASSESSMENT:

Course Assessment and Requirements:

1. Class Participation: 20%
2. Fiction, 1000-1500 words 20%
3. Poetry, 400-600 words 20%
4. Multimedia project, 300 word minimum 20%
5. Reflective Essay, 1000-1200 words 20%

1. Participation

Requirement: Your participation mark will reflect your attendance, your presence in class as a prepared and active contributor, and your performance of in-class work. Preparation for class includes circulating your work by required deadline(s) for your workshop(s). It also includes reading and making notes on your fellow students' work before class so that you're ready to participate in workshop discussion with thoughtful comments. Workshop notes are graded in-class according to the "check" system – see Appendix 2 for further information.

Assessment weighting: 20%

Due Date: Cumulative

2. Fiction

Requirement: 1000-1500 words of fiction (PLUS at least 500 words of draft material). The fiction

submission may be comprised of one to three pieces of fiction, according to your preference. Please see the assessment sheets (Appendix 3) for an understanding of how this component will be assessed.

Assessment weighting: 20%

Due date: In Class Week 5

3. Poetry

Requirement: 400-600 words of poetry (PLUS at least 200 words of draft material). This may be divided among as many poems and as many pages as you like. Poems may be in any style. Please see the assessment sheets (Appendix 3) for an understanding of how this component will be assessed.

Assessment weighting: 20%

Due date: In Class Week 9

4. Multimedia Project

The multimedia project asks you to combine your writing with other skill sets. You don't need to be an artist or a musician to make a great job of this assignment. Possible projects include: a film and screenplay, a photo-essay, a screenplay and storyboard, a stage-play (and script), a travel-writing piece with images, a report on a public or personal art event that you designed, or a recorded radio play.

Requirement: 300 written words (minimum) presented in combination with another medium (PLUS draft or planning material). The appropriate word length will vary according to your project: a script or fiction-based project is likely to require more words than a poetry-based project. The overall volume of work involved should be roughly equivalent to each of the Poetry and Fiction assessments for this course. Please check with your seminar leader if you are at all unsure about the proper balance. Please see the assessment sheets (Appendix 3) for an understanding of how this component will be assessed.

Assessment weighting: 20%

Due date: Week 14 (last class)

5. Reflective Essay

This component is a reflective and argumentative essay that treats your own writing throughout the term as a collection of literature deserving careful analysis. Using examples from your own drafts, early work, and late work, you make an argument for how your work has changed and evolved over the course of the term, making specific references to examples of writing strategies you adopted and revised. You will also demonstrate ways that assigned readings and readings outside of class (that you found on your own) have influenced your choices in writing. You should describe your thinking about creative aims, discoveries and problems of craft you have and/or are encountering, and, most importantly, links between what you read and what you write. Please see the assessment sheet (Appendix 2) for an understanding of how this component will be assessed.

Requirement: 1000 words, plus bibliographic details for any readings you refer to beyond the course reader.

Assessment weighting: 20%

Due date: In last class

NOTE:

Late work is not accepted without permission granted prior to its deadline.

****Please note that every assignment above requires you include evidence of drafting and revision, so be sure that you keep different versions as you work – don't just alter and save a single file.**

SEMINAR SCHEDULE*

Week	Topic
1	Introduction to the class Merwin, "Berryman;" de Maria, "Meaningless Work"
2	Introduction to Fiction Course Reader (CR): Ruocco, "Stone, Paper, Stone;" Jorge Luis Borges, "Mirror & the Mask"
3	Fiction (CR): Gaitskill, "Tiny Smiling Daddy;" Hempel, "In a Tub"
4	Fiction (CR): Wells Tower, "Everything Ravaged, Everything Burned;" Bruno Schulz, "Street of Crocodiles"
5	Fiction Workshop ~ FICTION ASSIGNMENT DUE Reading: You
6	Introduction to Poetry (CR): Lorca, "Deep Song;" Salamun, "Are Angels Green?," "(Untitled)," "Jonah"
7	Poetry (CR) Sa'at, "Singapore You are Not my Country," from <i>Notes From A Sacked Relief Teacher</i>
8	Poetry (CR) Mackey, "Day after the Day of the Dead"
9	Poetry Workshop ~ POETRY ASSIGNMENT DUE Reading: You
10	Introduction to Non-Fiction (CR): John D'Agata, from "The Lifespan of a Fact" (CR): Ehrenreich, "Trees Step Out"
11	HOLIDAY / NO CLASS Work on your final assignments, 40%
12	Introduction to Multimedia (CR) Lynda Barry, from <i>One Hundred Demons</i>
13	Non-fiction and multi-media (CR): Blake, various; .
14	Non-fiction and multi-media ~ MULTIMEDIA ASSIGNMENT & REFLECTIVE ESSAY BOTH DUE IN CLASS Reading: You

*Topics and readings may be revised according to our interests and progress.

REQUIRED READING: The reader is to be purchased from Print Services, HSS Level B1.

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Appendix 1: Workshop instructions and schedule

Appendix 2: English Division policy on plagiarism and additional notes for creative writers

Appendix 3: Assessment sheets

COURSE STRUCTURE AND EXPECTATIONS**SEMINARS:**

Students attend one three-hour seminar per week. They include discussions of student writing and assigned readings; once we're settled, they also include student workshops.

Discussion & readings

Seminars are not a formal lecture; they include discussion of concepts and written examples, including those in the required course reader and others nominated by professor students. Students must read, think, and be brave and generous in speaking with others. Students have opportunities to reflect on the personal, philosophical, cultural, and political implications of creative writing as an artistic practice. You are encouraged to share your own ideas and ideas from whatever you are reading; your active engagement in the discussion is required.

Exercises

We sometimes participate in generative writing exercises, in and out of class. These exercises are designed to help you get into the habit of writing, and into a regular creative practice. They give you starting points for your assignments and let you try out new approaches. Not every exercise will result in a successful finished product, however you define that. Collectively, though, they should expand your view of what is possible and contribute to the body of draft material you have at your disposal.

Workshopping

The workshop is a classroom format where students and professor meet (envision a round table) to discuss writing and literature, in order to deepen and strengthen our relationships to the art and craft. It depends on students who are respectful, thoughtful, and engaged. We assume everyone in the class is committed to improving their craft as artists of the written word. We will treat each other and our work with the respect and effort it requires, and deserves.

Each student is allocated workshop slots during seminar time, for which you are required to bring your own work (to be distributed a week in advance) for group discussion and feedback. We work hard to build a culture of workshop discussion that is constructive, respectful, informed and imaginative. When we read each other's work, our first task is to glean something of the methods and goals evinced by that work. We then offer responses about how those strategies correspond with the writing's actual effects. To an important degree, different readers will experience different

effects, and a workshop offers student writers a wholistic impression of their work.

The thought of letting other people read and discuss your writing might seem intimidating. Please remember that a workshop is the wrong place to present perfect work; it is a place where we can learn as writers from our own and each other's experiments and adventures, including those that don't ultimately satisfy us. Please bring writing that needs work, and be receptive to hearing feedback. Remember that your fellow students are feeling nervous too (and maybe even your professor!).

Please see Appendix 1 for further notes.

SEMINAR GUIDELINES:

- Be present and on time. If you enter late there's no need to apologise if you settle into the class with minimum disruptions. If you are more than 20 minutes late this will count as an absence.
- Your workshops are a unique opportunity for which your classmates carefully prepare. They are fun, and they are mandatory. If you fail to distribute your materials for workshop in a timely manner, you have disregarded the class's kind offer to read and respond to your work, and your participation mark will reflect that.
- Your phones must be off and stowed away in class. Use of the Internet during class time not allowed.
- The group needs your thoughts. Your comments, questions and contributions are invited, welcome, and absolutely necessary to productive creative discussion – however basic or as-yet-unformed those thoughts may be. You are also required to listen. In workshops, refrain from offering long commentaries that infringe on the participation of your classmates, and refrain from making a second comment until after everyone else has spoken.
- Please let your seminar leader know as soon as possible if you have any disability or other issue that requires special accommodation in class (examples: you need to sit in a special position so you can see or hear well; you need to leave your phone on in case of a family emergency; you need to leave class early to attend a medical appointment, etc.).

BEYOND THE SEMINARS:

Writing time

Your participation is necessarily supported by substantial time spent writing outside of class. For those of you who wish to have creative writing (or any creative practice) as an active part of your lives in the future, success in this course will not be measured by grades, but by how effectively you set up the physical and intellectual habits of writing, reading and engaging with new ideas. Dedication to these habits will show results in your grades, but also in the richness of your writing, and in the quality of your broader life experience. Please make the most of this rare opportunity.

Writing sources

Language is shared; texts always bear the traces of the texts that surround and precede them. You are encouraged to make conscious and creative use of source texts of many kinds and in many ways. You might, for example, re-situate in a poem the fragments of a conversation you've overheard, or use the narrative structure of a song you know as the basis for a story. Be aware of

(and avoid) the problems of plagiarism, but also partake of the great storehouse of language around you. You can use a writing journal as a place to collect source material if you wish, or keep other notebooks.

Revision

Even though publishing writers occasionally (very occasionally) write work that achieves all its aims on the first draft, this is not a skill that can be learned in a semester. More often published work has gone through many phases of revision – and learning to revise is central to the aims of this class. Keep early drafts of your work, and take risks as you make new versions. Not everything you try will work, but if you are only willing to change the odd word or punctuation mark, you will miss at least half of the adventure of writing.

Plagiarism is a serious problem, unfortunately, and a serious academic offence. It's crazy to think that it ever happens in creative writing classes, but it does. Scholarship in the humanities is predicated on our ability to incorporate the ideas of others into our own original arguments; that is how this great conversation takes place; careful interpretation and proper citation of the work of others are central to our work. If you claim the words or ideas of others as your own, you have stolen intellectual property, and plagiarized. For the same reasons plagiarizing is easy to do, it is easy to identify.

Plagiarism is an unacceptable practice in universities and in life. See Appendix 2 for the English Division policy on plagiarism and additional notes for creative writers.

ASSESSMENT STIPULATIONS. a.k.a., RULES OF THE GAME:

- For the purposes of participation assessment, any unexcused lateness beyond 20 minutes of class start time are marked as an absence.
- Extensions are only granted prior to deadlines, or in exceptional circumstances (for example, for medical reasons or in cases of family emergency), and documentation is required. Please contact your lecturer immediately if you think you will have difficulty completing any of the requirements or submitting your work on time. Support or resources may also be available to help you manage more minor difficulties, so *please don't hesitate to contact me for an appointment to discuss anything that comes up.*
- Assignments are due at the beginning of class. Assignments submitted 20 minutes after class has begun are considered late. Late submissions are not accepted after the due date unless an extension has been pre-arranged.
- All written submitted work must be typed. Assignments are printed in a plain, legible 12 point font, except where your creative intentions demand otherwise (as in multimedia or visual poetry projects). Use unusual fonts with caution; choosing a fancy font does not constitute concrete poetry or multimedia creativity – it can just make your work harder to read.
- Please detach assignment assessment sheets from this syllabus and attach it to the front of each assignment.
- All work is composed according to MLA format: in 12 point font, with one-inch margins throughout, with page numbers and all identifying and/or prefatory information restricted to the header and/or footer (top and bottom margins).
- Prose is double spaced.
- Please include a word count at the end of each assignment.
- Assignments should be stapled or secured in a closed manila folder. Please DO NOT submit your work in clear-files.
- Purchase of the course reader is required to participate in class. Possession of the course reader in class is required in order to be considered present; if the reader is absent, so are you. The reader is available at cost from Print Services, HSS Level B1.

APPENDIX 1: WORKSHOP LEARNING AGREEMENT AND FEEDBACK GUIDE

Workshops are an integral part of any creative writing class. At least twice during the semester you will present up to two pages of written work to your colleagues for discussion and critique. This may be poetry, fiction or a multimedia project draft or plan. Use this workshop time to help you prepare for whichever assignments are forthcoming. A schedule of allocated dates for these workshops will be drawn up within the first few classes. If you forget to bring in work to class, you will be responsible for distributing this work by email. Ensure you have your class's email addresses at the start of the semester. However, email is a very poor second to distributing the hard copies on the due date.

Learning Agreement

The purpose of creative writing workshops is not only to provide your work with an audience, though this is important. It is always useful to test the success of your writing on a community of readers in order to gain an idea of what works (what communicates or "carries") and what doesn't. You can then think about *why* some things succeed and others don't. This process of workshop-generated reflection is key to good revision and to informing the critical self-commentaries that form part of all assessed assignments.

But there is more to it than that. In submitting your work for discussion you are providing us – the group – with an opportunity to think about some of the key issues in creating stories, poems, novels, and scripts. These issues may be technical, ethical, perceptual, philosophical... And it isn't just you – the author – who benefits. In analysing your work, we are all pressed in to thinking about the issues your work raises.

The workshop provides us all with an opportunity to learn, regardless of whose writing is under discussion. For this reason it is crucial that you participate in every session. Your participation will benefit you as much as the person whose work is being discussed.

Although undertaking studies in creative writing demonstrates willingness to engage in the workshop process, not everyone enjoys having their work discussed, let alone dissected; not everyone feels comfortable in the spotlight. It *can* be a trying experience. It can also seem quite at odds with the day-to-day reality of writing, which usually involves silence and solitude. Even those of us who do feel at ease may struggle to cope with certain kinds – and levels – of criticism. It is therefore important that your criticism be constructive.

In order for your criticism to be constructive, you should endeavour to identify and praise what does succeed before you go on to talk about what might not. And in discussing what works less well, you should try always to think about solutions, remedies, the ways in which a difficulty might be resolved. What is the problem exactly? How do you think it might be fixed? Bear in mind that the improvement of technique and structure – insofar as these can be separated from theme and from one's personal philosophy – is our primary focus.

Needless to say, whatever your feelings about the writer, it is the work you should be focussed upon. The workshop is not a place to air personal grievances and the work itself should never become a pretext for other kinds of criticism. This guideline for conduct should, naturally, apply to correspondence outside the classroom as well. Moreover, the confidentiality of someone else's written work must be respected; that which is meant for discussion in the workshop should not be shared elsewhere.

Giving feedback: a guide

During workshop, the student whose work is being discussed does not participate in that discussion. The writer takes notes on the discussion. These discussions provide an opportunity for the student to receive feedback from multiple readers and to later incorporate that feedback into their revisions as the student sees fit.

Expect much or most feedback to be irrelevant to your goals; that's normal. Only you can know whether a classmate's most thoughtful and respectful attempt to be helpful is actually helpful. But some comments will illuminate work from a very valuable point of view: your readers'. If you receive some objective, relevant, helpful, insightful comments about your work, that is an immensely valuable gift you cannot find anywhere else.

After the workshop the writer may ask one or two follow-up *questions* (not comments or explanations) if they require.

Workshop is an opportunity to be generous in spirit. That doesn't mean saying someone's work is great (whether you think so or not) or whether it's bad. It means that you have been given an opportunity to give someone's work your honest and thoughtful reaction, and a chance to present that gift in a way that will have the most meaning to that person.

To "workshop" someone's writing means to read it carefully and attentively; to avoid qualitative statements ("it's good," "it's bad" – "I like it," "I don't like it") and, instead, express what the writing makes you think about and how the writing makes you think and feel such things. Some basic questions to ask about a classmate's work are:

- How is this writing most being itself?
- What rules does it live by?
- Where, if any, are there moments it fails to be itself?
- What strategies techniques does the writer use to create an impression or effect?
- - Are they effective?
- Why/why not?

To reiterate, it is not constructive to say which parts of a piece of writing (or any work of art) is good or bad. Rather, read it and identify the ways in which it works to communicate.

Having answered (or tried to answer!) that question, a 2nd line of questioning to ask is, "what kind of thinking, what sensibility, what kind of mind is behind this text?"

The third line of questioning is, "what questions or ideas does this work bring to *my* mind?"

And the last line of questioning to ask is, "are these questions and ideas any different than the questions and ideas the work is engaged with? "

Sharing those questions and ideas will make our workshop an interesting, generative, and even exciting place to be. (Seriously!)

Writing feedback: You must read all work due to be workshopped, print it out, make notes on paper to help you discuss, and bring your annotated copies to class, submit in class for credit, and return to author at the end of workshop.

- Please continue to make notes during workshop, responding to the comments of others.
- Do not assume the writing is biographical or autobiographical, even if you know of personal details that correlate with content. Don't attempt to psychoanalyze the writer.
- Give an overall response at the end that is positive and supportive and balances criticism with praise. Think 'critical sandwich' – a positive comment, followed by a more critical, questioning comment, followed by another positive comment.
- Everyone is expected to contribute in class. Do not dominate or avoid discussion.

Things to consider when giving feedback:

- What are your first impressions?
- How and where did the work revise those impressions?
- What moments, images, and turns of phrase linger? Why?
- What does the work take for granted about writing, what does it assume good writing it?
- What does the work take for granted about the world, with what is it concerned?
- What ideas, events, or possibilities are raised by the text that aren't discussed in the text?
- Which ideas, events, or possibilities discussed in the text are most engaging? Why?
- Which ones aren't, and why?
- What is its core identity?
- Which parts don't fit into that identity, what parts feel out of place?
- Does the piece give away too much or too little – how does it ask the reader to participate?
- Does the writer make good use of silence and absence, as well as description?
- Is there a good balance of the senses, or do certain senses dominate?
- Is the piece overwritten – too much density of description?
- Use of metaphor and simile – are these clichéd, or do they feel fresh and appropriate, or are they too oblique?
- Are there moments of particularity and specificity, or moments of generalisation? Are these appropriate?
- Would the text benefit from either cutting or revising its ending and/or beginning?
- What is the form of the piece, how does this work with its content?
- How does it represent time and the passing of time?

Receiving feedback:

- Remember you are in the privileged position of having a cross-section of potential readership spending lots of time looking at your work in careful detail. You are fortunate to be in this position. You are receiving a gift.
 - Be open to feedback and see it as a positive way to improve and develop your work.
 - Remember that not all feedback will be helpful or useful.
 - Remember that is not necessary in order for a *workshop* to be useful.
 - Don't take more critical comments personally, instead think constructively about how you can use that information to improve your work.
- It's paramount you remain silent during workshop to ensure feedback remains entirely engaged with the written work. This prevents readers from leaning towards a particular interpretation of your work and allows you to see the variety of responses your work, as presently constituted, produces.

APPENDIX 2:

Your **workshop notes** – reviewed in class before workshop – will be graded with a ‘check system’ that will follow these guidelines: A ‘check plus plus’ (✓++) on a writing assignment will translate into a mark of 81/A for that percentage of your overall mark in the course. A ‘check plus’ (✓+) on a writing assignment will translate into a grade of 76/A- for that percentage of your overall mark in the course. Each ‘check’ mark (✓) for an essay will reduce your mark for that component of your overall mark in the course to a 66/B. Each ‘check minus’ (✓-), to a 50/C; each missing essay to a 0/F. All other assignments will receive letter grades.

- **HSS English Division: Definition and Penalties for Plagiarism**
- **Definition:** Plagiarism (from the Latin word for ‘kidnapper’) is the deliberate or accidental presentation of someone else’s ideas or words as your own. This includes:
 - • The appropriation of ideas from others for your own work without acknowledgment of the author’s ownership; intellectual theft.
 - • The unacknowledged use of phrases, images, diagrams, graphs, or ideas derived from any source such as books, journals, magazines, the visual media, and the internet. Note: cutting and pasting words from the internet into your own essay, even if you reword them, is still plagiarism.
 - • Copying the work of a fellow student, having another student write one’s assignments, allowing another student to borrow one’s work, or presenting the work of another as your own.
 - • Buying and/or copying essays, assignments, projects etc from the internet or any other source and handing them in as your own, even if revised.
- Please bear in mind that as easy as it is to do, it is just as easy to catch. Your lecturers know the subject and have read widely. They therefore can spot unreferenced quotations, and can tell the difference between university level writing and that of published scholars.
- **Penalties**
 - • If a first year student is caught plagiarizing and it is the student’s first offense, the student will have the opportunity to rewrite the paper with one grade reduction.
 - • After the first year of studies, it is expected that a student thoroughly understands the implications of plagiarism. Thus, after the first year, or if a student is caught plagiarizing a second time, the student will receive an F for the assignment.
- **Why plagiarism is academically dishonest**
 - • The unacknowledged borrowing of another’s work is theft.
 - • Independent and creative thinking, as well as intellectual responsibility, are fundamental to a humanities education, and cannot be developed if one simply borrows the work of another.
- **How to avoid academic dishonesty, i.e., *plagiarism***
 - • If you use an author’s exact words, you must put them in quotation marks. If you paraphrase another’s ideas, you again must indicate the source to your reader.
 - • Facts and statistics that are not “common knowledge” must be referenced.
 - • Be sure to use the method of citation recommended by your professor.
 - • If in doubt, it is always best to reference your material.

- • Remember that your lecturer wants to see your ideas and interpretations. Avoid excessively quoting secondary sources and show your reader your thinking.
- ***Collusion and complicity***
- • Ask your lecturer if you are allowed to work on assignments in groups.
- • Get the approval of your professor if you want to hand in material that you have already submitted for another course.
- • Do not allow students to copy your work (including work from previous semesters).
- • Follow the examination rules set out by the university.
- If you still have questions, please ask your professors, or consult the website: <http://www.plagiarism.org>.
- Sources for this document: The Little, Brown Essential Handbook. Ed. Jane E. Aaron. New York: Pearson Longman, 2006.

- **ADDITIONAL NOTES FOR CREATIVE WRITERS:**

- The conventions for acknowledgement in creative writing are somewhat different to those for acknowledgement in academic writing, but NO form of intellectual dishonesty is acceptable. It is acceptable to appropriate material from source texts, AS LONG AS your use of these texts is acknowledged, is within reason, and demonstrates substantial independent and creative thinking of your own.
- There are a number of ways to acknowledge the use of source texts in creative writing, and these vary according to your stylistic imperatives, the level of dependence on the source text and the level of familiarity your audience is likely to have with the source text. For the purposes of this course, you need not always use quotation marks for quoted material if this interferes with your stylistic imperatives (they may be intrusive in a poem, for example). You MUST, however, acknowledge any source texts you use through reference integrated into the work itself, through footnotes or through endnotes. Do not “borrow” work from friends, books, the internet, song lyrics or any other source without acknowledgement, as this counts as plagiarism.

ASSESSMENT COMPONENT: 2. Fiction**DATE SUBMITTED:**

CRITERION	GRADE RANGE				
	F	D	C	B	A
1. Exhibits care with language: demonstrates interesting word choice and dynamic sentence variation.	-----				
2. Shows awareness of and control over the combined effects of character, point of view and voice.	-----				
3. Shows awareness of and control over narrational choices including plot, event sequence and duration. The work is shaped so that it has a sense of ending.	-----				
4. Pays careful attention to texture and sensory detail. Conveys a sense of immersion in the physical world of the story.	-----				
5. Demonstrates control of grammar and punctuation, including any intentional manipulation of received conventions.	-----				
SUMMATIVE GRADE:	PLEASE NOTE: Criteria may not be equally weighted in their assessment value.				

STUDENT:**ASSESSMENT COMPONENT: 3. Poetry**

DATE SUBMITTED:

CRITERION	GRADE RANGE				
	F	D	C	B	A
1. Exhibits care with language: demonstrates interesting word choice and dynamic phrasings, with an awareness of the aural and/or visual qualities of the language.	-----				
2. Shows awareness and control over referential effects, including voice, situation, image and association.	-----				
3. The work is shaped so that it conveys a sense of structure, whether contained or exploratory.	-----				
4. Demonstrates control of grammar and punctuation, including any intentional manipulation of received conventions.	-----				
SUMMATIVE GRADE:	PLEASE NOTE: Criteria may not be equally weighted in their assessment value.				

STUDENT:

ASSESSMENT COMPONENT: 4. Multimedia

DATE SUBMITTED:

CRITERION	GRADE RANGE				
	F	D	C	B	A
1. Exhibits care with language: demonstrates interesting word choice and dynamic phrasings, with an awareness of the visual and/or aural qualities of the language.	-----				
2. Achieves substance in the work with language, using structures such as plot, character, verse form, scene or other appropriate to the chosen form.	-----				
3. Shows originality in the choices and implementation of medium and concept. Creates imaginative and apt conjunctions of the written and non-written content, with an awareness of their effects on each other.	-----				
4. Demonstrates control of grammar , punctuation and presentation, including any intentional manipulation of received conventions.	-----				
SUMMATIVE GRADE:	PLEASE NOTE: Criteria may not be equally weighted in their assessment value.				

STUDENT:**ASSESSMENT COMPONENT: 5. Reflective Essay**

DATE SUBMITTED:

CRITERION	SCORE / GRADE RANGE
	F D C B A
1. Shows breadth and/or depth of reading, and a serious, alert engagement with ideas.	-----
2. Shows evidence of the conscious investigation and development of writing skills.	-----
3. Critical links are made between readings and the student-author's own writing practice.	-----
5. Correct and complete bibliographic details are included (if required).	
SUMMATIVE GRADE:	PLEASE NOTE: Criteria may not be equally weighted in their assessment value.

STUDENT:

STUDENT NUMBER:

ASSESSMENT COMPONENT: 1. Participation

CRITERION	SCORE / GRADE RANGE
	F D C B A
Attendance	/ 13
Distributed workshop copies on time	
Attended own workshop session	
Discussion contributions	
SUMMATIVE GRADE:	PLEASE NOTE: Criteria may not be equally weighted in their assessment value.