



ENG 1141

Creative Writing

Objectives

Discuss Anonymous' work

Discuss "Now what?" with critiques of your work

These are points on a line: the rise of potential, then the particularly feminized fall embedded in gentle, hetero domesticity. It's a wistful blend of longing, regret and admiration. For the story to work the way it always works, the woman has to be better than average. She has to shine. Then she conforms. Then she disappears, fading into the ambient noise of a dishwasher and the washing machine, the TV, lawnmower, barking dog, and family phones. She comes to mark a spot in memory, on a real writer's path. It's one of those story structures that's so pervasive, people harbor and project it onto the arc of a faint career well in advance. There might even be a sort of satisfaction taken in the comfort of assuming this path is inevitable *for other people*, those women writers who once foolishly set out to *have it all*. – Anonymous

Go to https://longreads.com/2020/01/15/whatever-happened-to-_____/
How would you compare/contrast this work with Ann Patchett's *Truth & Beauty*?
Do you prefer one over the other? Why?
What are the moments in this essay that you appreciated? (Find at least one.)





ReVISION

What now?

When you receive critiques of your writing (any writing), what do you do with them? Be honest!

Do you have a process to your revision of writing? Why or why not?

Would you like to have a process? Why or why not?

Are there people you listen to more than others? Why?



Some suggestions...

First, take a little step back from it and work on something else. Work on the reading assignments for the week or look ahead in the course schedule for this class and work on a journal exercise. Write the second memoir piece (yes, we're going to do it again). Work on other homework for other classes. Anything that lets the work sit for a little bit.

Second, review any questions/suggestions with an open mind. What seems helpful and what not? Work on the stuff you agree with first, then return to the other stuff after that. If it's still unhelpful, maybe talk to someone (perhaps your professor) and see what they say.

Third, try out the advice that you don't agree with, and just see if it does anything. If it does, great! If not, put it aside. Writing is very **subjective**. Some suggestions work—some don't.

Cohort Participation

- I noticed that some (not all) of you haven't participated in your cohort for this class. (At least you haven't emailed your formal critiques of each others' work to me, and two of you haven't posted your email on the Cohort list.)
- This is not an optional activity. Critiquing your cohort's work earns ***you*** points for the course and is a way to improve your writing.
- If you've been critiquing your classmates' writing, keep up the good work; however, if you haven't, please critique your Cohort's work this week (before Thursday) and email it to them and me.
- If you're having trouble keeping up with the work, come to an office hour and talk to me about it. Know that you're not alone!

Homework

- Have Journal 1 posted today (if you haven't already)!
- Due by 10 AM on Thursday: A critique of Anonymous' work. What did you enjoy? What questions do you have? Post it under Discussions.

Thursday, February 18, 2021 is a WRITING DAY:

- If you have questions, would like feedback on your work, etc., come to our Zoom classroom. **Otherwise, work on the following on your own (this is NOT a day off):**
 - Revise "Meet My ____" for evaluation.
 - Turn in revised "Meet My ____" and post it under Memoir by 11:59 PM on Thursday, 2/18/21.
 - Read at least three classmates' critiques of Patchett or Anonymous' work. Comment on them in the "reply" section. With what do you agree or disagree? Be specific! ("I agree with X's thoughts on X" is not specific. "I agree with X because of X" is specific.)

