

Meeting Time and Place: Wednesdays 1:30–4:15 1in BAC 151 Professor: Richard (Rick) Hill / Home phone: 858-270-5227/ E-Mail: rhill@ptloma.edu Office: BAC 126/ Office Phone: 2670 /LJML Dept Phone: 2297

OFFICE HOURS

<i>Open Office Hours:</i> Wednesdays 12:45-1:20 Other times can also be arranged.
--

Knock on the door with a question: Anytime I'm in the office.
--

CLASS INFORMATION**TEXTS**

1. Driftwood 2018
2. Various short writings made available by professor and students
- 3. ASSORTED WRITER'S CHRONICLES (DISTRIBUTED IN CLASS)**
- 4. LOANER TEXTS FROM THE EXTENSIVE HILL COLLECTION (AVAILABLE IN CLASS 1ST DAY)**

Block, Lawrence. *Writing the Novel: From Plot to Print*.

Brady, Ben and Lance Lee. *The Understructure of writing for Film and TV*.

Field, Syd. *The Foundations of Screenwriting*

Gerard, Philip. *Creative Nonfiction: Researching and Crafting Stories of Real Life*.

Greenbanier, Bernard. *Playwriting: How to Write for the Theater*.

Hemley, Robin: *Turning Life into Fiction*.

Johnson, David M. *Word Weaving: A Creative Approach to Teaching and Writing Poetry*.

Ray, Robert J. *The Weekend Novelist*.

Wolf, Jurgen and Kerry Cox. *Successful Scriptwriting*.

Writers Digest Handbook of Short Story Writing. Vol I&II. Cincinnati: Writers Digest, 1988.

AND MORE

REQUIRED SUPPLIES: Two pocket folders with writable inside covers, lots of loose 8.5X11 paper, portable stapler, small notebook, USB drive.

PROSPECTUS: This workshop will provide a supportive milieu for students who have taken a creative writing class before and who now want to work on individual projects and participate in writing workshops. In other words, this is an opportunity to carve blocks of precious writing time from your busy school schedule and have an interested coach (the professor) and a peer audience (your classmates) for that writing.

In the writing world, many say that talent can't be taught, but everyone agrees that technique can be improved and craft can be sharpened through guided practice and constructive criticism. The course will also provide an introduction and practice in leading creative writing courses and workshops and direction on seeking publication and applying to graduate writing programs.

WRI420 Official Course Learning Objectives: Students who complete this course will

1. Identify and use fundamental concepts of creative writing:
 - a. Show, Don't Tell
 - b. Writing for the market
 - c. elements of literary genres
2. Practice advanced writing craft in several genres.
3. Analyze professional and peer writing from a writer's point of view
4. Identify and apply craft of professional literary works to their own writing style
5. Understand and practice communication with markets, editors, contests, and grad schools

ACTIVITIES: Workshopping individual projects will be our main class activity once we have generated new material to workshop. We will also write serial poems and stories, review current literary magazines, watch videos of contemporary writers, review publication mechanics and publishing opportunities, discuss graduate school and employment in writing, and practice formal readings of completed projects.

FOCUS and EXPECTATIONS: Students may work on independent projects in fiction (short story or novel), poetry, creative nonfiction (pure and applied), or drama (screenwriting or playwriting). Students may also choose any custom configuration of the above approved by the professor. Pre-structured semester plans are also available for students who need or want them. I will read and comment on all of your projects, and each student should take the initiative to make appointments to meet with me for conferences at least twice during the semester, with the first conference before midterm.

ASSIGNMENTS

Reading

Students will read and be prepared to discuss daily assigned writings supplied by the Professor and classmates, the loaner textbooks, the *AWP Chronicle*, and other sources. **Being prepared includes at least a half-page of single-spaced, typed notes on each assignment, due at the beginning of the class period in which the assigned item is discussed.** These notes should not be summary, but should otherwise demonstrate that you have done the reading. Answer the questions: What is the takeaway for me? What can I use? What won't I use? Then add any further comments you have room for.

NEW Writing: Four times during the semester (about every three weeks) each student will turn in at least 3 pages of new poetry or 5 pages of new prose, or 5-10 pages of new script. "New" is defined as conceived and written after January 1, 2018. It is understood that this new work is raw, fresh, and incomplete, but do include page numbers, present in the How To Send format and use your spell checker. Do NOT turn in a first draft/freewrite—go over it at least once before you print it. Also do not turn in work written for another class taken concurrently (WRI320, 321,322, etc.) for these assignments. **The temptation for writers is to rest on our laurels and fine-tune, but this class is mainly about moving forward.**

In addition to the above, various short readings and/or writing exercises will be assigned for both in and out of class throughout the semester.

Workshops

Each student will put before the class at least three workshop-ready projects during the semester at regularly scheduled intervals.

-A workshop ready project is defined as 1-2 poems or one flash fiction or one 5-20 page short story or one 5-20 page CNF piece, or a 10-20 page excerpt from a novel or book-length CNF or 10-20 pages of a playscript or screenplay script in progress.

-The item submitted may be either a new piece, further developed from when it was first submitted for a 2-week assignment, or something you have worked on before on your own or in another class. If you use something you've worked on before, do a complete revision before you submit it. If you are submitting something from a previous class, it must be substantially revised, taking in consideration professor and peer comments. Be prepared to show the before and after. **You should NOT submit anything you are working on in a concurrent poetry, CNF, or scriptwriting class.**

Workshops continued – How to submit your workshop piece

Workshop pieces must be emailed via file attachment to class members (including the professor) at least two calendar days before the workshop is held—so for our Wednesday classes, Monday at 5 p.m is the latest day you can submit your work for workshop and credit.

Midterm project

Beginning the sixth week of classes, each student will give an organized, 5-10 minute report on the supplementary text they choose from the extensive Hill collection. The presentation will consist of (1) a short overview of the book from prepared notes, including a recommendation for or against reading the book and (2) a reading generated from an exercise or idea from the book. The exercise or idea may also be used for NEW writing assignments. The notes and exercise are due at the beginning of class on the day the report is due.

Final Project

For the final project, senior Writing majors will complete a portfolio of 20-40 pages of finished work in the the LJML senior portfolio format. Junior Writing majors will also put together a draft portfolio that may be revised and augmented in the senior year. Non majors will collect their class writings in a folder that will be useful in future writing classes, grad school, or employment. All groups will research literary markets and prepare at least two submissions in ready-to-submit-to-editor format, with envelope and SASE.

ADVANCED WRITING ESSENTIALS

1. WRITING TIME and a quiet place that you can write. Budget time for this class as you do for the others: two hours outside work for every class hours. That gives you six hours per week. Make that a minimum, and plan to write every day this semester, including Saturdays and breaks.

ATTENDANCE is crucial in a workshop course. If you think you may have to miss more than two class sessions this semester, please take the class at another time when you can get more out of it. Two absences before midterm triggers de-enrollment. Since we're meeting the equivalent of 3 regular class days each Wednesday, **More than one absence will lower your grade.** After the second late arrival / early departure, these occurrences will count as half-absences. We may move the class meeting place around some—be sure to check in if you've been absent.

CLASS PARTICIPATION is also essential. We'll get to know each other well by mid-semester or so, but don't wait till then to speak up. Also, a workshop can't work without timely reading of material put before the workshop (rather than reading right before or during class) and making both written and oral comments regularly. Reading worksheets thoroughly before class is a primary component to a successful workshop. **Neglecting this crucial assignment more than once will lower your grade.**

ASSIGNMENTS & DEADLINES: My experience as a writer has taught me that (a) waiting for inspiration is usually a waste of time, and (b) working under pressure often produces inspired work. To encourage inspired work, all assignments and worksheet items must be turned in on the announced due date or they will not count for grade credit. **More than two missing or late items will lower your grade.**

WRITING MECHANICS: All work turned in must be prepared as if each piece were being submitted to those artistic and picky souls who publish creative writing. **All work submitted for credit must use the supplied "How to Send" formats for each genre.** Proofread carefully, and run our work by other readers before you turn in anything. **CAUTION: DO NOT THROW AWAY ANY DRAFTS UNTIL THE END OF THE COURSE.**

A WORD ON WORKSHOP DISCUSSIONS: Feel free to write whatever you want. As a reader, strive for editorial detachment, offering constructive comments on projects put before the workshop, regardless of whether you "like" them or not. I'm not overly fond of several of the assigned text pieces, but we are approaching writing in general and workshop pieces in particular as writers rather than literary or social critics, so personal, political, religious, and moral opinions should not dominate our discussions.

A CAVEAT ON "WRITING WHAT YOU WANT": You can write whatever you want without fear of shocking me; however, **you should not read anything aloud in class or in our public reading final that would offend those who avoid profanity, sex scenes, or graphic violence. Likewise, you should not put such items before the workshop.** **If you have any question as to whether an item is okay to read out loud or put on the worksheet, always show it to me first.**

Classroom Deportment: Please, no private conversations during class discussions, doing work from other classes, texting, goofing off on your computer during class time, writing new work during discussions, or any other non-advanced writer attention-breakers. Violators will be deported to a WRI110 class and/or receive a lower grade.

EVALUATION: Grades will be based on completion of assignments, attendance, class participation and engagement, commitment to improvement, and demonstrated willingness to work at the craft of writing. Grades will NOT be based on your innate talent or lack thereof, your subject matter, writing style, or whether or not you agree with me in class discussions and workshop sessions.

HOW TO GET THE GRADE YOU WANT: I will use the following guidelines when I determine final grades. Pluses or minuses will attach where categories seem to overlap.

How to insure an A: Miss no class sessions. Participate in every class. Work hard (multiple drafts) on your writing all semester. Do your best on all writing exercises. Follow all guidelines for writing time, deadlines and mechanics. Read workshop pieces well in advance of class time and annotate copiously. Get your work on the worksheet as often as possible. Turn in all your writing exercises to the class book editors. Schedule at least two conferences, one before midterm. Do a standout final portfolio.

How to insure a B: Miss no more than one session. Participate often. Read and write comments on worksheets before class. Miss no more than one assignment, revising often. Follow guidelines for writing time, deadlines and mechanics. Turn in all your writing exercises to the class book editors. Turn in the portfolio and final assignments on time. Do a conscientious and thoughtful final portfolio.

How to insure a C: Miss no more than two sessions. Participate regularly. Read all worksheets before class starts. Miss no more than three assignments. Put work on the worksheet at least twice. Follow mechanics guidelines and miss no more than one worksheet deadline. Turn in most of your writing exercises to the class book editors. Complete the final project.

How to insure a lower grade: Come unprepared, miss more than three classes, arrive late often, miss assignments or turn them in late, participate rarely, miss deadlines, read assigned material right before or during class, and don't pay much attention to the class guidelines.

THE FINAL EXAM will consist of a senior portfolio (or junior portfolio draft, or non-major writing collection) and public readings of work completed in this course. Since our class is at an usual time, we will schedule the final at a time during finals week we all can attend.

AND FINALLY, This class will run on a cooperative basis. Comments and suggestions are always welcome. I'm open to alternate assignments and productive writing plans. Don't be shy about scheduling conferences—think of them as a regular and necessary part of the course.

CALENDAR (subject to adjustment—stay in touch)

Week & Dates	Topics & Activities	Read by beginning of class and type a response	Writing Assignments due by beginning of class /	Provocative Questions, Announcements, Exhortations & Admonishments
1. WED 1/10	Class intro. How to Send formats. How to write a poem FREE <i>Writer's Chronicle</i> Pick a loaner textbook Pass-around poem	Syllabus. "Gimpel the Fool" by Isaac Bashevis Singer. Available in PDF online—google and print it.	One paragraph on the WRITING TECHNIQUES used in "Gimpel." NOT a Literary analysis Notes on syllabus questions	What is "Writing for the Reader?" What makes a piece of writing work?
2. WED 1/17	Five steps to readable fiction. Pass-around story How to write CNF	I picked the first Writing analysis; now you please pick a story or poem that has helped your writing. Bring a copy of your item to class and we'll make items available to other students. Be sure to reread the piece before you lead the discussion when your turn comes up.	One new original poem in HTS format AND One double-spaced page of fiction in HTS format	We're looking at writing this semester from a Writer's POV: not what was done, but HOW it was done.
3. WED 1/24	Sign up for Workshop first round. 2-3 students per week. Copies of first round schedule distributed.	Student-supplied piece TBA	Response poem Page 2 story	What's the diff between Playwriting and Scriptwriting? You must email your workshop piece by Monday 5pm before the class your workshop is scheduled.
4. WED 1/31	Workshop 1: Two student pieces	Read and annotate worksheets	Response poem & Page 3 story	Make a folder on your computer for the stories and poems you write for class assignments. Label them clearly, like so: "poem 1 response" "Page 3 Arizona Story" etc.
5. TUES 2/7- THURS 2/9	Workshop 2: Two student pieces Sign up for midterm reports	Read and annotate worksheets	Response poem and Page 5 story (ending) New Writing package	What's the difference between fiction and CNF? What's the difference between short CNF and prose poetry?
	TO BE CONTINUED			BEGIN SUBMITTING ITEMS TO Google Docs PAGE

TWO SAMPLE STRUCTURED SEMESTER PLANS

(If you think you might work better with a structured plan for your semester writing output, use one of these or see me to work out a custom version that will suit you best)

I. FICTION FROM REAL LIFE

HOW IT WORKS: 1-3 page strictly autobiographical accounts on assigned topics are due on alternate Tuesdays and handed back within two days. By the following Thursday, a story based on the account is due. How closely the story follows the account is entirely up to the author.

Due date ASSIGNMENT

Autobiographical Account #1: an incident from childhood or early adolescence.

Short Story 1: based on Autobiographical Account I. First-person narrative.

AA # 2: A favorite anecdote involving family or friends.

SS # 2: Based on AA # 2. Third-person narrative.

AA # 3: A conflict or misunderstanding with another person which occurred previous to 2005/

SS # 3: Based on AA # 3. Omniscient narrative.

AA # 4: A memorable event from the recent past.

SS # 4: Based on a *classmate's* AA # 4. First- or third-person narrative.

AA # 5: A personal epiphany and the events surrounding it. Childhood to present.

SS # 5: Based on AA # 5. Any narrative style.

Final Project, complete draft. Revise any assignment, working toward a complete short story (5-12 pages) in the approved submission form. Any narrative style.

Final Project, two ready-to-mail stories, and portfolio due.

II. NARRATIVE POETRY FROM REAL LIFE

HOW IT WORKS: 1-3 page strictly autobiographical prose accounts on assigned topics are due on alternate Tuesdays and handed back within two days. By the following Thursday, a group of 1-3 poems (with drafts attached) based on the account is due. How closely the finished poems relate to one another or to the original autobiographical account is entirely up to the author.

Due date ASSIGNMENT

Autobiographical Account #1: a scene from early childhood (age 0-10)

Narrative Poem (s) 1: based on Autobiographical Account I. Rhyming poem, any style.

AA # 2: A favorite family anecdote about an ancestor.

NP # 2: Based on AA # 2. Free verse or rhyme, any style.

AA # 3: A conflict or misunderstanding with another person which occurred in early adolescence (age 11-15)

NP # 3: Based on AA # 3. Two poems, one from each perspective. Free verse.

AA # 4: A memorable event from the recent past.

NP # 4: Based on a *classmate's* AA # 4. Sonnet, villanelle, sestina, or other formal poem.

AA # 5: A personal epiphany and the events surrounding it. Childhood to present.

NP # 5: Based on AA # 5. Any style.

Final Project, complete draft. Revise all poems (including the abandoned ones) written since the beginning. Use approved submission form. Final Project, three ready-to-mail packs, and portfolio due.

Rick Hill
4951 Arroyo Lindo Ave
San Diego CA 92117
(858) 270-5227
rhill@pointloma.edu

HOW TO SEND A POEM FOR PUBLICATION
(Use this format for all your poem assignments)

*Hey, lookit this cool format job--this poulet has been around
the block a few times!*

—Ronald McBardbird, Editor, *Poultry Magazine*

Set up your poem like this one
With your name & address at the top
Followed by the title in caps
Either centered or flush left

If you have an epigraph
Center your title
And under it put the epigraph as shown above
In italics and smaller type

Single-space unless publication guidelines say otherwise

Use black ink and avoid *fancy fonts*:

Courier, Times New Roman or Ariel 12 pt. type are best unless there's some good reason
Not to use them, like fitting a long line on one line

Generally poems start at the left margin
But you can center them
Or have any configuration of indents
You think necessary

It's best not to crowd pages, and if
The poem continues past the first page
You need to tell the reader whether the start
Of the next page is the same stanza or a new one

If the stanza continues on next page, write, on the right:
[CONTINUED, SAME STANZA] (include the brackets)
If the next page starts a brand new stanza
You can indicate it like so:

[CONTINUED, NEW STANZA]

Rick Hill / How To / 2 of 2

It's best if possible to not break stanzas between pages but
Sometimes you just have to break them with "Continued, Same Stanza"
Just indicate clearly what you're doing
And there should be no problem

Send your real poem single-sided
Rather than double-sided as this example
And set up your second page as above with your name, a short title
and the page number and how many pages total and oh yes if
the poem has really long lines like this one indicate that
the line is continuing by indenting as in this example (you
can also tell that this is all one line in this poem because
all the starts of my real lines are capitalized (not to say
that you have to capitalize the starts of your lines)and that
like the other stanzas, this one has four lines(not to say
you have to have four-line stanzas in your poems), and
remember that the magazine may break the long line in
different places than you broke it in your manuscript, but
it's no problem since you meant it to be all one line anyhow

Well that's
About it
Except that you don't have to write "The End" at
The End

Richard Hill
4951 Arroyo Lindo Ave.
San Diego CA 92117
(858) 270-5227
rhill@ptloma.edu

About 850 words
© Richard Hill

Here's How to Prepare and Send a Short Story Manuscript

by Rick Hill

This document is both an explanation and a model for submitting stories to magazines. You may see variations to my suggestions here and there, and you should always go by the guidelines of the individual magazines in the *Writers' Market*.

Starting in the top left corner, put your name, address, phone number, and e-mail, as I have on this page. If you use a pen name or nickname for the story, you'll type that under your title. Up here should be the name you cash checks by. Sometimes they ask for a social security number, too; if they don't ask, you don't need to include it.

In the top right corner, put the approximate number of words (rounding off in increments of 25) right after the word "About." Directly under your word count, type your name with a "©" (copyright symbol) in front of it. In Word, you can find the © under "Insert," then "Special Characters." The copyright symbol tells them you're offering North American serial rights, which means that if they buy it, they get to print it once for their money; then the rights revert back to you. Sometimes magazine guidelines say "buys all rights," which means they own the story forever and can print it all they want without even checking with you first. If the magazine you're sending to does have an "all rights," policy, then you have to decide if you want to sell them the story for all time. Usually it's worth it to do so in order to be published, especially for a new author. If you do decide to sell all rights, put the words "copyright optional" or "all rights offered" instead of your name and the little copyright sign. If you're sending a story that has already been published

somewhere else (besides a school magazine) then put “reprint rights offered” and include a note on your cover letter telling the particulars of the previous publication.

Once you have the top matter squared away, space down to a bit above the middle of the page and center your title in a regular font (no caps, bold, italic, quote marks etc.). Underneath the title, center “by” (small “b”) followed by the name you want used in the publication—either the same name as at the top, or a nickname, or a pen name. (Nick Danger? Lance Starfire? Tiffany La Amour? Sarah Shiloh?)

Now to format the body of the story. Double space again, go back to left justified, indent your first paragraph, and start typing. All stories should be sent double spaced, with one-inch margins, regular size type, and regular typing paper, on one side of the page. It’s best not to right-justify text. A few neat handwritten corrections used to be okay, but in the age of computers, editors expect no crossouts or additions, and they’re sticklers for well-proofread copy.

Starting with page two of your story, you should have a header with your last name, a short title, and the page number in the top right corner. Then just continue typing page after page with headers until the end. You don’t have to write “The End” at the end, but you can if you want to.

Richard Hill
4951 Arroyo Lindo Ave
San Diego, CA 92117
(858) 270-5227
rhill@ptloma.edu
SS# XXX-XX-XXXX

About 625 words
© Richard Hill

Here's How to Prepare a CNF Manuscript

by Rick Hill

Here's a model for submitting all your CNF efforts in this class. This model will also work for submitting CNF to magazines. You may see variations to my suggestions here and there, and you should always go by the guidelines of the individual magazines in the *Writers' Market*, which may occasionally deviate from this default mode. But if you don't hear otherwise, this way will work, and, again, it is the required format for all class CNFs.

Getting the Heading Right

Starting in the top left corner, you put your name, address, phone number, and e-mail. If you use a pen name or nickname for the piece, you'll type that under your title. Up here should be the name you cash checks by. Editors who pay for stories need a social security number; you might as well include it. For this class, you can use your student number instead.

In the top right corner, put the approximate number of words (rounding off in increments of 25) right after the word "About." Directly under your word count, type your name with a "©" in front of it (in Microsoft Word, typing a "(c)" will get you a "©"). This copyright symbol tells the editor you're offering North American serial rights, which means that if the magazine buys it, they get to print it once for their money. Sometimes magazine guidelines say "buys all rights," which means they own the story forever and can print it all they want without even checking with you first. If the magazine you're sending to does have an "all rights," policy, then you have to decide if you want to sell them the story for all time. Usually it's worth it to do so in order to be published, especially for a new author. If you do decide to sell all rights, put the words "copyright optional" or "all rights offered" instead of your name and the little copyright sign.

How to Title

Once you have the top matter squared away, space down a few double spaces to a bit above the middle of the page and center your title in a regular font (no caps, bold, italic, quote marks etc.). Underneath the title, center “by” (lower-case b) followed by the name you want used in the publication—either the same name as at the top, or a nickname, or a pen name.

Now you get to the body. Double-space again, go back to left justified, indent your first paragraph, and start typing. All submissions to magazines should be sent double spaced, with one-inch margins, regular size type, and regular typing paper, on one side of the page. It’s best not to full-justify text. A few neat handwritten corrections used to be okay, but in the age of computers, editors expect no crossouts or additions, and they’re sticklers for well-proofread copy. Your CNF may use subheads, as this model does, if they work well.

Second Page Header

Starting with page two of your story, you should have a header with your last name, a short title, and the page number in the top right corner. Some people put the short title on the right and the page number on the left. Either way is okay; just be consistent. After the header, simply continue typing page after page with headers until the end. I used double-side printing in this example and you can double-side your class assignments to save paper, but when you send to editors, you should print on one side of the page only (this makes it easier for them to read and to make copies if they need to). When you get to the end of the piece (as I have gotten to the end of this model) you should either write “The End” or the symbol # # #, like so:

#

A BASIC FORMAT FOR PLAYSRIPTS

by Rick Hill

Characters:

DR. HILL, a professor

BILL ORBIE, a 9th year senior

DORA SLOE, a serious junior

FRED FELTIS, an energetic freshman

Scene 1: In the classroom, right before class begins

DR. HILL: Bill, it's great to see you have a stapler for class today.

BILL: Uh, it's Dora's. I just borrowed it a minute to fix my skateboard.

DR. HILL: Well, where's YOUR stapler, then?

DORA: Please don't hit him, Dr. Hill. He has a plate in his head. That's why he's so basic.

DR. HILL: Hit him? I've never hit anyone--

BILL: I got it when I was in Freshman Writing back in '08. I kept forgetting to use my spell checker. It was an accident, though. Dr. Johnson is a nice lady, really. Just a little excitable. She should be out of jail soon.

DR. HILL: Hmmm. Well, anyhow, I wanted to make sure you both knew how to set up a playscript. First you center your title up at the top. And make sure you put your name, a short title, and the page number at the top right side of every page after page 1. Uh, what are you writing, there, Dora?

DORA: I'm taking notes, using fiction technique! [*reading from notebook*] "First you center your title up at the top," Dr. Hill exclaimed as he strode majestically to the blackboard."

BILL: Uh, Who's Dr. Jill? Is it time for lunch yet, Dora?

DR. HILL: I'm Dr. Jill. I mean, I'm Dr. Hill. But let's get back to---wait a minute! Who's this?

Hill / Playscript Format / 2

DR. HILL *pulls FRED FELTIS out from under the desk. Fred is holding a pencil and notebook. He has another pencil behind his ear.*

FRED: Just me, Dr. Hill, doing the “eavesdropping on a conversation” assignment you gave us for this week. I’ve got it all right here. It’s all scribbly now, but I’m going to type it later using the playscript format, honest!

DR. HILL: But it’s due TODAY. Well, anyhow, make sure you use the format for every playwriting exercise. Any questions, Dora?

DORA: No indeedy. I’m getting it all down. Listen to this: [Reading] “Shoulders slumped, Dr. Hill turned his craggy face to his audience. ‘Any questions?’ he moaned.”

DR. HILL: Any question, Bill?

BILL: Uh-uh. I got this poetry format right. [*pointing to the top left of his paper*] See, this poem is about 73 words, and I put the little c with a little triangle drawn around it and everything. It’s a sonnet about my hat.

DR. HILL: (sighing) Let’s do an in-class writing this period. The assignment is a CNF piece on Fun Things to Do Instead of Writing. I’ll be back after a while. Can I borrow your skateboard, Bill?

THE END