

Foundations

Creative Writing



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Before you start

Welcome to *Foundations: Creative Writing*. This course has been designed to offer you the first basic steps in becoming a writer. Laying strong foundations results in structures that last without crumbling or toppling and, by moving step-by-step through this course, you'll be setting the first bricks in your writing life. Hopefully you're raring to go, but you might be nervous at the same time. Putting your thoughts down on paper for the first time can be nerve-racking, but the work we'll ask you to do on this foundation course should make it much easier to get going.

By guiding you gently through these first shaky moments, we also hope to stimulate your enthusiasm for writing and give you a first boost of confidence that will propel you towards the Open College of the Arts Creative Writing degree courses,

You'll find more information about studying with OCA in your Student Handbook so keep this to hand as you work through the course. You should also familiarise yourself with the Creative Writing Student Guide which gives a great deal of helpful advice, including instructions on how to present your assignments when submitting them to your tutor.

We strongly advise you to work your way through OCA's free online induction course *An Introduction to Studying in HE* at www.oca-student.com before you start.

Course outcomes

On completion of this course, you should be able to demonstrate competence in the following strategies and techniques:

- freewriting, notebooking and keeping a writer's diary and commonplace book
- writing from personal experience and observation
- basic analytical reading and researching, both online and within a public library
- understanding the writing process and the terms 'genre' and 'form'
- reflecting on your own writing process.

By the end of the course, you will also have written some poetry and a first short story.

Your tutor

Your tutor is your main point of contact with OCA. Before you start work, make sure that you're clear about your tuition arrangements. The OCA system is explained in some detail in your Student Handbook.

If you haven't already done so, please send your tutor a paragraph or two about your experience to date. Add background information about anything that you think may be relevant for your tutor to know about you (your profile) – for example your experience of writing so far, your reasons for starting this course and what you hope to achieve from it.

Email or post your profile to your tutor as soon as possible. This will help them to understand how best to support you during the course. Arrange with your tutor how you'll deal with any queries that arise between assignments. This will usually be by email or phone.

Make sure that you label any work you send to your tutor with your name, student number and the assignment number. Your tutor will get back to you as soon as possible after receiving your assignment but this will take between 10 and 14 days. Continue with the course while you're waiting.

Planning ahead

This course is divided into five parts, each of which requires around five hours study per week for 10 weeks (additional reading is not included in this time). In other words, you should allow yourself around 50 hours to complete each part of the course and 250 hours for the course as a whole, plus reading time.

Each part is divided into a number of smaller projects which focus on a different aspect of writing and which offer a number of exercises and research points to help you build up your writing experience and knowledge. Each part concludes with an assignment which you'll send to your tutor for feedback. This course is not formally assessed, but your tutor will offer supportive and constructive comments to help you take your work forward.

You'll find it useful to skim through the whole course guide before starting, so you have an idea of how the course is structured and what will be asked of you in each part of the course. You'll find a resource list at the end of the course guide with a small number of reading suggestions, as well as references to any texts mentioned.

In addition to your tutor's advice, you can also draw on the support of your fellow students. There are lots of other OCA students studying creative writing. Use the OCA website forums as a place to meet them, share experiences and learn from one another. You may want to start by logging onto the forums and introducing yourself: find out who else is on the course and say hello.

Part one

Getting ideas



OCA student Charlotte Brunskill

The five projects in Part One of this foundation course will help you to get to grips with some of the basics of creative writing: getting those first words down on paper (or on your computer screen); freewriting as a tool to help you free up your imagination; keeping a writer's notebook and a writing diary; and the importance of reading widely for the creative writer. You'll start by simply getting writing.



http://i.telegraph.co.uk/multimedia/archive/02248/ca_2248804b.jpg

Project 1 Get writing!

It's a great feeling, putting your words down with the hope that someone else will read them and respond to them, but it's a scary feeling too. You are at the start of a journey which might become a lifelong adventure, but like all trips into the unknown, getting packed and ordering your tickets will set up a few butterflies and possibly give you moments of hesitation. You might be asking questions like 'Can I actually write?' or 'How on earth will I get started?' This first project will help you do just that.

Exercise 1.1

Here is how you get writing. You start with what is in your head – and that means putting something in your head, then writing about it.

Before you begin, get yourself ready. Either:

- pull up a blank page (Word Document or similar) on your screen
- pick up a pen and a piece of paper.

Now, once you're ready, look at the image on the previous page. Look at it for as long as you like: take it all in, or merely snatch a glance, but only look away from the image once something has come into your mind that is formed in words. As soon as that happens, get writing!

Write down what came into your head as you looked at the picture. This might have been one of several things:

- a description of what you see
- something you thought about the picture
- a memory that came into your head as you looked
- something about what was happening to you as you looked at it
- some other, surprising thing!

You might enjoy reading your work through once you've finished writing. But for now, don't tamper with it. Let it be what it is – a first attempt to get writing. Don't be dismayed if it doesn't feel as good as you were hoping. On the other hand, if it pleases you, that's a bonus. The one thing you should feel, after completing this first exercise, is pride. You got writing. Well done.

This first exercise may bring a new question into your mind: 'What can I write next? I can't keep looking at pictures.' Actually, it won't matter where your inspiration to write comes from so, yes, you could go on looking at pictures. Think of Tracy Chevalier, who had a huge success with her 1999 novel *The Girl with a Pearl Earring*, based around a painting by Vermeer. On the other hand, if you listen to Flannery O'Connor, the great short story writer, you'll never worry about where your ideas come from. She said, 'Anybody who has survived an average childhood has enough to write about for a dozen years' (*Mystery and Manners: Occasional Prose*, 1969).

Note: The O'Connor quote was taken from the link below (p.26), which is full of interesting and illuminating quotes from writers on the subject of writing.

www.corkcitylibraries.ie/aboutus/librarypublications/learning_from_the_greats.pdf

Write what you know

'Write what you know' is one of the oldest pieces of advice offered to writers. It is usually attributed to Mark Twain (1835–1910), the author of *The Adventures of Tom Sawyer*, who was bursting with quotes. Go online (there are numerous sites) to enjoy more of them. The next exercise asks you to try this for yourself.

Exercise 1.2

Below is a list of things you're likely to know about. Choose one and write for 60 seconds about any personal experience of your choice:

- my pet
- my job
- my mother
- my home
- my hobby or sport
- my family.

Sixty seconds is not very long. When you stopped after one minute, did you feel you had more to say? Did you carry on regardless of the instruction? See if you can carry on now:

- Choose something else from the list and write for two minutes.
- Choose a third subject and write for three minutes.
- Keep going until you get to your last choice, and attempt six minutes of writing. If you can't write about one of the subjects, for example if you've never had a pet, substitute something else (my sister, my school).

Did that feel like creative writing to you? This is how most writers start. By writing for a moment, then carrying on.

Emotion, passion, magic

It's hard to come up with a definitive rationale for creative writing, because it will mean something different and something special to each person who is involved with it, whether they are reading or writing. Here are a couple of simple definitions of creative writing:

- Using written language to bring the thoughts out of your head and onto paper.
- Writing that expresses ideas and thoughts in an imaginative way, using emotion, passion and magic.

If you're beginning to think this sounds like something you'll never master, you're in good company. Here are Sigmund Freud's thoughts, expressed in the 1908 essay 'Creative Writers and Day-Dreaming' (which is readily available on the internet if you want to read it in full):

We laymen have always been intensely curious to know ... from what sources that strange being, the creative writer, draws his material, and how he manages to make such an impression on us with it, and to arouse in us emotions of which, perhaps, we had not even thought ourselves capable.



Research point 1.1

What is creative writing, anyway? Think about what you believe creative writing to be. Make some notes, then write a couple of sentences to define your thoughts on paper. Be sure to complete your thoughts before reading on.

Now search for further definitions, using encyclopaedias, dictionaries, books on writing and the internet. Google the words Creative Writing + Definition to see what you get. Were your ideas similar or different? Remember, your opinion is as valuable as anyone else's.

Exercise 1.3

Get writing with *emotion* by choosing one of the two subjects below:

- This lit up my day.
- This darkened my heart.

Such writing may become very emotional, so before you begin remember that you won't ever have to show anyone what you've written if you choose not to. It is always up to you what you send to your tutor. So you can write deeply ... emotionally... without concern.

As previously, read it through, enjoy your writing, but don't try to change things for now.

The writer David Morley's definition of creative writing is:

Surely, it is about passion. Passion emboldens you ... A passion for language will push you through a wall of words and a passion for writing will push up the temperature of your written voice.

(David Morley, *The Cambridge Introduction to Creative Writing*, 2007, p.12)

Exercise 1.4

Passion can get us all writing.

Write a short list of things that get you riled. Choose from the list something that makes you passionately angry and let rip on this subject.

Don't think of this as a letter to an editor, or any other form of special writing. Write for yourself, to express to yourself what *you* want to say about this.

Again, read through what you've written but leave it be for now.

Stephen King, the science fiction and horror writer, has an arresting approach to defining creative writing. He suggests it is transmission, 'a mentalist routine', in which something is received in the mind, passed on via the physical writing and finally re-imagined by reading. He says this is, 'Telepathy, of course ... books are uniquely portable magic ... a meeting of mind ...' (*On Writing: A Memoir of the Craft*, 2000, p.103).

Exercise 1.5

Writing is *magical* – it transports us.

As you sit ready to write this exercise, close your eyes for just a moment:

- Recall the last time you were out in the elements.
- Feel the wind, snow or pounding rain on your face, the chill in your bones.
- Open your eyes when you're ready to write about this.
- Stay in the moment as you write.



Research point 1.2

Read what Cathy Baxandall, Vice-Chair of OCA Trustees and a trustee of the Ilkley Literature Festival believes about writing and literature at <http://weareoca.com/education/why-literature-matters/>

Well done! You've got through an entire project on creative writing and you have pieces of writing to show for it. Don't throw away this writing. Start as you should go on and keep all the writing you do. If you're using an electronic device, this will be easy: just click and save, giving each piece a title and saving this file in a named umbrella file. If you're writing by hand, be prepared to find somewhere to store your notebooks and files, because they will fill up quickly. Keeping them in some sort of order will help you find things again.

Project 2 Writing without thinking

New writers sometimes worry about what to write – ‘What if I have nothing to say?’ But everyone has plenty to write about, it’s just a question of appreciating its potential. Everyone has their own unique perspective on the world, so even the most mundane topic can be interesting if it’s written about honestly and stylishly enough.

Tapping into your material can sometimes be difficult and you might need a bump-start. One way to do just this is a method known as ‘freewriting’. The idea is that you write, non-stop, for a set period of time and that you write whatever you like, even complete nonsense. You don’t need to worry about spelling, grammar, presentation – and you certainly mustn’t start making corrections; the only rule for freewriting is that you keep going until the set time is up.



Research point 1.3

Go to http://weareoca.com/creative_writing/go-with-the-flow-a-strategy-for-writing/ to read more about freewriting.

Exercise 1.6

1. Sit somewhere that is comfortable for writing and where you won’t be interrupted. Even if you’re usually a ‘straight onto the computer’ kind of writer, try this exercise by hand first if you can. Make sure you have plenty of paper to write on and a way of telling the time – a clock or watch is best. Don’t use your phone to time yourself or you might be interrupted by texts and calls.

Put your pen to paper, start writing and don’t stop – don’t let your hand stop moving at all – for five minutes. It doesn’t matter what you write. If you can’t think of anything, write ‘I don’t know what to write’ over and over until another thought occurs to you.

Remember that no one will ever see your freewriting, so you can be completely uninhibited!

2. You might find it easier to begin writing if you have a ‘prompt’ to give you an initial focus, although you must then allow your thoughts to wander as they choose. For example, start by writing ‘I was running through a dark forest when ...’ and just keep writing

Now try this using a topic of your own choosing (e.g. childhood, ambition, favourite places).

Julia Cameron, in her book *The Artist's Way*, pioneered a freewriting technique known as 'Morning Pages'. The idea is that you do a freewrite as soon as you wake up – before dressing, even before your morning coffee! – in order to harness your state of mind just after waking, at a time when you might feel less inhibited, or still be half in whatever dream you were having before you woke up.

Exercise 1.7

Try doing Morning Pages every day for a week. Consider whether you find this easier than doing freewrites at other times of the day. If you find it helpful, build Morning Pages into your regular routine. There will be more about writing routines in Part Three.



Tip

Each time you're asked to do an exercise, remember you can do a freewrite first if you're having trouble getting started.

You might be wondering what the point of all these freewrites is. Freewriting is useful for two reasons: first, it can get you over the psychological barrier of the blank page; second, you can return to what you've written and use it to develop ideas for stories, poems, etc.

Look over some of your freewrites and write down in your notebook whether there are any recurring themes or any images you'd like to make use of in future pieces of writing.

Project 3 Juggling notebooks

Project 3 will focus on keeping a notebook and a writing diary and the differences between the two. We will then look at writing the reflective commentary which you'll send to your tutor with each assignment.

Notebooks

Ideas don't keep to a timetable. They can occur to you at the most awkward times: when you're shopping, at the gym, at the dentist, and so on. This is why most writers keep a notebook handy.

There are no 'rules' about what to write in your notebook: some people prefer to use it only for ideas for their writing; others put everything in it, even shopping lists. Do whatever works for you, but remember to take your notebook out and about with you – thousands of ideas slip away because they're not written down. You might think you'll remember, but you won't!

You probably won't want to use very beautiful, expensive notebooks because you might feel reluctant to fill them with your scribbles. Some people aren't bothered by what kind of paper and ink they use, but many writers are creatures of routine and find using a particular notebook or pen helps them get into the 'mental space' they need to write more easily. Don't turn it into a fetish though. Just because your favourite pencil is broken, this doesn't count as an excuse not to do any writing that day!

A paper notebook isn't for everyone – you may prefer to use an electronic device such as a tablet or mobile phone to keep a record of your ideas. Some students find software such as Evernote helpful and phones can be handy for taking photographs of things that spark your interest too. Perhaps a combination of paper and electronic would work for you.

A notebook is for collecting raw material – that scrap of an idea you have on the bus, an image that you have in your head when you wake up; it's not really a place for editing. Perhaps most importantly, a notebook is something private. There's no need to worry about the quality of your ideas, because no one is going to see it except you.

Exercise 1.8

First, go to http://weareoca.com/creative_writing/how-many-notebooks-does-it-take-to/ to read more about keeping a writer's notebook.

Now decide what kind of notebook works for you and get a supply in (or just make use of your phone or tablet or other device – whatever suits you).

Go out for a walk near where you live, or in your lunch break at work. Jot down a few things in your notebook: it doesn't matter what – descriptions of your surroundings, thoughts about any people you pass, or any other thoughts that pass through your mind.

Get in the habit of having a notebook with you as much as possible and try to use it every day for a week.



Writing diary

You should aim to spend around 20% of your writing time reflecting on your writing and keeping a writing diary. The writing diary is different from your notebooks, though there may sometimes be overlap between them. A writing diary is more like a traditional diary in which you write down your thoughts about your experiences in a more considered way, but in this case focusing on your writing experiences in particular.

Like your notebook, your writing diary doesn't have to be on paper. Feel free to use a PC, laptop, tablet or your phone as your writing diary – whatever you feel most comfortable with.

One of the most famous diaries was written by the early twentieth-century novelist Virginia Woolf, who wrote 26 volumes! After her death, her husband Leonard Woolf distilled this down to a single volume, *A Writer's Diary*, in which he included only those entries in which she discussed her own writing or that of other people. It's a wonderful book – self-deprecating, funny and wise. Here she is, writing about her love of reading:

What a vast fertility of pleasure books hold for me! I went in and found the table laden with books. I looked in and sniffed them all. I could not resist carrying this one off and broaching it. I think I could happily live here and read forever.

(Virginia Woolf, *A Writer's Diary*, 1953, p.211)

Keep your writing diary separate from your notebook. Use it to:

- reflect on the course and the exercises and assignments you work on – for example, what you found easy, what you found more difficult
- discuss what you've been reading and what you've learnt about writing
- record any specific research for the course
- note down your reactions to your tutor's reports.

Exercise 1.9

Open your writing diary and make an entry. It's up to you how much you write; write anything from one paragraph to a couple of pages.

Choose one or more of the following to write about:

- a book I read and loved
- how I felt when I first wrote something for pleasure
- what I fear most about starting to write creatively
- the sort of writer I would like to be
- something I've noticed about the way I write
- my thoughts on freewriting so far
- my plans for notebooks and notebooking.

Be sure to complete this exercise before moving on.

The reflective commentary

Keeping a regular writing diary will help when it comes to writing the reflective commentary (RC) which forms part of every assignment. In the RC you are asked to look back at the processes involved in writing your most recent assignment – the journey you took.

This may already sound daunting, but don't worry: help is at hand in the shape of your writing diary. As mentioned above, this is a document you need show to no one, but when you write your reflective commentaries, you'll probably find you already have what you want to say in the diary. For instance, in Part One of this foundation course you've learnt how to freewrite. For your first RC, you might include some thoughts on how this technique is working for you – problems you encountered, ways you got around them, ideas you used – pulled from what you've already jotted down in your writing diary.

There is a two-fold purpose behind both the writing diary and the reflective commentary:

- The first is personal to you. Reflection will help you to understand the way your learning process works – how you're processing your growing battery of skills and understanding. When you're writing creatively, you're learning on an intuitive level, but writing your diary and RC will help you to understand on a more intellectual level. It's like 'synergy' in medicine: this is the idea that two separate things work OK separately, but together they work really well – more than twice as well.
- The second purpose is that the RC will help your tutor to guide you. He or she will respond to what they read and answer any queries you have.

Exercise 1.10

This exercise combines three aspects we've covered in Part One: freewriting, the writing diary and the reflective commentary.

- **Freewriting.** Consider this quote, which is said to come from the Beat poet, Allen Ginsberg: 'Follow your inner moonlight; don't hide the madness.' Think about this quote for a minute or two, then complete a five-minute freewrite about these thoughts.
- **Writing diary.** Read your freewrite through and think about your writing journey – the good and the difficult parts to this exercise. Make notes in your writing diary about the experience. Be as open as you like – only you will read this account.
- **Reflective commentary.** Read through the notes you've just made on the original exercise and start to think how much of this you'd want to share with your tutor. Also think *why* you'd want to share this. (Check the 'two-fold purpose' above.)

Project 4 Reading your way into writing

Presumably you've enrolled on this course because you want to write. But more than that, you want to write well. You might therefore wonder if there's a 'secret' to being a good writer.

The secret of writing

In his book *On Writing*, Stephen King suggests that the secret is two-fold: 'read a lot and write a lot' (p.139). This is how all good writers learn – from examples and from practice. No one would think of composing a sonata or a symphony unless they loved listening to music and had already listened to a great deal. Similarly, writers must be enthusiastic readers.

Perhaps you think you don't have time to read? If you're serious about writing you must be serious about reading, so you'll need find a way to fit reading into your busy schedule. Could you squeeze in half an hour with your morning cup of tea and another 20 minutes last thing at night? King suggests taking a book with you everywhere you go; he believes the supermarket queue and doctor's waiting room are perfect for a few minutes' reading. Maybe something else in your life will have to go to make time for reading – that's for you to decide.



Research point 1.4

Turn to your Creative Writing Student Guide, and look at the section called Research Tools. Take note of the advice on reading in the sub-section 'Reading for writers'.

Don't think just because you want to write in a particular genre that reading outside of that genre is a waste of time. Far from it: reading widely is really important for any kind of writer. A poet may take inspiration from a travel book; a crime writer may be prompted by something they read in a history book. Be open to all kinds of reading material and you'll have a much larger pool of ideas from which to draw. That said, you must also read the genres and forms you wish to write yourself. If you write short stories, for example, it's also important to read them; novels and short stories are different forms and so require different skills. There's more on genre and form in Part Two.

Exercise 1.11

In your writing diary make a few notes about what you've read in the last six months. Your reading matter might include fiction (thrillers, horror, romance, literary fiction, etc.), poetry, drama and non-fiction (history, travel writing, psychology, etc.) as well as newspapers and magazines.

Think about what kind of writer you might like to be. Perhaps you're not sure yet, or perhaps there are several avenues you'd like to explore? Record this in your writing diary where it can be kept private. Writers can be very secretive about their hopes and dreams!

Imitation and influence

Some writers fear they will be influenced by what they read and this is inevitably the case: all writers are influenced by what they read, as well as by what they think about and by what happens to them in life. Writing doesn't come from nowhere; it's tightly bound up with who you are and what you know and believe about life, and what you read has an important role to play in this.

Sounding like another writer isn't the end of the world, though; rather, it's part of your writing apprenticeship. Dylan Thomas spawned many imitators with his lush musical verse but the best of these imitators, such as twentieth-century Scottish poet W.S. Graham, eventually shook off Thomas's influence and found their own forms of poetic expression.

That's not to say you should aim to sound like a pale imitator of your favourite writer, but imitation can be an early step on the path to finding your own voice. Reading widely will dilute the impact of any particular writer and make it easier for you to find your voice, but always try to be aware of whether you sound like a direct copy of another writer.

Exercise 1.12

Are there any books you haven't read but which you'd like to read? They don't have to be classics, just anything you've been thinking about reading and haven't got round to yet, whether it's the latest bestseller or something that's been on your shelf for years. Make a note of some titles in your writing diary and then read one over the next couple of weeks.

If you struggle with this exercise, go to your local library or bookshop and browse the shelves for inspiration. Join the library if you're not already a member – librarians are very helpful and will be happy to assist you with both joining and selecting material to take home. Pick a book and read it over the next couple of weeks.

Reading as a writer

What can you learn about writing from reading? While it's important that you read for pleasure and enjoy 'getting sucked in' to a book, it won't diminish your enjoyment to appreciate the way a writer creates particularly beautiful sentences, or a tightly-plotted story that keeps you on the edge of the sofa.

The more you think about writing, the more you'll find you automatically analyse the writer's craft in the books you read. And the lessons you'll learn about writing won't feel like hard work because you'll start to absorb ideas without noticing – by 'osmosis', as novelist Francine Prose suggests in her book *Reading Like a Writer* (2012, p.3):

Though writers have learnt from the masters in a formal, methodical way – Harry Crews has described taking apart a Graham Greene novel to see how many chapters it contained, how much time it covered, how Greene handled pacing, tone, and point of view—the truth is that this sort of education more often involves a kind of osmosis.

Some books you'll admire so much they make you feel despondent about your own work; you'll compare yourself to them and feel the gap is too large to bridge. This is perfectly natural so don't get hung up on it. Use these feelings to spur yourself on to write better. Other books you might feel disappointed with, and even confused about why they've been published at all. Again, use the thought that 'I can do better than that' to motivate you. Sometimes you can learn as much from a poorly written book as from a masterpiece because knowing what *not to do* can be as helpful as knowing what *to do*.

Exercise 1.13

Here are two sentences taken randomly from *The Shock of the Fall* by Nathan Filer (2014, p.97):

In life there are milestones. Events that mark out certain days as being special from the other days.

Write these at the top of a page then fill the rest of the page with your own writing. Use Filer's words simply to kick-start the process of writing about your own milestones

Now try this with a book of your choice. Open it at a random page and read the first sentence that catches your eye. Once again, write it down at the top of a page and fill the rest of the page with your own writing. Make the page your own, although it doesn't matter whether you write with that author's style, or in a style of your own.

Make notes in your writing diary about how well this went. Did you find the first part of the exercise easier because you hadn't read the book?

You can repeat this exercise countless times, using all your favourite books.

Assignment one

You already have a small body of work – congratulations!

Get out all the work you've done in Part One and read through it carefully. This will include:

- the work you've done for the exercises in Projects 1 to 4
- all your extra freewrites
- your notebook work.

Choose two or three pieces of work from all of this. They don't all have to be the same length but they should be the pieces that resonate with you the most.

You don't have to write a story, a poem, or any specific form for this assignment. You just have to show your tutor your writing – what you've already been doing.

If you're writing by hand, you now need to transfer your work to a Word Document or similar.

Submit approximately 1,000 words for this assignment. Use the word count facility to check how long your pieces are. Use the spellcheck too (but with care, as it can substitute a completely different word from the one you intended!). If your chosen pieces don't make 1,000 words, you now have the choice of extending them. Only do this if you have some good ideas, though. Otherwise, include a fourth piece to make up the word count.

Submit your work as soon as you have a fair copy. You may be surprised at the words of encouragement you receive, even if you thought your piece was not all that good.

Now write your reflective commentary. This should be no more than 350 words. Look back over your writing diary.

Did you jot down:

- Reflections on each project?
- Notes on the exercises?
- Comments on what you're finding easy, what you're finding more difficult?
- Lists of what you've been reading?
- Records of specific research?
- Ideas about anything else?

If you've ticked off most or all of the above, your writing diary is already fulfilling its brief as the basis for a good reflective commentary and all you have to do is decide which parts you're going to share with your tutor. If you've only ticked one or two of these, re-read the section on writing diaries in Project 3 and make some notes on how you plan to develop your writing diary in Part Two.

Make sure that all work is labelled with your name, student number and assignment number. You don't need to wait until you've heard from your tutor before continuing with the course, but make sure you've taken in and understood the feedback before you submit the next assignment to your tutor.