REQUIRED TEXT: *Writing Fiction: A Guide to Narrative Craft*, Janet Burroway and Elizabeth Stuckey-French (2007). All paginated assignments below are from this text.

THE SEMINAR GENERALLY: The work of this seminar, apart from reading the text, will be writing, a lot of it. Every participant must come to the first class with a draft of a piece of creative writing, about three to five thousand words. Each two-hour class thereafter will consist of one hour of discussion and critique of an assigned writing exercise that everyone has prepared for the class, and one hour of workshop critique of each participant’s longer work, in turn. (Workshopping will begin in the first class with a work by the professor, to break the ice and demonstrate that even experienced writers can use assistance and learn from criticism.) Each of your exercises will be graded, marked up, and returned. It may be rewritten if you wish. The longer work *must* be revised and turned in again after the class critique (which will include the professor’s comments, of course). One third of the final grade will depend upon the sum of the student’s weekly exercises (the rewritten version if you like), one-third on the longer work as revised, and one-third on participation. Absence from a class meeting will affect this last factor, and repeated absence will have a seriously detrimental effect. In this connection, please be advised that the professor is not interested in your reasons for missing class, however compelling and heart-wrenching. Being there is what matters.

CLASS ONE: WHATEVER WORKS: THE WRITING PROCESS. Read pages 1-22 and prepare exercise 4, page 23. Also read DUNYA, at the class website. Bring your exercise to class, and also bring twelve copies of your own short story of about 3000-5000 words to distribute. The stories will be also posted at the class website, and we will read and critique them, one per week. First hour: discussion of assignment and sharing and critique of exercises. Second hour: Workshop of DUNYA. To prepare for the workshop, please write down, right after your first reading, one paragraph that constitutes your first, as much as possible unmediated, reaction to the story. Then return to the story and mark it up more particularly for your contribution to the workshop discussion. This and every week, print out these comments and write your name at the top, so the author will know who has offered this reaction and critique.


CLASS TEN: Visiting writer. We will have a two-hour visit with a successful writer of fiction, who read to us from some work, discuss the decisions that went into it, and talk about the life of a writer and whether it is compatible with the life of a lawyer. Assignment TBA.


CLASS FOURTEEN: I GOTTA USE WORDS WHEN I TALK TO YOU: THEME.
Read pages 359-385 and prepare exercises 2-3 on pages 285-86. You don’t need to write
what you discover in exercise 2, but do write a description of what you discover in
exercise 3 to bring to class. Read Story 12. First hour: discussion of assignment and
sharing and critique of exercises. Second hour: Workshop of Story 12.