

**Academic Unit / Office** Hispanic Studies/ 416-AH

**Catalog Year of Implementation** 2018-2019

**Course (Prefix / Number)** HISP / 1301

**Course Title** Introduction to Bilingual Creative Writing

**Core Proposal Request**

Add to Core Curriculum

Revise course already in Core Curriculum

	<b>Current Core Categorization</b> (New additions: select N/A for this column)	<b>Proposed Categorization for Upcoming Core</b>
Foundational Component Area (required)	N/A (Not currently a Core course)	Language, Philosophy Culture (40)
Component Area Option (optional)	Writing in the Disciplines (81)	Writing in the Disciplines (81)
Category Listing: Single or Double?	N/A (Not currently a Core course)	List under the Component Area Option ONLY.

**Core Proposal Rationale** - Please provide a rationale for including, or continuing to include, this course in the UH Core Curriculum:

To date our department only offers one writing in the discipline class, and the class is offered in Spanish. Also, we do not have a freshmen seminar that is part of the WID core. Thus, we propose this seminar to be included in the CORE to motivate students not only to develop their bilingual language skills but also their critical thinking, communication skills and other elements from the core within the discipline of Hispanic Studies.

**Core Objectives** (see [THECB Core objectives](#))

Critical Thinking

Teamwork

Communication

Social Responsibility

Empirical & Quantitative Skills

Personal Responsibility

Please explain how the Core Objectives selected above will be met:

**Critical Thinking**

Weekly exercises will focus on developing your written assignment: using concrete detail, controlling point of view, revealing character, shaping dialogue, etc. Graduate tutors will meet with small workshop groups to lead discussions on these exercises, and will also provide written feedback of the different drafts. Tutors will read one optional revision of exercises #1 – 3, if you request it. Tutors will not put grades on any of your writing, but at the end of the course they will give me a final narrative description of your performance throughout the semester along with a letter grade.

These writing exercises require the incorporation and analysis of primary and secondary sources. These papers will focus on writing as a process. Each student will first submit a brief description of their topic and a bibliography, then a rough draft, and finally the polished version.

**Communication Skills**

In the same assignments as above, students will demonstrate their ability to communicate effectively

**Social Responsibility**

In the same assignments as above, students will explore issues of social responsibility.

Personal responsibility

In the same assignments as above, students will explore issues of social responsibility.

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**When submitting this proposal form, please remember to attach a syllabus, learning objectives, and/or sample lesson(s).**

**HISP 1301: Introduction to Bilingual Creative Writing**  
**University of Houston**  
**Department of Hispanic Studies**

Professor: Cristina Rivera-Garza

Class: M 5:00 – 7:50 am

**COURSE DESCRIPTION**

We write with others. A plural practice from the start, writing connects, subverts, provokes, disrupts. Writing is community making in a variety of ways. This course introduces the basic elements of fiction: evocative detail, dialogue, point-of-view, characterization, and narrative structure, among others. Through readings and writing exercises we will also explore the social and cultural implications of these elements: their contested histories and conflicting present, the unequal ways in which they articulate to class, race and gender in contemporary societies, and alternative uses that have led to critical writing practices. Readings will include major works in the literary canon (Kafka, Chejov, Borges, Atwood) as well as a substantial portion (more than 50%) of works authored by Spanish and Latin American writers (in English translation) in connection with Hispanic and Chicano/Latino authors in the United States. We will discuss this range of short fiction in class, providing too an opportunity to experience in context some of the techniques that will figure in the course.

To explore craft and technique, there will be a number of brief writing exercises that will help generate a short story as the quarter progresses. Writing will be reviewed in class workshop groups, as well as by TAs, and revised based on these critiques. Refining the ability to critique peers' work will be of equal importance as developing one's own writing. You will be author a short story at the end of this winter quarter!

**COURSE TEXTS**

Richard Bausch and R.V. Cassill, ed., *The Norton Anthology of Short Fiction (Shorter Seventh Edition)*, (UH Bookstore) (optional—most stories on line)

Eduardo Jiménez Mayo and Chris No. Brown, eds., *Three Messages and a Warning. Contemporary Mexican Short Stories of the Fantastic* (Small Beer Press, 2011).

Short Stories and essays to be found on line.

**COURSE REQUIREMENTS**

**Attendance and Participation**

Attendance is essential, and more than three absences will affect your grade. Participation is based on the energy and thought with which you contribute to discussions in lecture, section, and your small workshop groups.

**Writing Exercises**

Weekly exercises will focus on developing your craft: using concrete detail, controlling point of view, revealing character, shaping dialogue, etc. Exercises will be graded check, check plus, check minus and 0 (if not turned in). Undergraduate tutors will meet with

small workshop groups to lead discussions on these exercises, and will also provide written feedback. Tutors will read one optional revision of exercises #1 – 3, if you request it. Tutors will not put grades on any of your writing, but at the end of the course they will give me a final narrative description of your performance throughout the quarter.

Students are responsible for making copies of their exercises; please bring enough copies for group members, tutors, and TAs. ASSIGNMENTS WILL NOT BE CONSIDERED COMPLETE WITHOUT ALL COPIES.

### **Short Story**

You may begin working on this at any point during the quarter, and I encourage you to use your exercises to help you generate the story. In its final version, it should be seven to ten pages long. The first draft will be discussed in your small workshop groups during Week Eight; revisions will be discussed during Week Ten; you may also seek further feedback from your TA and me.

YOU MAY NOT TURN IN UNFINISHED (“TO BE CONTINUED”) STORY DRAFTS OR EXERCISES; they will not receive written responses nor be discussed in workshop.

### **Peer Critiques**

You will be responsible for reading your group members’ exercises each week, and then writing critiques for THREE of them (see hand-out). These should be written legibly or typed, then signed. When we begin discussing each other’s short stories and revisions, you will write a critique for ALL of your group members’ drafts. Bring in two copies of each critique: one for the author and one for your tutor.

### **New Writing Series**

You are required to attend three readings of your choice during the quarter, and to write a half-page response to each (typed only). When writing the response, think about what struck you most about the reading: what provoked you, what questions arose for you, what moved or failed to move you. I’ll be looking for originality and argument in your responses, not a summary of what was read.

### **Reading Quizzes**

Some classes will begin with a reading quiz. These quizzes will ask solely for factual information about the readings, and do not require analysis.

### **Midterm Exam**

The midterm will ask you to define literary terms discussed in class, identify passages by story and author, and analyze one of the stories on the syllabus.

## **OTHER IMPORTANT INFORMATION**

### **Manuscript Presentation**

All manuscripts must be typed (in a reader-friendly font and size) and double-spaced; pages must be numbered and stapled.

### **Email**

Please do not email anything to me except correspondence (and that you are welcome to do, anytime).

### **Grading**

- 15% Midterm
- 25% Attendance and participation in class and section, responses to New Writing Series
- 30% Writing exercises, peer critiques, reading quizzes
- 30% Short Story

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## **WEEK ONE: ORGANIZATION**

### **Monday 1/4(first half)**

- In class: Review procedures, expectations, rules, roles, syllabus, etc.  
Read: Handout 1, Early Memory Sample Exercise. Discuss sample.  
Issuing WRITING EXERCISE #1

### **Monday 1/4 (second half)**

- In class: Meet tutors; organize workshop groups; review guidelines for writing peer critiques.
- Assignment: Read Franz Kafka, "The Hunger Artist" (418-425); Amparo Dávila, "The Guest" (5-12); Daniel Alarcón, "The visitor". Read Ricardo Piglia, "Thesis on the Short Story" (on line).  
WRITE Writing Exercise #1 (An early memory).

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## **WEEK TWO: WHAT LIES BENEATH**

### **Monday 1/11(first half)**

- In class: Reading quiz
- LECTURE: PIGLIA AND THE SURFACE/SUBTERRANEAN STORY (in Kafka, Dávila, and Alarcón)

### **Monday 1/11 (second half)**

- In class: ISSUING Writing Exercise #2 (Dialogue); DISTRIBUTE Writing Exercise #1
- Assignment: Write WRITING EXERCISE #2 (dialogue) and bring copies to distribute Monday. Write responses on assigned THREE Writing Exercises #1 (2 copies each)
- Assignment: Read Ernest Hemingway, "Hills Like White Elephants" (335-339); Margaret Atwood, "Death by Landscape" (8-20); Agustín Cadena, "Murillo Park", (13-24); Edmée Pardo, "1965", (51-57).

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## **WEEK THREE: DECLARING VS. SHOWING [MLuther King's Day]**

### **Monday 1/18 (first half)**

- In class: Reading quiz.

LECTURE: THE SHORT STORY DOES NOT TELL (in Hemingway, Atwood, Cadena, Pardo)

**Monday 1/18 (second half)**

In class: WORKSHOP Writing Exercise #1 (An Early memory); DISTRIBUTE Writing Exercise #2 (dialogue); ISSUING Writing Exercise #3 (Point of view)

Assignment: Read Gabriela Damián Miravete, “Future Nereida” (171-182); Jamaica Kinckaid, “Girl”; Alberto Chimal, “A Variation on a Theme of Coleridge”; Oscar de la Borbolla “Wittgenstein’s Umbrella”,

Assignment: Write WRITING EXERCISE #3 (Point of View) and bring copies to distribute on Monday; read all of your group members’ dialogue exercises and write responses on assigned THREE (2 copies of each).

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**WEEK FOUR: POINT OF VIEW**

**Monday 1/25 (first half)**

In class: Reading Quiz

LECTURE: POINT OF VIEW (in Kinkaid, De la Borbolla, Chimal, Damián Miravete)

In class: distribute WRITING EXERCISE #3 (Point of View)

Assignment: )

**Monday 1/25 (second half)**

In class: Workshop EXERCISE #2 (Dialogue); DISTRIBUTE Writing Exercise #3 (Point of View); issuing WRITING EXERCISE #4 (early memory revisited)

Assignment: Write WRITING EXERCISE #4 (Early Memory Revisited) and bring copies to distribute on Monday. Read all of our group members’ WRITING EXERCISE #3 (point of view) and write responses on assigned THREE (2 copies each)

Assignment: Read Truman Capote, “Miriam”, (66-74); Yussel Dardón, “A Pile of Bland Desserts” (129-133); Raymond Carver, “Cathedral” (75-84).

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**WEEK FIVE: WORKSHOP AND MIDTERM**

**Monday 2/1 (first half)**

In class: Discuss midterm and review sample exam questions; distribute WRITING EXERCISE #4 (Early Memory Revisited); issuing WRITING EXERCISE #5 (Character sketch)

LECTURE: MEMORABLE CHARACTERS (in Capote, Carver, Dardón)

Assignment: Prepare for midterm exam.

**Monday 2/1(second half)**

In class: MIDTERM. Thirty minutes, identifications and definitions (closed book); fifty minutes, story analysis (open book, open notes). Bring blue book.

Assignment: Read Jorge Luis Borges “Pierre Menard, Author of the Quixote” (58-65); Julio Cortazar, “A Continuity of Parks” (187-188); Gerardo Sifuentes, “Future Perfect” (151-155).

Assignment: Write WRITING EXERCISE #5 (character sketch) and bring copies to distribute on Tuesday; read all of your group members’ “Early Memory Revisited” exercises and write responses on assigned THREE (2 copies of each).

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### WEEK SIX: METAFICTION

#### Monday 2/8 (first half)

In class: Reading quiz.

LECTURE: A STORY WITHIN A STORY WITHIN (in Borges, Cortázar, Sifuentes)

Assignment: Begin (or continue) first draft of short story (due 2/22); and write responses on assigned THREE (2 copies of each).

#### Monday 2/8 (second half)

In class: Workshop WRITING EXERCISE # 3 (Point of View) and distribute WRITING EXERCISE # 4 (Early Memory Revisited); Issuing WRITING EXERCISE #5 (character sketches). Begin or continue draft of short story (due 2/22). Read all of your group members’ WRITING EXERCISE #5 (character sketches)

Assignment: Read Gabriel Garcia Marquez, “The Handsomest Drowned Man in the World” (297-301); Yasunari Kawabata, “The White Horse” (426-428); Helena Maria Viramontes, “The Moth” (771-775).

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### WEEK SEVEN: BEFORE AND BEYOND MAGIC REALISM [President’s Day]

#### Monday 2/15 (first half)

In class: Quiz

LECTURE: MAGICAL REALISM AND/OR FANTASTIC UNREAL?

Assignment: Complete first draft of short story and bring copies to distribute on Monday.

#### Monday 2/15

In class: Workshop WRITING EXERCISE #4 (Early Memory Revisited); distribute WRITING EXERCISE #5 (character sketch).

In class: Distribute first drafts of short stories and in workshop groups, decide schedule for following two weeks. First drafts will also be due to your TAs during section this week.

Assignment: Read peer stories for Monday and write responses (2 copies of each).

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## WEEK EIGHT: WORKSHOPS

### Monday 2/22 (first half)

In class: Workshop WRITING EXERCISE #5 (character sketch); issuing WRITING EXERCISE #6 (revision exercise).

## WEEK NINE: WORKSHOPS

### Monday 2/22 (second half)

In class: Workshop story drafts.

Assignment: Write WRITING EXERCISE #6 (revision exercise) and reread peer stories for Monday; write responses (2 copies of each).

Assignment: Read Jesús Ramírez Bermúdez, “The Last Witness to Creation” (79-87); Bernardo Fernández, “Lions” (159-172); Liliana Bloom “Pink Limonade” (183-189).

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## WEEK TEN: WORKSHOPS

### Monday 2/29

In class: Reading quiz; Workshop story drafts.

Assignment: Distribute WRITING EXERCISE #6 (revision)

## WEEK ELEVEN: WORKSHOPS

### Monday 2/29

In class: Workshop WRITING EXERCISE #6 (revision).

Assignment: Read ALL of your group members’ revisions and write responses (2 copies of each).

Assignment: Complete final story revision.

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## WEEK TWELVE: REVISIONS AND BACK TO THE STARTING POINT

### Monday 3/7

In class: Prepare for public reading

## WEEK THIRTEEN: REVISIONS AND BACK TO THE STARTING POINT

### Monday 3/7

In class: PUBLIC READING

Assignment: Complete final story revision.

**Final, revised stories are DUE TODAY 3/7.**



SAMPLE AND WRITING EXCERCISES  
LTWR8A Intro to Fiction  
Cristina Rivera Garza

Emily Honig  
LTWR 8A  
April 7, 2006

SAMPLE #1: An Early Memory

The doorbell rings and I know it's Aunt Judith, the old lady I've been hearing about. She's come to visit us from where she lives, Philadelphia, which is very far away. It takes almost a whole day to fly to my house from there in an airplane. She's very old, probably around eighty. I'm peeking through the stair railings when my father answers the door. All I can see is a gray coat and some white hair. She must be deaf because my father's voice is loud when he says hello.

My mother calls, "Come down and meet your Aunt Justine." She's holding her aunt's hand and smiling. I come down and stand behind my mother when I say hello. I don't want her to kiss me. She has more wrinkles on her face than I ever saw. She pats my head and says, "So big for five."

My father says he's going to make some tea. My mother and Aunt Judith and I go into the living room and sit down.

"Come here, Emily, and sit by your old aunt," she says, patting the couch next to her.

I feel funny but I go and sit where she says. She smells like bread in the oven.

“Tell Aunt Judith about school,” my mother says.

“I’ll be in first grade next September,” I say.

My father comes in with the teapot on a tray and some cups. I’m too young to drink tea. I tried it once and it tasted like dirt.

My mother and Aunt Judith are talking about people I don’t know. My father looks like he doesn’t know them either. I’m staring, but Aunt Judith doesn’t mind. She has a mouth that sticks out like a fish with hairs over her top lip. Then I say, “You know what Aunt Judith? You have a mustache.” I don’t make it up; she does have a mustache; it’s just like my grandfather’s only not quite so bushy. Aunt Judith gets a funny look on her face. She stands up and says, “Where’s the bathroom?”

My mother shows her where the bathroom is and when she comes back she tells me that I shouldn’t have said that about Aunt Judith’s mustache. “But it’s true!” I say.

My mother tells me that just because something’s true doesn’t mean I have to say it out loud. She looks angry.

Aunt Judith stays in the bathroom a very long time. I want to tell Aunt Judith I’m sorry but I don’t know how to. Finally, my mother knocks on the bathroom door. “Are you all right, Judith?” Maybe she thinks she’s dead or something.

I can hear Aunt Judith’s voice but not what she says. My mother says, “She’s okay.”

My father says, “Big-mouth Emily.”

I’m not staying around anymore. I go upstairs but not to my room. I sit at the top where I can hear Aunt Judith when she finally comes out of the bathroom.

## LTWR 8A – WRITING FICTION

### Exercise #1: An Early Memory

Using the present tense, write an early memory in the first person. This should be something that happened before you were seven. Use only those words and perceptions appropriate to a young child. “My father looks concerned” won’t do because a five-year-old is incapable of this articulation. “My father bites his lip, and lines pop up on his forehead” is better. The memory should be encapsulated in a short period of time – no more than an hour or so – and should happen in one place. Don’t interpret or analyze: simply report it, leading the reader through a moment-by-moment sensual experience. When you can’t remember details, make them up; you’re striving for vividness and immediacy, not factual accuracy.

Length: 2 pages

LTWR 8A/Writing Fiction  
Exercise #2: Dialogue

Choose from one of the following:

- 1) Write a dialogue in which each of the two characters has a secret. Do not reveal the secret but make the reader intuit it. For example, the dialogue might be between a wife, who has just lost her job and hasn't worked up the courage to tell her husband, and her husband, who has a naked woman (or man) in the bedroom. The goal is to give two characters individual ways of speaking, and to make dialogue crackle with feelings not directly expressed.
- 2) Have a fellow writer do this exercise with you. Make up situations involving two people who disagree about something – for instance, two friends who have planned to shoplift something and one is getting cold feet. Or two roommates who disagree about whether they should adopt a pet. Next, tape your dialogue as you and your friend act out the two roles in a scene. Don't decide what you're going to say ahead of time. Improvise, through dialogue, as you go along. Then transcribe the dialogue exactly as it was said.

Here is where your writer's ear comes in. Read over the written account of your scene. How much of the original exchange is useful for your story? How much of the dialogue might you summarize? And are there any perfect lines that you would keep? Finally, try writing a brief scene using the transcribed dialogue to give the scene its shape. How much of the original dialogue would you keep? Don't be surprised if you end up leaving out a lot; one of the points of this exercise is to hear and see how real talk is repetitive, disjointed, and boring.

You and your partner can work together on the final scene and turn in the same exercise, OR you can each use the same transcription to create your own version of the scene – it's up to you.

\* Remember that in dialogue, as a general rule, every pause must somehow be shown, either by narration (“she paused”) or by some gesture or other break that shows the pause. And remember that gesture is a part of all real dialogue. Sometimes we look away instead of answering. Let the reader see your characters lean forward, fidget, avert their eyes, cross their legs. If you punctuate the dialogue with this kind of information, readers continually visualize the scene. You want them to see as well as hear the conversation.\*

LENGTH: Two pages

DUE:

## LTWR 8A – WRITING FICTION

### Exercise #3: Point of View (inspired by Queneau)

In 1947, a French writer named Raymond Queneau published a slim book called *Exercises in Style*. The premise was simple yet radical: Queneau takes an unexceptional event (on a crowded bus, the author observes one man accusing another of jostling him deliberately, and when a seat becomes free, the first man grabs it) and retells it ninety-nine times. Each retelling assumes a different form, ranging from “Dream” to “Official Letter” to “Opera English” to “Sonnet.” Here’s a sampling:

#### *Notation*

In the S bus, in the rush hour. A chap of about 26, felt hat with a cord instead of a ribbon, neck too long, as if someone’s been having a tug-of-war with it. People getting off. The chap in question gets annoyed with one of the men standing next to him and accuses him of jostling him every time anyone goes past. A snivelling tone which is meant to be aggressive. When he sees a vacant seat he throws himself onto it.

#### *Noble*

At the hour when the rosy fingers of the dawn start to crack I climbed, rapid as a tongue of flame, into a bus, mighty of stature and with cow-like eyes, of the S-line of sinuous course. I noticed, with the precision and acuity of an Indian on the warpath, the presence of a young man whose neck was longer than that of a swift-footed giraffe, and whose felt hat was adored with a plait like the hero of an exercise in style. Baleful Discord with breasts of soot came with her mouth reeking of a nothingness of toothpaste, Discord, I say, came to breathe her malignant virus between the young man with the giraffe neck and a passenger of irresolute and farinaceous mien. The former addressed himself to the latter in these terms: “I say, you, anyone might think you were treading on my toes on purpose!” Having said these words, the young man with the giraffe neck and the plait around his hat quickly went and sat down.

#### *Abusive*

After a stinking wait in the vile sun I finally got into a filthy bus where a bunch of bastards were squashed together. The most bastardly of these bastards was a pustulous creature with a ridiculously long windpipe who was sporting a grotesque hat with a cord instead of a ribbon. This pretentious puppy started to create because an old bastard was pounding his plates with senile fury, but he soon climbed down and made off in the direction of an empty seat that was still damp with the sweat of the buttocks of its previous occupant.

So, in the spirit of Queneau, your next assignment:

Take a simple event – a man gets off a bus, trips, looks around in embarrassment, and sees a woman smiling. (You can use this example, or come up with one of your own.) Describe this event, using the same characters and elements of setting, from four completely different points of view. You can choose from the following options:

First person, central narrator

First person, peripheral narrator

First person, collective narrator

Second person

Third person, limited (POV of man tripping)

Third person, limited (POV of woman smiling)

Third person, omniscient

Third person, objective

Note that the retellings will not be of equal length. The objective third person POV tends to take up as little room as possible, while the omniscient third person POV needs a fair amount of time and space to move around in (if you do choose an omniscient narrator, your assignment will likely exceed two pages, which is fine).

Length: 2 pages

## LTWR 8A – WRITING FICTION

### Exercise #4: An Early Memory Revisited (The Reminiscent Narrator)

Use the incident of “An Early Memory” and revisit it from a new vantage point. This can be either the perspective of

- 1) You speaking now, as an adult.
- 2) Another character who appeared in the original incident (parent, relative, sibling, friend, archenemy, etc.) also speaking now, as an adult.

With either option, you’ll be retelling your early memory with adult diction, insight, subtlety, and comprehension. You should change the way the incident is told without altering its fundamental structure. Use the past tense but keep it a first-person narrative. As in the first exercise, try to let the material speak for itself (in other words, just because you’re using an adult perspective doesn’t mean you should abandon sensual details; the old “show, don’t tell” adage still applies).

In contrast to the first exercise, this one will ask you to search – with an adult sensibility – for the underlying “meaning” of the event you simply reported in “An Early Memory.” What has been learned in the interim? What can be gained (or maybe lost) by hindsight?

You may use a frame narrative, as McPherson does in “Why I Like Country Music,” or not; it’s your choice.

Length: 2 – 3 pages

## **LTWR 8A/WRITING FICTION**

### **Exercise #5: Character Sketch**

Describe the main character of the story you're planning to write, in two parts:

First, write a third-person narration in which you use the attributes of gesture, habits, hair, clothing, speech patterns, posture, details of living space, etc., to convey his or her personality. Such details should help to reveal significant features of your character's intellectual and social natures, in addition to suggesting age, gender, cultural and economic background, etc. A suggestion: give your character an action to perform. It doesn't have to be a strenuous or complicated action – it can be as simple as sitting on a porch stoop and drinking a glass of water. Putting your character into motion gives you many more opportunities to describe revealing gestures.

Second, write from the first-person perspective of your character, in any form: journal entries, letters, emails, stream of consciousness thoughts, interior monologues, etc.

Length: 3 pages

Due:



## **LTWR 8A/Writing Fiction**

### **Experiment #6: Radical Revision**

For Wednesday, take a portion from the first draft of your story and completely, dramatically, boldly rewrite it. The purpose of this experiment is to shake up the way you've been thinking about your story; the radical revision might not end up being incorporated into your final draft, but my hope is that it will help you see your story in a new light. I urge you to be fearless with this experiment – aim for spectacular failure rather than cautious adequacy.

You can take any daring approach that appeals to you, but here are a few suggestions:

- 1) Use an entirely new point of view.
- 2) Take four pages of your story and literally cut them down to two, while keeping the narrative clear and preserving specific, vivid, sensory details.
- 3) At a crucial moment in the action, allow your character to make a significantly different choice than she/he does in the first draft.
- 4) Take a summarized passage and turn it into a scene, and then take a scene and turn it into an engaging summary.
- 5) Take a moment that occurs later in the narrative and try beginning the story there.
- 6) Introduce a fantastical element.
- 7) Adopt a radically different style: e.g., if the prose in your first draft was spare, try a more luxuriant approach; if you tend to write in a conversational style, try writing with much greater distance and formality.
- 8) Adopt a radically different form: if your story was straightforward and linear, try a form that's fragmented, impressionistic, and lyrical; if your story was episodic, try a form that's continuous and crescendo-like. You might take a sneak peek at Joyce Carol Oates' story on page 591 to spark other ideas for rethinking form.
- 9) Make a textual collage, introducing scraps of "found texts" (encyclopedia articles, horoscopes, medical charts, movie reviews, etc.) into your story.
- 10) Embrace imitation: rewrite a few pages in the style of Faulkner, Garcia Marquez, Kawabata, LeGuin, Joyce, etc. Or, even more specifically, try rewriting your opening scene with the economy and objectivity of Hemingway, or try rewriting your last paragraph as one long, incantatory sentence like Garcia Marquez, or try describing your main character with the sharp, darkly humorous eye of Flannery O'Connor.
- 11) Try writing your story as a list; try writing your story as a dictionary; try writing your story as a rant; try writing your story as a goodbye.

Length: Two pages

Due: