Everyone has a story to tell. In this course you will learn fiction techniques to capture the myriad of stories that arise from your life and your imagination. Writing is an unexpected adventure. Be prepared to journey to far off lands and inside yourself as we explore the four basic components of short story writing: description, characterization, dialogue and plotting.

“If you are writing without zest, without gusto, without love, without fun, you are only half a writer. This first thing a writer should be is—excited. Don’t use anything as an excuse.”

Ray Bradbury, Zen in the Art of Writing

The best way to get zesty about writing is to simply do it. You will be bombarded with exercises to explore different aspects of fiction writing. Class time will be spent writing, talking craft and feedbacking each other’s work. Together we will build a writing community where everyone’s vision is taken seriously and supported. What you say will matter. What you create, make flesh and bone, will be the root and breath of our class. Be prepared for hand cramps and laughter. You will work and talk hard in here!
STUDENT LEARNING OUTCOMES/COURSE GOALS
Here’s what you should be able to do by the end of this course:

- Write short stories and other fictional prose employing description, characterization, dialogue, plotting, point of view, voice, tone and other fiction elements and stylistic techniques.
- Critically analyze and assess one’s own work and the work of others.

RULES AND REGULATIONS
- Have fun.
- Never apologize for your own writing, by word, look or deed.
- Feel free to change or alter any assignment I give you to suit your writing needs. You’re in charge of getting what you need from the class.

TOOLS OF THE TRADE
You will need the following:

- Something to write on in class each week (notebook, lap top etc)
- Access to the internet to look at things posted on Marcy’s web site
- Plenty of patience with yourself and your writing.
- Enthusiasm for the writing of your classmates.
- A willingness to read your work aloud to the class.
- The commitment to write for at least 6 hours per week. This can be the homework assignment, a scene, a chapter from a novel or short story of any length. The point is to write each and every week. Writers write with their hands. It’s a physical act that must be given time. Thinking is important, but the actual sitting down to do it is what makes words appear on the page. I ask that you take this seriously by committing six hours a week to your prose.
CLASS STRUCTURE
There are five main activities in this course:

Read-Arounds: We’ll sometimes begin each class with a short read around that will provide everyone with an opportunity to read work aloud. This is not a time to offer each other feedback. We’re simply listening, creating a bowl to hold each other’s words.

In-class Writing Exercises: These odd, provocative exercises will focus on the specific aspects of fiction writing and will help you to generate new material or to further a piece that you are already working on. Feel free to change the assignments to suit your needs.

Homework Writings: This out-of-class writing will focus on specific fiction techniques. If you don’t like the suggested exercise, make up one of your own. The point is to write your six hours outside of class and produce something to share.

In-class Feedback Sessions: We will often end class with sharing your homework writings in small groups. You’ll be asked to bring 3 copies of your homework writing to class on those days. You can also use that time to get feedback on something you’ve just written in class.

Small Group Workshops: During these three sessions during the semester, you’ll work in groups of four to provide detailed feedback on each other’s fiction. See the Guide to Workshops in this syllabus which explains these workshops in detail.

FICTION WRITING MEANS……..
For any of the above activities, please create work in any fiction genre except for pornography and/or stories with very graphic violence. There are many other places where you can get feedback on that kind of material; here your work must be appropriate for a community college classroom. If you’re uncertain what that means, come talk about it with me. If you do turn in something that I feel is inappropriate, I will ask you to submit something else.
TEXT BOOK
There is no required text for this class because I have not found one that I think is worth your hard-earned dollars. Instead, posted on my website, is a collection of writing tips assembled by last year’s creative writing students (edited by your teacher). Use it when you need help with a particular aspect of fiction writing. This semester, I’m experimenting by adapting some of the writing exercises contained in The Making of a Story by Alice LaPlante and Ordinary Genius by Kim Addonizio but am not using either as a text book. Check them out. You may also find the following books helpful:

Bird by Bird by Anne Lamott
Writing Down the Bones by Natalie Goldberg
Escaping into the Open by Elizabeth Berg

GRADING REQUIREMENTS
I highly recommend that you take this class for credit/no credit! I hate grading creative writing and feel that the creative process should be free of the pressure of grades. Since I am required to give you grades, here is my compromise with the system:

1. No one’s work will be compared to others as the basis for a grade.
2. The production of writing and especially your final writing Portfolio will determine your grade.

I know that you may be taking this class for a variety of reasons. Below you will find a list of requirements which everyone must fulfill to earn a C or credit, and then a list for those of you who want an A or B grade. Chose the route that best suits you. By the second class, I’ll ask you to complete a contract which will tell me what work you’ve chosen to have count as part of your grade.

Minimum Requirements (for a C or Credit):

- Seventy-five per cent of your homework assignments.
- One piece of writing for each of the three Group Feedback days.
- A Writing Portfolio (see assignment sheet for details and scoring rubric).
- Active participation in class, including the Group Feedback days.
- Completion of Take-Home Final.
Optional Requirements for a B
- All homework assignments except two
- A revision of one piece, due as part of your portfolio.

Optional Requirements for an A
- All homework assignments except one
- Compiling the suggestions and tips for one of the Tips topics
- A revision of one piece, due as part of your portfolio.

For the sanity of your classmates and teachers, please do not submit any piece for feedback that is longer than 10 pages double-spaced (or 2500 words). If the class is large, your beleaguered instructor reserves the right to comment on only half of the homework each week, although you still need to turn in a piece each week.

Photo by Susan Alancraig

FULL DISCLOSURE: THINGS THAT MAKE MARCY SMILE

I don’t want you to waste time trying to figure out how to make your teacher happy. In the spirit of transparency, here’s the scoop about all my quirks and how you can brighten my day:

- Come Visit During my Office Hours. This is a time when we can talk one-to-one about anything.

- Complete Your Work. I know that this class is demanding, but I’ve tried to make the load manageable, and you know from the syllabus when everything is due. But life can throw curve balls. Please see me if your life goes wacko and you are having problems doing the work for the class.

- Come to Class on Time! I love seeing your faces at the start of class. Better yet, come early and chat; much of the real juice of the class takes place in these gaps between the main events. Anyone coming ten minutes late will be asked to bring food for everyone at the next class. This is known as a "Tardy Party."

- Proofread your Work! Okay, here’s a true confession. I have been teaching writing for going on 30 years now, so I suffer from “English Teachers Disease.”
That means that I get grumpy about bad grammar. I’m not talking about when you deliberately choose to create a character who speaks without correct grammar. I mean the kinds of errors you make when you forget how to use commas or periods or the spell check. Please proof-read and correct your errors before you turn in a piece.

- Be Prepared for your three small Group Workshops. Writers in the class are counting on you to feedback their work. Please treat their work seriously and courteously. When you flake on me, it’s only between the two of us. When you flake on your small group, you’re letting down the entire class. Please, don’t.

- Turn Off Your Cell Phone During Class. Please put your cell on vibrate. Answer any calls later. Don’t even think about texting someone. If you have some sort of emergency and need to use your phone, let me know ahead of time.

- Being Together for our Final. I’m always sad on our last day. Mark your calendars – our final is Tuesday December 13 from 6-9 pm.

CLASS SCHEDULE

This is a list of the topics we will be covering and your homework assignments for each week. Please note that you should have this work done by the time class meets on that

SEPT 6 DESCRIPTION THAT ANCHORS: WRITING ABOUT PLACE
Try this exercise from Alice LePlante’s book The Making of a Story. This is inspired by a passage from Christopher Isherwood’s story “Goodbye to Berlin.” He writes: “I am a camera with its shutter open, quite passive, recording, not thinking. Recording the man shaving at the window opposite and the woman in the kimono washing her hair. Someday, all this will have to developed, carefully printed, fixed.” For this assignment, take a walk somewhere that includes other people and
delights your senses. Record everything you notice, using as many senses as possible. What do you see? Feel? Smell? Touch? Taste. Be the camera only, taking pictures. My twist on this assignment is that at the end, in the very last sentence, if you want, you can conclude with something interprets, reveals meaning or suggests one thing you would like to explore here in more in depth. You get to move beyond being a camera for only one sentence.

If you don’t like this idea, write something else. Bring 2 copies of your piece to class.

SEPT 13  GROWING CHARACTERS
STORY #1 DUE
Prepare your first fiction to be critiqued in detail by members of the class. This can be anything you want, taken from in-class or outside class writing. It can also be a piece from a longer work. Make sure it’s no more than 10 pages. At the end, include instructions about what you want feedback on. Take some time to think about what you truly need to know and what you’re not willing to hear. Be honest. Make four copies of the piece and your instructions, one for each person in your group and one for Marcy.

If you don’t know what to submit for feedback, try this exercise, a variation of one created by Alice LePlante in *The Making of a Story*. Describe a place from the point of view of a character who is trying to figure out why he or she is there. The place is familiar but the character doesn’t know why. Perhaps he or she has amnesia or for some reason, doubts the reality that is visible. Use your description to show us the concrete details of the place as the character tries to figure out the situation. Have fun combining the reality with the character’s emotions.

SEPT 20  DEEPENING CHARACTERS
SMALL GROUP WORKSHOP
Read and comment on the three stories for the small group workshop. Write detailed comments in the margins, plus a lengthy end comment that answers each writer’s questions. Sign your copy and be ready to share your opinions about each piece with the group. Remember; your job is to help the writer keep going with this piece. Be a mirror, not a judge. Make a copy of one of the pieces you critiqued to turn into Marcy.
SEPT 27  COMPLEXIFYING CHARACTERS
Describe a moment where a character is forced by circumstances to a) do something he or she desperately doesn’t want to do or b) pretend to feel the exact opposite of her or his interior emotions. Write from the character’s point of view so you can reveal what is happening beneath the surface. Show both how the character must act and what the character truly feels. If you don’t want to take this on, invent an exercise of your own or keep working on some other piece. Bring three copies of this to class.

Oct 4  ENHANCING POINT OF VIEW
Write a portrait of a character who feels invisible in some way, not seen truly by others. Then, show a moment when that character is truly seen by someone unexpected. What happens? How does this change the character’s perception of him or herself? If you don’t like this idea, do something else. Bring the usual three copies to class.

OCT 11  WRITING IN DIFFERENT VOICES
Here’s a fun exercise to play with point of view, again from Alice LePlante. In this situation, you are going to explore two points of view in a conflict. One character confronts the other as having done something wrong or broken the rules in some way. Write it first from one person’s point of view and then write the incident again from the other person’s point of view. Stay in first person for both, showing what the character feels inside at that moment as well as what is spoken aloud. If this assignment doesn’t ring your bells, do something else. Bring three copies of whatever you write to class.

Oct 18  GENUINE DIALOGUE
STORY #2 DUE
Prepare your second piece of fiction to be critiqued in detail by members of the class. This can be anything you want, taken from in-class or outside class writing. It can also be a piece of a longer work (no more than 10 pages). At the end, include instructions about what you want feedback on. Take some time to think about what you truly need to know and what you’re not willing to hear. Be honest. Make four copies of the piece and your instructions, one for each person in your group and one for Marcy.
If you’re not sure what to do, expand a piece that you wrote in class into a short story.

**OCT 25**  
**FIELD TRIP: MARCY’S READING AT CAPITOLA BOOK CAFE**  
No Homework! Just write something you enjoy that you don’t have to turn in! And meet at 7:30 at the Capitola Book Café for Marcy’s reading from her new novel *A Woman of Heart*.

**NOV 1**  
**DEVELOPING SCENES**  
**SMALL GROUP WORKSHOP**  
Read and comment on the three stories for the small group workshop. Write detailed comments in the margins, plus a lengthy end comment that answers each writer’s questions. Be sure to sign your copy and be ready to share your opinions about each piece to the group. Remember; your job is to help the writer keep going with this piece. Be a mirror, not a judge. Like before, make a copy of one of the pieces you feedbacked to turn into Marcy.

**NOV 8**  
**CREATING STRONG PLOTS**  
**REVISION WORKSHOP**  
Revise the piece you presented in the small group workshop, utilizing the useful feedback you received and disregarding the rest. Bring three copies of the revision to class and be prepared to show it to last week’s group. Highlight the changes you made.

**NOV 15:**  
**WORKING WITH TENSION AND CONFLICT**  
Here’s another fun exercise adapted from Alice LePLante. Create a character who has an epiphany or realization or answer to some pressing problem (yes, that’s person I am meant to marry; no, I am not meant to be policeman; yes, it’s the right thing to move to another planet) that turns out to wrong. Show both the moment of realization and then the moment when the character realizes that the epiphany is wrong. Bonus points if you can avoid using the phrase “suddenly I realized” but instead show the understanding of “wrongness” through the body responses of the character. If you don’t like this idea, write something else. As always, bring 3 copies of your work to class.

Also, bring a piece to class in which there is a conflict. We will be using methods to improve your representation of the conflict, so pick a piece that needs work!
**Nov 22**

**Getting Unstuck**

**Story #3 due**

Prepare your final piece of fiction to be critiqued in detail by members of the class. As always, this can be anything you want, taken from in-class or outside class writing. It can also be a piece of a longer work (no more than 10 pages). At the end, include instructions about what you want feedback on. Take some time to think about what you truly need to know and what you’re not willing to hear. Be honest. Make four copies of the piece and your instructions, one for each person in your group and one for Marcy.

Also, bring in a piece of work that feels “stuck” to you. Make sure it’s one you’d like to keep working on as we will be working on it in class.

**Nov 29**

**Deepening Plots**

**Small Group Workshop**

Read and comment on the three stories for the small group workshop. Write detailed comments in the margins, plus a lengthy end comment that answers each writer’s questions. Be sure to sign your copy and be ready to share your opinions about each piece to the group. Remember; your job is to help the writer keep going with this piece. Be a mirror, not a judge.

**Dec 6**

**Fulfilling Your Writing Dreams**

**Portfolios due**

Prepare your portfolio according to the directions in your syllabus. Be sure to include a description of what you learned from your class critique of the last piece you turned in.

**Dec 13**

**Final 6-9 PM – Public Reading**

**Take Home Final due**

Complete your Take-Home final. Prepare a piece to read aloud at our public reading final. Bring some food to share for the class and/or reading guests.
Marcy’s Philosophy of Critiquing
(A long sermon!)

A piece of fiction reveals itself to the writer in various stages. Generally speaking, these different stages require different kinds of feedback.

When I was in college, the creative writing workshops I took did not recognize this fact. Writers and their work were damaged when rough drafts were treated as if they were polished pieces of fiction. Writers often became muddled, believing that their every effort should result in perfect pieces. If not, they weren’t true writers. Furthermore, it seemed to me that there was a hidden agenda in how pieces were critiqued. That agenda, which one of my professors admitted to me in a private moment, was to discourage students from becoming professional writers since the marketplace was already saturated, and it was difficult to make a living as a writer. Only hard criticism was considered valid. Discouragement was the tone of our workshop sessions. Any praise was distrusted. Compliments were for wimps.

In this course, I am taking a very different approach. I believe that writing craft is something that can be learned. It’s not just a talent that only a chosen few are born with. Therefore, I assume, in an advanced fiction workshop, that you are here to explore the craft. You know that your work can be improved and are eager to hear the views of others. I also assume that one of your most important tasks as a writer is to gain knowledge about your own process. My goal is for you to understand what will keep you involved with a piece of writing, pushing you to stay with it until it is better than you thought possible. Finally, I assume that reading and feedbacking the work of others will teach you more than you can imagine about your own writing.

As for this praise business, it’s encouraged. I believe that it’s as important for you to discover what you (and your classmates) do well – and why – as it is for you to find the weak areas in your writing. As a matter of fact, knowing the first will lead you to better the second. So take a leap of faith and believe the compliments you receive in here.

I’ve divided the feedback process into three stages with different expectations for the work at each stage. At any of the small group workshops and for the whole class critique, you are invited to turn in work at any stage. Please tell us whether it is a rough, second or polished draft so we may give you appropriate feedback. Below are my descriptions of each stage with suggestions for both the writer and readers for each stage.
Rough Draft Workshops

For the writer: Here is an opportunity to get feedback on a piece of writing that feels rough to you, one that you are just beginning to work on. Complete the piece (or a section of it, such as a chapter or series of scenes), including all the scenes as you know them so far. Expect parts of it to be missing. Spell and grammar check it, but don’t worry about word repetitions, phrasing or style. Type it up for your feedback group. At the end, list the three most important questions you have about it. Be as specific as possible. Don’t ask something general like “Does it work?” A question such as “What additional information do you need to believe John’s actions at the end?” or “What about this culture do I need to explain more?” is much more helpful.

For the readers: At this stage, the writer is groping her/his way into the story. Your classmate may only have a vague idea of what this story is really about. Your most valuable gift as a reader will be your vision. What do you think the piece is about? What questions are raised for you about the character, the setting, the plot? What’s missing? A spirit of open inquiry is most helpful. Answer the writer’s questions, then pose your own. Don’t stint on the praise. The point is to keep the writer working.

Second Draft Workshops

For the writer: This is an opportunity to get feedback on a piece that you are in the middle of working on. You’ve written a rough draft, gotten some feedback on it and have taken the piece further. You have a much stronger sense about what this piece is about and where you think it needs to go. The bones are there. Now you need to know what must be filled in. It’s a time to concentrate on character motivation, pacing, plot development and point of view. Frame your questions for the group along these lines, being as specific as possible. “Have I begun the story in the right place? Is there too much telling? Do I need more dialogue? Do you understand why Casey has a change of heart at the end?”

For the readers: The writer has a much stronger idea of what this story is about and is more deeply invested in what’s already on the page than in a rough draft. Answer the writer’s questions. You can be most helpful by concentrating on matters of craft: point of view, character development, effectiveness of dialogue, pacing, where the story begins and ends. Again, posing questions in a spirit of open inquiry is best. Point out where the writer is successful and why along with places where craft issues are raised for you. Make concrete suggestions for what might be helpful such as adding a scene or a piece of background information etc. Word choice is not yet an issue.
Polished Draft Workshops

For the writer: At this point, you have worked on this piece for so long that you can’t see it clearly. As far as you’re concerned, it’s as done as you can make it. You’re ready to send it out into the world. The questions you have will probably be very specific. Now is also the time to ask about audience and publication. You should feel confident enough in the piece that you want your group to notice everything -- misspellings, grammar, little goofs. These are the things that an editor will notice when you send it out. Knowing them in advance, to spare you embarrassment, is a gift.

For the readers: Here is your chance to truly be an editor for the writer. Look at the nitty-gritty here: word choice, spelling, grammar. Pretend that you are an editor at some publication. What is strongest in this story? What can be improved? Some big questions may arise, and it may be very helpful to share them. However, consider that the writer is very wedded to the vision in the story. Now is not the time to suggest that it be told in another format or another genre. The choices have already been made. Be specific. Recognize and honor the effort that has gone into creating this piece.
General Tips on Giving Feedback

If you haven’t discovered this already, there is a delicate art to giving another writer feedback on their work. Here are some tips I’ve developed over the years. P.S – They work well for relationships too.

1. Think of yourself as a mirror, rather than a judge. It is your job to reflect back to the writer what he or she has done. Your biggest task is to answer the questions the writer asks of you.

2. Write comments in the margins and a general summing-up comment at the end of the paper. Begin your summing-up comment with praise.

3. Always sign your comments. Nothing is worse than receiving anonymous feedback. Claim your thoughts.

4. Always use "I" statements: "The ending was a confusing to me" rather than "This is confusing."

5. Be as specific in your praise as in your suggestions for improvement. This will take thought. Try to figure out why a specific moment works so well and articulate it for the writer.

6. Chart your own reading process: "I got really excited here." or "I expected Kim to bash Henry in the mouth. I got confused when she started crying instead.

7. Use this as a way to learn about writing. Notice what you like and what you don't. Usually, what you don't like is something going on in your own work. However, don't talk about your own writing to the writer. This is their moment in the mirror. You don't belong there. Just save your insights for your own work.
General Tips on Receiving Feedback

1. Your main job is to get clear about what you want from your classmates. What questions do you have about your piece? What do you need to know to keep working on it and/or writing in general? **BE HONEST!!**

2. Ask for the praise and support you need. In my experience, the tough macho folks who say they don't need praise and that they just want to be torn apart are usually the most defensive about their writing. Get real and get clear.

3. Write a note to accompany your piece that spells out exactly what you are looking for. Identify what stage the writing is (rough, second or polished draft) and list at least three questions.

4. Make sure that your questions are specific. “Does it work?” is too general. Does what work? What are you specifically concerned about. Detail it!

5. During our class discussion, don't say a word. You will be given time to talk at the very end. In the meantime, button your lip and just listen.

6. Always remember that this is your piece. Some of the feedback will be helpful and some will not. Reject what is not useful to you -- but do it silently. Remember how much effort everyone has put into reading and commenting on your piece.
Preparing your Final Portfolio

At the end of the semester, assemble a portfolio of written work. Include in it the following:

1) One long letter that analyzes the work included. See details on what to include in the letter below.

2) Two homework pieces that you like, but haven’t developed.

3) Three pieces that you worked on and liked, including at least one revision.

The letter that begins the portfolio should:

- Analyze the strengths and weaknesses of each piece included, and ending with what you plan to do to take the piece to the next step.

- For each revised piece included, the letter should describe the original version, the feedback you received on it and then changes you made and why you chose to make them.

- Describe your growth as a writer over the course of the semester. Where have you been stretched? What are the particular issues that came up for you as you worked? How did you deal with them?

- End with a discussion of where you want to go from here, describing your goals and the plan of action you’ve created to get you there.

Before you write the letter, read the Portfolio Letter Grading Rubric and take a look at the grading sheet to see what I’m looking for. Use the rubric as a check list for what you need to include. Before you turn in your portfolio, use the rubric to fill out the Portfolio Grading sheet. I’ll fill it out after you do and we’ll have a conversation about where we agree and disagree.
Grading Rubric for Final Portfolio Cover Letter

Wow! Bravo! Whoopee!

- Each of the pieces is analyzed thoroughly, with an articulate discussion of the writing’s strengths and weaknesses, including what you plan to do to take it to the next step.
- The analyses of the revised piece(s) includes a thorough discussion of the original version, a well-developed critical assessment of the feedback received and an articulate explanation of how the piece was changed and why.
- The analysis of your growth as a writer over the course of the semester thoroughly details the skills you began with and gracefully describes how and if those skills have developed or been strengthened.
- The analysis of your writing progress also insightfully articulates the issues and challenges that came up for you during the semester and critically assesses your success in problem-solving to overcome those stumbling blocks.
- The letter ends with a detailed and engaging discussion of where you hope to go next in your writing, eloquently describing your goals and the thorough plan of action you have created to help you achieve them.
- Throughout the letter, you demonstrate mastery of the grammar and usage conventions of Standard English.
- Your writing uses phrasing, tone, and expression that reflects a unique worldview and personal voice.

Good Job! Almost There!

- Most of the pieces are analyzed in some detail, with a somewhat thorough discussion of the writing’s strengths and weaknesses, including what you plan to do to take it to the next step.
- The analysis of the revised piece discusses the original version and includes a somewhat developed critical assessment of its strengths and weaknesses and an explanation of how you addressed them in the revision.
- The analysis of your growth as a writer over the course of the semester details the skills you began with and describes how and if those skills have developed or been strengthened.
- The analysis of your writing progress also discusses the issues and challenges that came up for you during the semester and assesses your success in problem-solving to overcome those stumbling blocks.
- The letter ends with a somewhat detailed discussion of where you hope to go next with your writing, describing your goals and the plan of action you have created to help you achieve them.
Throughout the letter you competently use the conventions of written English, containing few, if any, errors in sentence structure, punctuation and capitalization or usage.

Your writing uses mostly consistent phrasing, tone and expression that reflects a personal world view and style

**Just Getting By**

- Some of the pieces are analyzed, with a discussion of the writing’s strengths and weaknesses, including what you plan to do to take it to the next step.
- The analysis of the revised piece(s) mentions the original version and includes an assessment of the feedback received and a brief discussion of how the piece was changed and why.
- The analysis of your growth as a writer over the course of the semester mentions the skills you began with and briefly describes how and if those skills have developed or been strengthened.
- The analysis of your writing progress also mentions a few of the issues and challenges that came up for you during the semester and discusses your success in problem-solving to overcome those stumbling blocks.
- The letter ends with a mention of where you hope to go next with your writing, briefly describing your goals and the plan of action you have created to help you achieve them.
- The letter may contain minor errors in mechanics and usage, and perhaps one or two more distracting errors in sentence structure.
- Your writing uses fairly consistent phrasing, tone and expression that reflect a personal world view and style with occasional inconsistencies.

**Try Again – You Blew It!**

- A few of the pieces are discussed.
- You briefly analyze or forget to analyze any revised work.
- The analysis of your growth as a writer over the course of the semester is mentioned very briefly or not at all.
PORTFOLIO GRADING SHEET

Name: _______________________________  Total Grade: _______

Portfolio Checklist:
This portfolio includes:
☐ One long cover letter that analyzes each of the pieces and describes your growth over the semester.
☐ Two homework pieces that you like, but haven’t developed
☐ Three pieces that you worked on and liked, including at least one revised piece

Your grade on the cover letter is divided into the elements listed in the chart below.

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Comments on Portfolio as a whole: