



ϱιζαμασιυρquizamajig

חמט-תמק רפץ תוג יי גוט יער פאט-טורן

תירמזע עמ דט תיביגגיווית תא מע סטראיט

Before beginning the workshop, please put your name on a blank sheet of paper; write "quizamajig" on the paper. Answer the following question by yourself, without any help from your group; answer it independently, with a pen or pencil on the paper; which makes a scratching sound on the paper as you write with it, dragging the pointed tip across the surface of the paper; which imperceptibly waves and buckles under the point of the pencil or pen with which you are writing, or sometimes tearing, tears, the fibers cracking under the pressure, and the opposite, non-tearing end of the pen, or pencil, quivers like a wild arrow, straining to hit its mark but frozen in time, only quivering, the non-tearing end of the pencil, or pen, it glistens, quivering in the electric atmosphere.

*How does Calvino's novel, IOAWNAT, encourage an understanding of literature as the study of narrative patterns & structures?*

7 minutes

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Once you are finished with the "quizamajig," encourage your group mates to work more quickly; come on, you might say; you might be heard by us to say, come on; work faster, you might have said; we could hear you say that; and because we are there in the front of the room, we can hear you not saying that, come on, you're not saying, perhaps because you haven't really finished the quizamajig either, or you are shy.



Now, refer to page 254 of loawnat. You see on this page, and the pages that follow, how anonymous characters are recounting their reasons for reading and their strategies, you might say. As a group, prepare a statement that parallels each character's statement but instead assigns a corresponding purpose to a writer. That is, what would a writer do to satisfy each of these different readers? Write each statement as though a writer were speaking about how and why she writes.

**do not spend more than 30 minutes on this task**



**IN random GROUPS OF 3 —15 minutes per person**

You should all have brought some sort of draft of your synthesis paper.

Look around at your group members for a moment with a kind of quiet, slightly guilty sense of acknowledgement; allow all of the as yet unspoken excuses to float between you.

When you begin talking, make no apologies, no excuses.

- Whosoever has the thing most resembling a completed draft of their work shall begin.
- To begin, they shall read their work out loud or, if they desire, elect someone else to read their work out loud for them.
- The reader should read with care, slowly, with emphasis where emphasis is due.
- The reader should stop after roughly EVERY two paragraphs and ask, “Any questions?”

**Here are some useful questions should anyone ask, “Any questions?”:**

- What was the point, the main idea of this part of the essay? Does it relate to the thesis?
- Is there a clear thesis? What is it? Does it drive the rest of the essay?
- Is this paper organized—does it seem to have a clear beginning and a meaningful movement from part to part? Does each paragraph say and do something specific?
- Is there a good mix of abstract ideas and concrete details and evidence?
- Does the writer quote effectively from the texts?
- What do you, the listener, expect to get out of this essay after hearing the first couple paragraphs? Later, are your expectations being satisfied?

**Hey, straight Shooter...**

**30 minutes**

No, seriously. If you don't already have one, retrieve a “writing process” chart from Steven or Brian. This chart is an adaptation of a grading matrix. On this chart you can figure out roughly which part of the writing process you are at in each of five categories for evaluating your work: message, organization, ideas & details, voice, and conventions. Familiarize yourselves with the chart. It should become clear that you want to move from the right side of the chart to the left side.

“Grade” yourself independently.

As a group “Grade” each person's paper. Your group must *agree* on each assessment. You may grade aspects of a paper as “between” categories.

**Take a memo!** Draft a brief letter to your seminar leader that summarizes your grade of yourself and how others graded you. Write in your letter some strategies for revising your current draft so that it will move leftward, ho! on the chart.



**HERE COME THE RELATIVES!**

**If you did not do this section before the synthesis papers were due... skip it!**