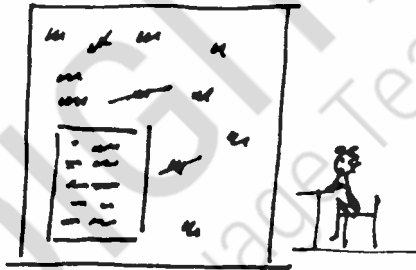


CREATIVE WRITING.

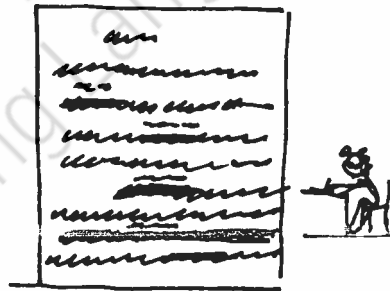
pre-planning



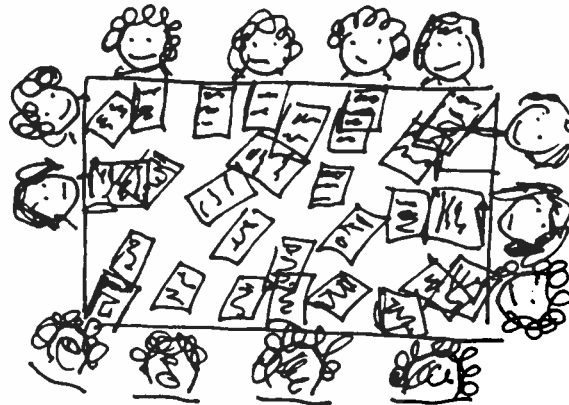
pre-writing



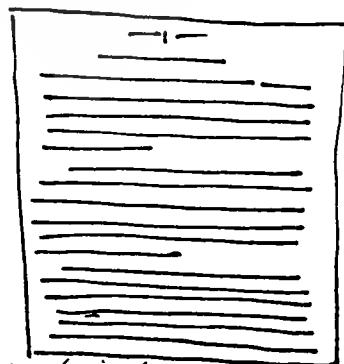
writing



revising



editing



writing is a process through which you discover

meaning

Creative Writing.Fiction.

Pre-planning.Some guidelines.

Before you start consider what you know about the subject,and make that knowledge come to the surface of your mind.Think of smells,of people you know or knew,of your general world knowledge etc.:know what you know".

Pre-writing.Some guidelines.

Jot down after brainstorming yourself points you want to remember to bring in.

Try to organize your notes to get some sort of an overview before you begin writing.

Writing.Some guidelines.

The first draft is one in which the most important thing is to get your meaning across.Try your hand with the written mode,see what you can do.Do not try to live up to somebody else's standard.

Feel free to erase words and whole lines,to move back and forth as often as you like.The writing process is recursive and simultaneous,not linear and one thing at the time.

But make it readable for the benefit of your revising readers.

Use suitable communicative support,and only systematic support if you find it absolutely necessary.

Creative Writing.

Workshop: Constructive Criticism. The Revision Stage.

C.W. regards writing as a process whereby you discover meaning through writing.

The process comprises the following stages:

1. pre-planning "know what you know"
 2. pre-writing a first draft
 3. writing concentrating on getting meaning across.
 4. revising sharing with others to develop awareness of audience and to learn to accept constructive criticism and act on it. Concentrate on meaning not form.
 5. editing i.e. write the final version with due respect for useful critical points. Now consider correctness as well as meaning.
-

Revision: Some guidelines.

1. Gut reaction: how did the paper make you feel?
2. Did it have any intellectual appeal?
3. Did the writer make her meaning clear?
4. Is the paper well-balanced (beginning, middle, end)?
5. Is the paper convincing?
6. Is the language powerful?
7. Are we told or shown?
8. Discuss the point of view.
9. Is the background sufficiently developed?
10. Does the paper show awareness of audience?

Be concrete and specific in your criticism. Give reasons for what you like or dislike. Avoid personal comments. Do not consider linguistic problems (spelling, grammar, words) unless they affect communication.

Creative Writing.

The Finishing Touch: The Edition Stage.

The process paradigm:

1. pre-planning. 2. pre-writing. 3. writing. 4. revising. 5. editing.

Edition: some guidelines.

1. When you write your final version, make sure your meaning is still there.
2. Consider the remarks made in class, and the critiques of your paper; use what you feel you can (you can't possibly use all points made).
3. Go through as many of the 5 stages as you think necessary, only more quickly this time.
4. Make sure you are aware of your audience.
5. Use suitable communicative and systematic aids.

Some important points:

BALANCE	beginning - middle - end
DISTANCE	awareness of audience
CONSISTENCY	logical coherence, valid argumentation
ECONOMY	use no more language than necessary to achieve your goal
POWER	show not tell, concreteness, variation
SURFACE	correctness

- keep a distance from your writing, which will enable you to maintain a proper balance and make your text cohere with the logic belonging to your chosen genre e.g. realism, fantasy, diary, letter, report or whatever. Be happy with your formulations and as correct as you possibly can - .

Creative Writing.

Assignment 1: Introductory.

1. Complete this metaphor:
From Diana's 7th floor window, the streetlights of New York were.....
2. Complete this simile in two or three different ways:
The rain tapped on the roof like....
3. Change an abstract image to a concrete one:
John was bored.
4. Describe this woman (in not more than one handwritten page):
The woman looked unusual.

Assignment 2: Fiction.

Choose one of the following assignments and write no less than 500 words, no more than 1000 words.

1. Write a scene placing two characters in this very fundamental conflict: one wants something the other doesn't want to give. The something may be anything-- money, respect, jewelry, job, sex, information--but be sure to focus on the one desire.
2. Identify the most pleasant and peaceful experience you have had recently. Using this situation as a starting point, write a scene that introduces bitter conflict.
3. Place a character in conflict with some aspect of nature. The character need not be fighting for survival; the danger may be as small as a mosquito. But balance the forces equally so that the reader is not sure who will "win" until the crisis action happens.

Assignment 3: Fiction.

Write a short story (no longer than two typed pages) in six short paragraphs.

For all of the above assignments, limit yourself to one of two points of view: first person (I) or third person (he, she).

Creative Writing.

Guidelines for writing poems.

1. Give your poem a title.
 2. Use images connected with the 5 senses.
 3. Use concrete images (not abstract).
 4. Experiment with 1st (I), 2nd (you), and 3rd (he, she) person.
 5. Think about which effect the length of lines and line break will have on meaning and rhythm.
 6. Make your poem consistent - a consistent point of view or tone, a series of related images, a central metaphor, or a narrative focus.
 7. A poem should be emotionally true, but not necessarily factually true. Use your imagination.
-

Guidelines for revising poems.

1. Read the poem several times.
2. How is it structured, does it work?
3. Put a mark by anything that strikes you.
4. Who is speaking.
5. What is the poem about? where does the meaning come out?
6. Notice concrete details, vivid images, the 5 senses.
7. Are there abstractions and generalizations?
8. Characterize the language.
9. Does the main idea come across?
Does the poem deepen your experience?
Does it allow you to participate in it?

Creative Writing: Poetry Assignments.

Assignment 1: (Introductory) Titles.

Give this poem two different titles. Discuss how the titles affect the meaning of the poem.

The calm,
Cool face of the river
Asked me for a kiss.

Langston Hughes

Assignment 2: (Introductory). Title and conclusion.

Give this poem a title, and write the conclusion (last 4 lines).

How good it would be to be lost again,
Night falling on the compass and the map
Turning to improbable flames,
Bright ashes going out in the ponds.

And how good it would be
To stand bewildered in a strange wood
Where you are the loudest thing,
Your heart making a deafening noise.

And how strange when your fear of getting lost has subsided
To stand listening to the frogs holding
Their arguments in the streams,
Condemning the barborous herons.

And how right it is
To shrug off real and imagined grief
As of no importance
To this moment of your life,

Brian Patten

Creative Writing.Poetry Assignments.

Assignment 3:Prose Version.

Write a prose version of Richard Cory.

Richard Cory.

Whenever Richard Cory went downtown,
We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean favoured and imperially slim.

And he was always quietly arrayed,
And he was always human when he talked;
But still he fluttered pulses when he said,
"Good-morning," and he glittered when he walked.

And he was rich - yes, richer than a king -
And admirably schooled in every grace:
In fine, we thought that he was everything
To make us wish that we were in his place.

So on we worked, and waited for the light,
And went without the meat, and cursed the bread;
And Richard Cory, one calm summer night,
Went home and put a bullet through his head.

Edward Arlington Robinson (1897).

Discuss what the prose version "does" to the poem.

Creative Writing. Poetry Assignments.

Assignment 4:

Thirteen Ways of Looking at a Blackbird.

1

Among twenty snowy mountains
The only moving thing
Was the eye of the blackbird.

2

I was of three minds,
Like a tree
In which there are three blackbirds.

3

The blackbird whirled in the autumn winds.
It was a small part of the pantomime.

4

A man and a woman
Are one.
A man and a woman and a blackbird are one.

5

I do not know which to prefer,
The beauty of inflections
Or the beauty of innuendoes.
The blackbird whistling
Or just after.

6

Icicles filled the long window
With barbaric glass
The shadow of the blackbird
Crossed it, to and fro.
The mood
Traced in the shadow
An indecipherable cause.

7

O thin men of Haddam, why do you imagine golden birds?
Do you not see how the blackbird
Walks around the feet
Of the women about you?

Wallace Stevens

Mars.sem.

Eng.linie-~~2017/2018, 2018/2019, 2019/2020~~

CW poetry cont. Assignment 4: (Thirteen ways).

8

I know noble accents
And lucid inescapable rhythms;
But I know, too,
That the blackbird is involved
In what I know.

9

When the blackbird flew out of sight,
It marked the edge
Of one of my circles.

10

At the sight of blackbirds
Flying in the green light,
Even the bawds of euphony
Would cry out sharply.

11

He rode over Connecticut
In a glass coach.
Once, a fear pierced him,
In that he mistook
The shadow of his equipage
For blackbirds.

12

The river is moving.
The blackbird must be flying.

13

It was evening all afternoon.
It was snowing
And it was going to snow.
That blackbird sat
In the cedar-limbs.

Wallace Stevens

Write a poem similar to "Thirteen Ways" in that you choose a subject (e.g. something rather ordinary) and look at it in at least six different ways.

Ten Ways to Avoid Lending Your Wheelbarrow to Anybody.

1 PATRIOTIC

May I borrow your wheelbarrow?
I didn't lay down my life in World War II
so that you could borrow my wheelbarrow.

2 SNOBBISH

May I borrow your wheelbarrow?
Unfortunately Lord Goodman is using it.

3.OVERWEENING

May I borrow your wheelbarrow?
It is too mighty a conveyance to be wielded
by any mortal save myself.

4 PIOUS

May I borrow your wheelbarrow?
My wheelbarrow is reserved for religious ceremonies.

5 MELODRAMATIC

May I borrow your wheelbarrow?
I would sooner be broken on its wheel
and buried in its barrow.

6 PATHETIC

May I borrow your wheelbarrow?
I am dying of schizophrenia
and all you can talk about is wheelbarrows.

7 DEFENSIVE

May I borrow your wheelbarrow?
Do you think I'm made of wheelbarrows?

8 SINISTER

May I borrow your wheelbarrow?
It is full of blood.

9 LECHEROUS

May I borrow your wheelbarrow?
Only if I can fuck your wife in it.

10 PHILOSOPHICAL

May I borrow your wheelbarrow?
What is a wheelbarrow?

Adrian Mitchell

Creative Writing. Poetry.

Assignment 5: Persona poem.

The Fat Black Woman Goes Shopping.

Shopping in London winter
is a real drag for the fat black woman
going from store to store
in search of accomodating clothes
and de weather so cold

Look at the frozen thin mannequins
fixing her with grin
and de pretty face salesgals
exchanging slimming glances
thinking she don't notice

Lord is aggravating

Nothing soft and bright and billowing
to flow like breezy sunlight
when she walking

The fat black woman curses in Swahili/Yoroba
and nation language under her breathing
all this journeying and journeying

The fat black woman could only conclude
that when it come to fashion
the choice is lean
Nothing much beyond size 14.

Grace Nichols
(England/Guyana)

Write a persona poem - a poem in the voice of someone other than yourself. Persona means mask(from Latin). So like Grace Nichols put on a mask.

Assignment 6: Write a poem about a photograph.

Assignment 7: Write a chldhood poem.
