

Writing for College 2007

Bryn Mawr College

Creative Writing

**Mapping Our Stories, Mapping
Ourselves**

Reading and Writing as Mapping

Instructors:

J. C. Todd

E. Catanese

“As long as reading is for us the instigator whose magic keys have opened the door to those dwelling-places deep with us that we would not have known how to enter, its role in our lives is salutary. It becomes dangerous, on the other hand, when, instead of awakening us to the personal life of the mind, reading tends to take its place.”

--Marcel Proust, quoted in Alain de Botton,
How Proust Can Change Your Life

The Place Where We are Right

From the place where we are right
flowers will never grow
in the spring.

The place where we are right
is hard and trampled
like a yard.

But doubts and loves
dig up the world
like a mole, a plow.
And a whisper will be heard in the place
where the ruined
house once stood.

--Yehuda Amichai, translated by Chana Block and Stephen Mitchell

Mapping Our Stories, Mapping Ourselves

Syllabus/ Table of Contents

Assigned readings are listed on the day they will be discussed. Please read and make notes before that day.

Morning activities are divided between Seminar and Writing Workshop.

Week I: Mapping the Self

Monday afternoon: Topic Conference for preliminary exploration of topic

Wednesday, 9:30 a.m. Draft of Week I creative project due

Wednesday afternoon: Content Conference to discuss the draft

Friday, 9:30 a.m.: Polished draft of Week I creative project due

Monday, June 25

Reading:

“Overland to the Islands,” Denise Levertov	1
“Introduction,” <i>Maps of the Imagination</i> , Peter Turchi	2
“Introduction,” <i>How to Lie with Maps</i> , Mark Monmonier	handout

Afternoon

- *Topic Conferences: Bring a written list of 4 or more story ideas suggested by the Week I prompt (1 page of notes) .
- *Begin drafting Week I creative project.

Tuesday, June 26

Reading:

Lighthousekeeping, Jeanette Winterson, pp. 1-41

“Point of view,” Francine Prose	11
“Character,” Taslima Nasrin	12
“Girl,” Jamaica Kincaid	13

Seminar in English House lecture hall: Combined Creative Writing Strands
Workshop in English House classroom

Wednesday, June 27

9:30 Draft of Week I creative project due. Give PAs your draft before breakfast.

Afternoon

- *Content Conferences: bring a copy of your draft with you.
- *Begin revising or making notes about revision ideas.

Thursday, June 28

Reading:

<i>Lighthousekeeping</i> , Jeanette Winterson, pp. 129-45	
<i>Obasan</i> , Joy Kogawa	14
“Audio Tour,” Patricia Marx	22
<u>Peer Workshop</u> : Bring 3 copies of your draft for peer review.	

Friday, June 29

9:30 Revision of Week I creative project due.

Reading:

“Family Album,” Siv Cedering	24
“Blackberries,” Leslie Norris	26
“Where I’m From,” George Ella Lyon	30
“The Map,” Elizabeth Bishop	31

Weekend:

- *Read *Kettle Bottom*, Diane Gilliam Fisher, pp. 1-17
- *Begin work on Week II creative project: write ideas as they occur to you
- *Journal entry
- *Revision Activity
- *Readings for Monday

Week II: Mapping the World

Monday, July 2

Reading:

“Water Names,” Lan Samantha Chang	32
<i>Fugitive Pieces</i> , Anne Michaels	35
“Someone’s Blood,” Rita Dove	40
“RE/Collection,” Sheila Ortiz-Taylor	41
“The Power of Detail,” Natalie Goldberg	43
“Glimpse,” Sylvia Plath	44
“Image,” Marianne Boruch	44

- Afternoon *Topic Conferences: Bring your written notes of ideas
and story/poem starts suggested
by the Week II prompt.
*Continue drafting Week II creative project.

Tuesday, July 3

Reading

“Details,” Francine Prose	45
<i>Kettle Bottom</i> , Diane Gilliam Fisher, pp. 18-54	

Wednesday, July 4th!

9:30 Draft of Week II creative project due. Give PAs your draft before breakfast.

Afternoon *Content Conferences: bring a copy of your draft with you.
*Begin revising or making notes about revision ideas.

Thursday, July 5

Reading

Kettle Bottom, Diane Gilliam Fisher, pp. 56-85

“Exits from Elmina Castle: Cape Coast, Ghana,” Toi Derricotte 53

Peer Workshop: Bring 3 copies of your draft for peer review.

Friday, July 6

9:30 Revision of Week II creative project due.

Reading

“Common Dressing Room,” Terri Ford 57

“Diving into the Wreck,” Adrienne Rich 58

“Cartographies of Silence,” Adrienne Rich 60

“The Language of Bees,” Kathleen Graber 63

“Meander,” Mary Paumier Jones 64

Weekend

*Begin work on Week III creative project: write ideas as they occur to you

*Consider what brief (2 minute) piece to read at the Farewell Banquet

*Journal entry

*Revision activity

*Readings for Monday

Week III: Meandering

Monday, July 9

Reading

“The Beach of My Mom,” Terri Ford 66

“Before and After,” Larissa Amir 67

“Following the Notes,” Pia Z. Ehrhardt 71

“After the Play,” Erica Koppenhoefer 73

“Responding to Light,” Kimiko Hahn 75

Afternoon *Topic Conferences: Bring your written notes of ideas and story/poem starts suggested by the Week III prompt.

*Continue drafting Week III creative project.

Tuesday, July 10

Reading

4 poems from <i>The Pillow Book</i> , Sei Shonagon	77
“Things That Go Away & Come Back,” Anne Waldman	79
from “Fast Speaking Woman,” Anne Waldman	80
from “Europe,” Valery Larbaud	81

Wednesday, July 11

9:30 Draft of Week III creative project due. Give PAs your draft before breakfast.

Afternoon *Content Conferences: bring a copy of your draft with you.
*Begin revising or making notes about revision ideas.

Thursday, July 12: final seminar, final workshop

Reading

“Happy Endings,” Margaret Atwood	82
“On Returning to Detroit,” Carolyn Forché	85
“Away and See,” Carol Ann Duffy	86

Peer Workshop: Bring 3 copies of your draft for peer review.

Friday, July 13: Portfolio Preparation

12:30 Portfolio due: 2 revisions of Weekly Projects
1 revised and polished journal entry
1 letter (1-2 pp) evaluating your efforts and accomplishments

Appendices: Revision Activities

(Reprinted from *Metro*, eds. Hans Ostrom, Wendy Bishop, Katharine Haake)

“Old Faithfuls”	87
“Tactics”	88
“Paper, Tape, Scissors”	89
“Directed Revision and Editing”	89
Writing Between the Lines”	90
“Blowing Up’ Your Poems”	91
“Revising Openers in Prose Genres”	92
“Provocation Lists”	94