

The Ideology and Practice of Revision

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Course Description: This seminar will focus on the practice and theory of revision. Through the study of various forms of art, film and literature, this seminar will define, deconstruct and refine the act of revision. In addition to analyzing the works of artists and authors alike, the course will explore the creative process and the role revision plays in the shape and imagination of the work. Furthermore, the analysis of known works, and the essays and journals of artists, will enable the class to devise and apply methods of revision to their own student works.

Required Books: REVISION: A Creative Approach to Writing and Rewriting Fiction written by David Michael Kaplan (Story Press) and Living at Night by Mariana Romo-Carmona (Spinsters Ink).

Attendance: Since discussion is an integral part of our process to understanding literary works, regular attendance is essential. Students who miss more than three full sessions will not receive course credit. Furthermore, you are still responsible for work assigned or due on the day(s) you missed.

Revision Journals: You will be asked to maintain a journal that will help you define "revision" within the context of your own artistic process. You will be asked to respond to various artists who come to class and their definitions of revision. You may also keep revision notes, plans, and musing about your own projects within this journal. The notes in the journal will help you to write the mid-term paper which will ask you to define "revision" based on the discussions, presentations, and your practice/process.

Visiting Artists: Because the reading load is light in this seminar and because the School provides us with presentations from Visiting Artists who may contribute to our understanding of "revision," you will be asked to attend at least three sessions of either/or both the School's Visiting Artists series or the Poetry Center's readings. For each event, you will be asked to write a one page response to the artist's perspectives on vision, revision, and process. Take advantage of question and answer periods at the end of each session.

Student Presentations: Each student will give a twenty minute presentation to the class regarding their creative process, their notions of revision, and problems they are coping with utilizing the work they are currently shaping. Share your work, talk about your process, give us ideas of what works in your revision process and what you are seeking to solve.

Papers: There will be one Mid-Term paper, three short Visiting Artist/Poetry Center reviews, one four part exercise on revision. All papers will be typed, double-spaced.

Papers that do not meet this requirement will be handed back ungraded. Late papers are not accepted.

Final Project: Revise one of your current works in another genre. And a five to ten page evaluation of the process.

Evaluation Criteria:

- 10 pts. -- Revision Journals
- 10 pts. -- Visiting Artist/Poetry Center Reading Reviews
- 10 pts. -- Class exercise on Revision in Four Parts
- 20 pts. --Mid-Term Paper
- 30 pts. --Final Project
- 10 pts. -- Student Presentation
- 10 pts. --Class Participation, In-class discussions and exercises.

100 Total Points

To Receive a passing grade you should have at least 75 points.

Itinerary

9/14

Presentation: View Picasso: The Man and His Work

Discussion: Defining Revision as concept, class goals, and personal goals.

Assignment: Read AWP article on revision and respond to it in your journals. View both versions of "The Man Who Knew Too Much." (Blockbuster Video has them)

9/21

Presentation: Hitchcock with Ron Falzone.

Discussion: The Rehearsal and Resistance of Writing.

Assignment: Choose a piece of your prose and write a two page critique of the work, assessing its strengths and weaknesses. What it needs, where it has to go. Write it in third person -- as if you are not the author. Bring in a xerox of the piece with your marginal notes.

9/28

Presentation: Poet, Quraysh Ali Lansana.

Discussion: Reading Upside Down, Looking Inside Out or looking at your own work with a critical eye.

Assignment: **Turn in your critique and a copy of the work.** Cut your work into scenes/strips/moments don't number them or put them in any order. Place them into an envelope and bring to class.

10/5

Presentation: Filmmaker, John Mossman.

Discussion: The Role of Workshop, Readers, other Writers and how to Translate Into Revision of Work.

Assignment: Cut and paste your peers work together, adding necessary scenes, and deleting superfluous ones. Read LIVING AT NIGHT for 10/12/98.

10/12

Presentation: Fiction writer, Mariana Romo-Carmona.

Discussion: The Conflicting Perspective of Writing Teachers -- how to negotiate what they tell you.

Assignment: **Give writers back your cut and paste.** Read peer's revision of your piece and respond to him/her in your journal. Then, based on your ideas and the ones you get from your peer, come up with a revision plan. What do you have to do to make it work? How will you go about it? Create a plan, a map, an outline, whatever it takes. Due 10/19. Plan to revise and turn in revision 11/2.

10/19

Presentation: Photographer, Jaime Tuttle.

Discussion: Expression to Art -- Finding Form.

Assignment: Continue to work on revision of your piece. Read Carver material. **Turn in revision plan.**

10/26

Presentation: Photographer, Audrey Mandelbaum.

Discussion: Carving out Story: A Study of Raymond Carver's Revisions

Assignment: Read Brighde Mullins essay on Criticism and Self Criticism.

11/2

Presentation: Artist, Ann Nassif.

Discussion: Criticism and Self Criticism: Honing your Shit Detector

Assignment: **Turn in your revision.**

11/9

Presentation: Composer, Philip Seward

Discussion: The Value of Distance, Resistance, and Letting it Go

Assignment: Prepare for 20 minute student presentation on your creative process and vision of revision. **Mid Term Paper due today.**

11/16

Student presentations.

11/23

Student presentations.

11/30

Crit week 12/7 No class

12/14

Field Trip: Bookmaker, Audrey Niffenegger. Please meet at studio by 1:45 at 4910 North Lincoln, Rear Building. (Lincoln Square at Western/Lincoln/Ravenswood).

Studio Number: 773.784.9311.

12/21

Presentation: Writer, M. Evelina Galang.

Discussion: **Turn in and present your final project to class. Turn in three short reviews on visiting artists.**

PAPERS for the Ideology and Practice of Revision

Class exercise on Revision in Four Parts

1. Critique one of your works in progress. Provide marginal notes, and address to the writer in third person (as if you were not the writer). Due 9/28.
2. Cut and paste peer's work.
3. Create a revision plan. Due 10/19
4. Revise the piece. Due 11/2.

Three Visiting Artists Reviews

Visiting Artists: Because the reading load is light in this seminar and because the School provides us with presentations from Visiting Artists who may contribute to our understanding of "revision," you will be asked to attend at least three sessions of either/or both the School's Visiting Artists series or the Poetry Center's readings. For each event, you will be asked to write a one page response to the artist's perspectives on vision, revision, and process. Take advantage of question and answer periods at the end of each session. Due no later than 12/21 class period.

Mid Term Paper

Write an eight to ten page definition of REVISION as it pertains to the context of your work. You may use secondary sources, material from class, from artists who come to class, and visiting writers and artists who give performances and shows to the School or Poetry Center. You may also use readings and performances from around the city of Chicago's literary and art community. You should use specific examples of your work to illustrate your working definition of REVISION. You may also speak about how the practice of REVISION and its meaning are evolving through your understanding of the course materials. Due 11/9.

Final Project

Revise one of your works in progress in a medium other than the one it's currently in. In addition to revising the work, provide a five to ten page response to the process you went through in revising the work -- what you learned, how you came to see your material differently, and what you overcame to revise the piece in an unfamiliar genre. You can choose an entirely new work, not yet seen in this seminar, or you can choose to revise the piece from the class exercise on revision. Due 12/21.

All papers will be typed, double-spaced. Papers that do not meet this requirement will be handed back. Late papers are not accepted.