St. Peter’s College, affiliated with the University of Saskatchewan

English 120.3  Introduction to Creative Writing

Tuesdays 4:00-6:50 p.m.  Fall 2019

Instructor:  Dr. Barbara Langhorst

Office:  Fr. James Gray Academic Centre for Excellence (back of the Library)

Phone:  306-682-7865 (office); 306-231-0701 (cell)

Email:  langhorstb@stpeters.sk.ca

Office Hours:  Email for an appointment. I am available Mondays between 1:00 and 5:00 p.m., Tuesdays 11:00 a.m. to 3:00 p.m., or Wednesdays by appointment.

Land Recognition

We acknowledge that the land on which we gather is Treaty Six territory and traditional Metis homeland, and we acknowledge the diverse Indigenous peoples whose footsteps have marked this territory for centuries. Our Department’s vision is to be a place where many peoples come together to engage in mutually respectful relations and dialogues.

Course Outline:

This course introduces students to strategies for writing original creative non-fiction, poetry, and fiction. We will meet weekly. The first half of the class session will provide, in lecture/discussion formats, overviews and examples of the course’s three focus genres along with discussion of assigned readings and key issues in creative writing. The second part of class will be a writing workshop in which students critique original writing by class members in groups. The course may include visiting authors, and students will be expected to attend literary readings and events. At our last session, we will hold a class reading. By the end of the course, students will have a portfolio of polished writing in three genres.

Learning Outcomes:

By the end of this course students should:

- be familiar with key compositional elements of creative nonfiction, poetry, and fiction;
- understand the importance of revision and rewriting;
- be able to take a draft of a personal essay, poem, or story and rework it based on peer and instructor comments;
- be able to listen to constructive criticism of their own work and learn to adopt what is useful to their writing goals;
- be able to offer informed, tactful suggestions in peer critiques, both orally and in written form;
- be able to distinguish between clichéd formulations and striking, original formulations;
- understand the concept of ‘voice’ in writing;
- be able to present their own work in a polished, error-free format;
- appreciate the notion of audience/readers;
- understand that writing is an ongoing negotiation with literary conventions;
- gain an appreciation of the local writing community.
Required Texts:
*Explicating a Poem 6 x 9 (Permachart).* Ron Marken. Permacharts.

From time to time various additional material may be assigned and/or recommended for reading, as well as on-line recordings and author readings.

**Skills Students of English Will Master** at the 100-level:
After completing successfully 6 cu of 100-level English, students will be able to demonstrate they know at a minimum

- how to read literary texts in different genres and from different centuries, identify the main ideas in those texts and recognize how their technical features function in meaning-making
- how to formulate a thesis about a literary work or works
- how to select information from a work that provides evidence in support of a thesis
- how to quote and paraphrase
- how to develop and structure a literary essay
- what plagiarism is and how to avoid it
- how to differentiate primary and secondary sources and cite them in the citation style set out in the Department’s *Requirements for Essays*:
- how to write essays that exhibit reasonable competence in the skills articulated in the “Standards for Composition” section of *Requirements for Essays*.

NOTE: It is understood that ENG 120 will not teach all of these skills, but that students will learn these skills by taking ENG 120 and another 3-cu first-year English course.

**Standards for Composition**
To pass first-year English a student must have shown competence in:
1. organizing an essay on a set topic, developing ideas logically and systematically, and supporting these ideas with the necessary evidence, quotations, or examples;
2. organizing a paragraph;
3. writing grammatical sentences, avoiding such common mistakes as:
   i) comma splices, run-on sentences, and sentence fragments
   ii) faulty agreement of subject and verb, or pronoun and antecedent
   iii) faulty or vague reference (e.g., vague use of *this, that,* or *which*)
   iv) shifts in person and number, tense or mood
   v) dangling modifiers
4. spelling correctly; and
5. punctuating correctly.

**Evaluation:**
1. **Class Participation and Workshopping: 25%**
   Because half of this course consists of ‘hands on’ writing workshops, participation and workshopping are weighted heavily in the final mark. The participation mark has two components: participation in lecture/discussion and participation in workshops.

   This grade will be broken down as follows:
Participation in Lectures/Discussion: 10%

At a minimum, you must attend class and literary readings, and read the assigned texts, remembering that good writers are always serious readers. Your participation mark also reflects the quality of your informed comments, analysis, intellectual curiosity, and overall engagement with the class. This mark may include your grades on quizzes.

Participation in Workshops: 15%

Students must come to class having read the material written by those in their workshop groups, be ready to offer verbal comments, and, at the end of the class, submit a marked draft and an evaluation rubric with written comments for each student piece workshopped. Students must include their peers' evaluation sheets and marked drafts in their final portfolio submission, along with the instructor's feedback and their own drafts.

2. Reflection Papers: 35%

Students will write two short critical reflections (600-1000 words, or 2-3 pages), the first worth 15%, and the second worth 20%. Focus each reflection on one of the three different genres studied (creative non-fiction, poetry, or fiction) so that by the end of term you will have written reflections on two different genres.

For the reflection papers, students will choose one of the assigned readings and write an analysis of craft — that is, what compositional choices did the author make, and what are the effects of those choices? How would the piece be different had the author made other choices? The second half of the reflection paper will discuss what this piece of writing illuminates about the writing process. Reflection papers handed in late will lose 2 points per day, including weekends.

3. Online library instruction program: Pass/Fail

In order to pass the class, students are required to complete the English Online Library Instruction Program. Over the first two months of term, read the four modules and complete the four quizzes. Deadline for completion: Wednesday, October 30, 2019.

NOTE: There is no final examination in this course. Marks are instead earned based on the two short critical reflections, participation in class discussions and writing workshops, and a portfolio of creative writing. Marks are to be submitted five working days (excluding Sunday) after the end of the examination period unless other arrangements have been made with the Head of the Department beforehand.

4. Final Portfolio: 40%

Throughout the term, students will complete weekly writing prompts and will polish:
— one short work of creative non-fiction (1000-1200 words, double-spaced)
— three poems (total of 300-600 words, single spaced, no less than 3 or more than 5 pages)
— one short story (2100-3000 words, double-spaced)

The portfolio will include all draft writing and revised writing, along with all completed peer and instructor evaluation drafts and rubrics. It will be due one week after the last
class. Late portfolios will lose 2 points per day, including weekends. Information about the U of S grading system is available at: https://students.usask.ca/academics/grading/grading-system.php.

Other Course Information:

Policy on Deadlines:
The writing submission to be workshopped must be sent via email to the other students AND to the professor or teaching assistant no later than 4:00 p.m. on the Sunday before the class. Late Submissions: Your peers and professor have the right to not read or make written comments on submissions that are late without a compelling reason (“computer problems” or computer crashes, serious as they can be, are not a compelling reason). SAVE YOUR WORK IN MORE THAN ONE PLACE.

Workshop Culture:
A workshop is a social contract. Each writing workshop has its own culture. Trust is a key issue in fostering a productive and collegial environment in which student writers can feel willing to take risks and explore new directions in their work. Respect is equally important; perhaps nowhere is the ‘do unto others’ ethos more applicable than in a writing workshop.

Keep in mind that everyone shares a common goal: to grow as a writer. Each student should have at least one constructive comment on each piece of writing submitted as well as one suggestion for improvement; this is a ‘base line’. Students should not show work to anyone outside the workshop; we need to respect the trust and privacy of everyone in the workshop.

When workshopping, students should refer to the peer being workshopped as “the writer,” and not “you,” “he,” or “she.” As is customary, the person being workshopped listens and takes notes during the workshop and has the opportunity to comment at the end of the workshop session. At the end of each workshop, students give written comments using the course evaluation sheet to their peers. These comments will be included in the portfolio. Any concerns around workshop conduct must be reported to the professor immediately.

Classroom Protocol:
Students are expected to attend class. This is always crucial, but especially in a course with a workshop component as there is no way to ‘make it up.’ Absences without medical documentation will result in a lower participation/workshopping mark. Students are expected to have the assigned reading done when they come to class, bring their textbooks with them, and participate actively in the discussion. Cell phones must be turned off during class. Students may not text, use social media, or chat to one another during class. If a student must send or receive a text message, he or she must leave the classroom. In the case of students using Facebook, email, twitter, or any other social media during class, it will be assumed that they have opted out of the participation mark for that class; the participation mark will be adjusted accordingly.

Students should check email regularly (though not during class!) as course notices may be sent and it is the student’s responsibility to monitor these. Please feel free to email me, as well. You can expect an email from me within 24 hours during the week and in 48 hours on the weekend.
Plagiarism / Academic Honesty

You are plagiarizing if you present the words or thoughts of someone else as if they were your own — exceptions are proverbial sayings or common knowledge — or if you submit without approval of the instructor any work for which credit has previously been obtained or is being sought in another course.

Avoid charges of plagiarizing by acknowledging your sources in the essay and including them in the list of works cited. When quoting, make sure that all words and phrases from the source are in quotation marks. When paraphrasing, acknowledge the source of the idea but rewrite in your own language. For further information see the Department of English Requirements for Essays, which is posted on the Department website: http://artsandscience.usask.ca/english/documents/RequirementsForEssays.pdf

Plagiarism, whether from the web, from other students, or from published sources, is a serious academic offense. Acts of plagiarism will have consequences, depending on the nature of the offense. Less serious instances may be handled by instructors. Instructors may also report more serious offenses to the Dean, to be investigated by a College committee. Penalties can range from a "0" on an essay to a reduced mark for the course to expulsion from the University. Records of penalties assessed by the College committee are kept on file by the University Registrar; penalties become more severe for subsequent offences. For more information on Academic Integrity, see https://library.usask.ca/academic-integrity#About Academic Integrity. For University policies on Academic Misconduct, see https://secretariat.usask.ca/student-conduct-appeals/academic-misconduct.php#About, http://www.usask.ca/secretariat/student-conduct-appeals/academic-misconduct.php and http://www.usask.ca/secretariat/student-conduct-appeals/non-academic-misconduct.php

Access and Equity Services:

Students who have disabilities (learning, medical, physical, or mental health) are strongly encouraged to register with Access and Equity Services (AES) if they have not already done so. Students who suspect they may have disabilities should contact AES for advice and referrals at any time. Students who are registered with AES with mental health disabilities and who anticipate that they may have responses to certain course materials or topics, should discuss course content with their instructors prior to course add / drop dates. In order to access AES programs and supports, students must follow AES policy and procedures. For more information or advice, visit https://students.usask.ca/health/centres/access-equity-services.php, or contact AES at 306-966-7273 or aes@usask.ca.

Students registered with AES must request arrangements for mid-term and final examinations at St. Peter’s College through Student Services by the stated deadlines. Instructors shall provide the examinations for students who are being accommodated.

NOTE: Literary readings will be held in the Library. You are expected to attend, sign the guest book, and ask good questions. Dates and times will be announced in class.

The Academic Courses policy can be found at https://policies.usask.ca/policies/academic-affairs/academic-courses.php.
Readings with an * will be handed out in class.

<table>
<thead>
<tr>
<th>Date</th>
<th>Topics</th>
<th>Assigned Readings</th>
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</thead>
<tbody>
<tr>
<td></td>
<td><strong>WEEK ONE</strong></td>
<td><strong>CREATIVE NON-FICTION UNIT</strong></td>
</tr>
<tr>
<td>10-Sept-2019</td>
<td>Introduction to the course;</td>
<td>To read in class and discuss:</td>
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<tr>
<td></td>
<td><strong>Part one:</strong></td>
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<td></td>
<td>• Why Write (Nonfiction)?</td>
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<td>• What’s your story?</td>
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<td></td>
<td>• Strategies for telling the truth in CNF,</td>
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<td>paying attention to image, voice, and</td>
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<td>narrative structure.</td>
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<td>• Choosing Topics</td>
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<td>• Avoiding Clichés</td>
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<td>Part two:</td>
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<td></td>
<td>• Writing/working in groups.</td>
<td>To read after class:</td>
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<td></td>
<td>• Sign up for workshop dates</td>
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<td></td>
<td>• What is a reflection paper?</td>
<td>Write Moves: 21-23, 25-32, 36-44</td>
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<td>• <strong>Creative nonfiction exercises.</strong></td>
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<td>17-Sept-2019</td>
<td><strong>WEEK TWO</strong></td>
<td><strong>CREATIVE NON-FICTION</strong></td>
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<td></td>
<td><strong>Part one:</strong></td>
<td>Read before class:</td>
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<td></td>
<td>• The Writer's Toolbox</td>
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<td></td>
<td>• memoir, travel, biography,</td>
<td>Write Moves: 48-59, 67-135</td>
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<td>history, environmentalism,</td>
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<td>journalism, social justice, etc.</td>
<td>Read in class: excerpt from &quot;The Breath of All Green Things&quot;* (from <em>The Sacred Balance</em>, by David Suzuki)</td>
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<td>Part two:</td>
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<tr>
<td></td>
<td>• First creative non-fiction workshop</td>
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<td></td>
<td>• Pieces to be workshopped</td>
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<td></td>
<td>(will be emailed to you by Sunday at 4:00 p.m.)</td>
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<td>24-Sept-2019</td>
<td><strong>WEEK THREE:</strong></td>
<td><strong>CREATIVE NON-FICTION</strong></td>
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<td></td>
<td><strong>Part one:</strong></td>
<td>Read before class:</td>
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<td></td>
<td>• Scene, Detail &amp; Dialogue in Creative Non-fiction</td>
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<td></td>
<td>• “The Cave” <em>(Penguin 105)</em> (W.D. Valgardson)</td>
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<td>• “Writing Personal Essays” <em>(Write Moves 173-188)</em></td>
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<td>Part two:</td>
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<td>• Second creative non-fiction workshop.</td>
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<td>• Pieces to be workshopped</td>
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<tr>
<td>Date</td>
<td>Week</td>
<td>Part One</td>
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| 01-Oct-2019 | **WEEK FOUR** | **Part one:**  
- Image, Music, and Figurative Language in Poetry  
- Reading Poetry Aloud  
- End-stopped vs. Enjambed Lines  
- The Changing Functions of Rhyme and Meter  
- Narrative and character  
- Form and meaning  
- Avoiding clichés | **START OF POETRY UNIT – END OF NON FICTION**  
Read before class and bring printouts:  
- “In a Station of the Metro” (Ezra Pound) [http://www.poetryfoundation.org/poetrymagazine/poems/detail/12675](http://www.poetryfoundation.org/poetrymagazine/poems/detail/12675)  
**Read in class:**  
- “So Quite New” (Sue Goyette)  
- “To the man upstairs” (Lorri Nielsen Glenn)  
- From Chapter I, *Eunoia* (Christian Bök: print this out) [https://www.poetryinvoice.com/poems/chapter-i](https://www.poetryinvoice.com/poems/chapter-i) |
| 08-Oct-2019 | **WEEK FIVE** | **Part one:**  
- Analyzing Poetry  
- Revision | **Part two:**  
- Third creative non-fiction workshop.  
- Creative non-fiction pieces to be workshopped |
| 15-Oct-2019 | **WEEK SIX** | **Part one:**  
- Form and Experimentation in Poetry | **Part two:**  
- First poetry workshop  
- Second poetry workshop.  
- Poems to be workshopped |
| 22-Oct-2019 | **WEEK SEVEN** | **Part one:**  
- Form and constraints  
- Intertextuality | **Part two:**  
- Second poetry workshop.  
- Poems to be workshopped |

**NOTE:**  
First Reflection Paper DUE (15%)  
via email by 11:00 p.m. to langhorstb@stpeters.sk.ca
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Assignment/Due</th>
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<tbody>
<tr>
<td>29-Oct-2019</td>
<td>WEEK EIGHT</td>
<td>START OF FICTION UNIT – END OF POETRY</td>
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<tr>
<td></td>
<td>Part one:</td>
<td>“Writing Stories” (Write Moves 156-172)</td>
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<td></td>
<td>▪ Setting as character</td>
<td>“Things As They Are?”* (Vanderhaeghe)</td>
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<td>▪ Write what you know-and research what you don't</td>
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<td></td>
<td>▪ Dialogue</td>
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<td>WED-30-Oct-19</td>
<td>Library Assignment DUE</td>
<td>You must complete this to pass the course.</td>
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<td>05-Nov-2019</td>
<td>WEEK NINE</td>
<td>FICTION...</td>
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<td>Part one:</td>
<td>Read before class:</td>
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<td></td>
<td>▪ Showing and Telling</td>
<td>“An Occurrence at Owl Creek Bridge” (Ambrose</td>
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<td></td>
<td>▪ Plot</td>
<td>Bierce Write Moves 235-241)</td>
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<td></td>
<td>▪ Craft: holding your readers’ interest</td>
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<td>Part two:</td>
<td>Re-read (skim):</td>
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<td></td>
<td>▪ Fiction writing exercises</td>
<td>▪ Write Moves: 48-59, 67-92</td>
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<td>12-Nov-2019</td>
<td>Fall Reading Week – No Classes</td>
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<td>19-Nov-2019</td>
<td>WEEK TEN</td>
<td>FICTION...</td>
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<td>Part one:</td>
<td>Read before class:</td>
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<td></td>
<td>▪ Point of View and Voice</td>
<td>“Voice and Perspective” (Re-read Write Moves 119-</td>
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<td></td>
<td>▪ Humour &amp; irony</td>
<td>133)</td>
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<td></td>
<td>▪ Experimentation</td>
<td>“Stones”* (Timothy Findley)</td>
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<td>Part two:</td>
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<td></td>
<td>▪ First fiction workshop</td>
<td>▪ Short stories to be workshopped</td>
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<td>26-Nov-2019</td>
<td>WEEK ELEVEN</td>
<td>FICTION...</td>
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<td></td>
<td>Part one:</td>
<td>Read before class:</td>
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<tr>
<td></td>
<td>▪ Humour &amp; irony</td>
<td>(Re-read) “Character and Setting” (Write Moves 93-</td>
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<td></td>
<td>▪ Experimentation</td>
<td>105)</td>
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<td></td>
<td>▪ Second fiction workshop</td>
<td>“Ray” (Penguin 294) (Guy Vanderhaeghe)</td>
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<td>Part two:</td>
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<td></td>
<td>▪ Second fiction workshop</td>
<td>▪ Short stories to be workshopped</td>
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<td>NOTE:</td>
<td>Second Reflection Paper DUE (20%)</td>
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<td>via email by 11:00 p.m. to <a href="mailto:langhorstb@stpeters.sk.ca">langhorstb@stpeters.sk.ca</a></td>
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03-Dec-2019  WEEK TWELVE
Part one:
- Magic/realism
- Making room for interpretation
- Parting concerns
- The writing life.
- Brief readings (no more than 5 minutes each)
- Wrap-up questions about portfolios

Part two:
- Third fiction workshop.

FICTION...
Read before class:
- (Re-read) “Scene, Exposition, and Reflection (Write Moves 106-118)
- “A Very Old Man with Enormous Wings”
  https://www.ndsu.edu/pubweb/~cinichol/CreativeWriting/323/MarquezManwithWings.htm
- “Revising the Portfolio: Chapter 11”* (Norton 465-78)
- Celebration!

10-Dec-2019  PORTFOLIOS DUE. Please deliver them to my office between noon and 2:00 p.m., as outlined in our last class.

Grading Scheme and Dates:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
<th>Due Date</th>
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</thead>
<tbody>
<tr>
<td>Lecture Participation</td>
<td>10%</td>
<td>Fall 2019</td>
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<tr>
<td>Workshop Participation</td>
<td>15%</td>
<td>Fall 2019</td>
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<tr>
<td>First Reflection Paper</td>
<td>15%</td>
<td>Tues., Oct. 15, 2019</td>
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<tr>
<td>Online Library Instruction Program</td>
<td>P/F</td>
<td>Wed., Oct. 30, 2019</td>
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<tr>
<td>Second Reflection Paper</td>
<td>20%</td>
<td>Tues., Nov. 26, 2019</td>
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<tr>
<td>Final Portfolio</td>
<td>40%</td>
<td>Tues., Dec. 10, 2019</td>
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<td>Total</td>
<td>100%</td>
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</tbody>
</table>

NOTE: All of the creative and academic written assignments must be submitted in order to pass this class. Students who do not submit any one or more assignments will be given a grade of Incomplete Fail (49% or less).

Writing Help
I coach students in writing and offer other academic support through the Fr. James Gray Academic Centre for Excellence at St. Peter’s College. Please contact me via email or after class to make appointments.

Copyright
All of the materials used in the class comply with the University of Saskatchewan’s standards for fair dealing in copyright.
Guidelines for Grading of Undergraduate Essays
(ENG 120 Reflection Papers)

No student essay will conform to all the criteria specified for any of the following grades. Often an essay has major strengths and major weaknesses which, when considered together, will determine its level.

A (80 & up): Strikingly original or perceptive in subject matter, style, and treatment or compellingly persuasive in cogency or argument, reasoning, and clarity of ideas. Mature handling of the elements of composition and rhetoric.

B (70-79): Most of the above qualities, only not in such striking degree. The essay must show positive qualities. An essay that has little, if anything, “wrong with it” mechanically, stylistically, and factually will not earn a “B.” The grade can be given either for a brilliant essay which contains a serious fault or faults, or for one which contains no serious faults but does not show competence exceptionally beyond the expectations of the assignment.

C (60-69): “C” is the pivotal grade: it is generally what an essay with few major errors and general competence will earn. Although “C” is the “average” grade, it does not have to be given to the majority of students. The “C” paper is often adequately thought out and written but lacks the spark of originality, perceptiveness, vividness, or clarity which indicates that the writer has communicated his or her ideas well. An ordinary topic treated in an ordinary manner.

D (50-59): Definitely substandard work, usually with serious errors in mechanics, logic, development, or style. The “D” paper is often characterized by superficial or careless work. Other “D” essays earn more than an “F” because they show some evidence of effort and a conscientious attempt to do the assignment.

F (below 50): Unacceptable. This grade is generally given for one or more of the following reasons:
   a) not fulfilling the requirements of the specific assignment
   b) writing and mechanics are below the level of a typical high school graduate
   c) treating superficially already common ideas and observations as a substitute for the student's own ideas and organization
   d) developing and organizing essays in an illogical incoherent way
   e) failing to have a recognizable thesis or point of view in relation to the assigned topic
   f) disregarding elements of composition and rhetoric which have been stressed in class.
English 120 – Evaluation Rubric for Creative Pieces (Workshop or Portfolio)

Circle one:  Creative Nonfiction   Poetry   Fiction

Name of Writer: ______________________________________________________

Name of Evaluator: ________________________________________________

(circle sections that apply)

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<tr>
<th></th>
<th>Tier One (80-100%)</th>
<th>Tier Two (70-79%)</th>
<th>Tier Three (60-69%)</th>
<th>Tier Four (&lt;60%)</th>
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</thead>
</table>
| **Style, grammar, and presentation** | - virtually no spelling and/or grammatical errors  
- correct formatting throughout | - low number of spelling and/or grammatical errors  
- formatting is mostly correct and consistent | - some problems with grammar, spelling and/or presentation | - numerous problems with grammar, spelling and presentation |
| **Structure, organization, clarity of purpose, and language** | - clearly organized (i.e. fiction and nonfiction reflect a unified purpose and evidence of design)  
- language is aligned with author’s intent and theme | - some organization  
- language mostly aligns with author’s intent and purpose | - limited organization  
- language inconsistently aligned with author’s intent and purpose | - no or very little organization  
- language poorly aligned with intent and purpose |
| **Originality and literary craft** | - striking, original writing  
- no clichés (of language, plot, perspective)  
- evidence of depth (i.e. writing reflects a strong engagement with course texts and/or shows a depth of reading) | - substantial evidence of originality  
- low reliance on clichés  
- substantial evidence of depth | - minimal evidence of originality  
- reliance on clichés  
- minimal evidence of depth | - no evidence of originality  
- clichéd language, plot and/or perspective  
- no evidence of depth |
(Title) “_______________________________________________________________” succeeds in these ways:

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The following would improve this piece:

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Overall grade: ____________%