THE NEXT ASSIGNMENT IS “YOURS” (but you don’t have to call it that)

Due Thursday 10/18: Draft of a Love Story

Draft a love story, following the very specific guidelines below. Bring a hard copy to class AND share your story with me in Google Docs.

This does not have to be a “romantic” love story, although of course it can be. The two characters can be a parent (or other adult) and a child, two siblings, two friends, a lord and his servant, etc. But whatever two characters you choose, there must be love between them.

Now for the restrictions! Please model your love story on Robison’s story as follows:

1. Make the “lovers” the only two characters in the story.
2. Both characters must be live human beings.
3. Clearly establish, through detail, the setting of your scene or scenes (e.g., porch at twilight in October in Virginia).
4. Clearly establish a few facts about each character (e.g., name, age, appearance).
5. Have these two characters engage in a specific activity together that shows us how they interact. (In “Yours,” Clark and Allison carve pumpkins.)
6. Limit the action to a few hours. No flashbacks, memories, talk of the past or future, etc.
7. Take the third person objective point of view (not in either character’s mind), and then …
8. … Somewhere in the final 100 words, shift to the third person limited point of view (get into one character’s mind).
   o Hint (not a requirement): Consider letting this shift in the point of view occur as the relationship is somehow being changed, re-evaluated, or threatened.
9. 750 words max. (ACW students: 700 words max.) (Try writing 1000 words and cutting back!)

Note that this is a total of 9 requirements!

1 point deducted for each requirement not met (good faith effort).
Creative Writing
Short story: “Yours” by Mary Robison

As we read this story together, mark things that strike you as a writer. For example:

• What is this story “trying to be”? What impact does it have on you? How does Robison achieve this impact?

• How clear is the story? Is anything crucial still unclear by the end of the story?

• What works in the story, and why?

• What doesn’t work, and why?

• How does Robinson play with your expectations? Does this increase the story’s impact?

• What does Robison tell us outright about these characters and this situation, and what must we infer?

• How do certain “throwaway” details resonate later in the story?

• How does this story, very concentrated in its action, suggest a span of time beyond its frame? Pick a few details that hint at depths of character and experience.

• How does the title work?

• What do you think should be cut from the story? Would it be missed?

• What do you think needs to be added to the story? Why is this proposed addition needed?

• What does Robison do here that you would like to emulate in your next piece? Be specific (and consider making it one of your goals.)
Yours
by Mary Robison

Allison struggled away from her white Renault, limping with the weight of the last of the pumpkins. She found Clark in the twilight on the twig-and-leaf-littered porch behind the house.

He wore a wool shawl. He was moving up and back in a padded glider, pushed by the ball of his slippered foot.

Allison lowered a big pumpkin, let it rest on the wide floorboards.

Clark was much older—seventy-eight to Allison's thirty-five. They were married. They were both quite tall and looked something alike in their facial features. Allison wore a natural-hair wig. It was a thick blonde hood around her face. She was dressed in bright-dyed denims today. She wore durable clothes, usually, for she volunteered afternoons at a children's daycare center.

She put one of the smaller pumpkins on Clark's long lap. "Now, nothing surreal," she told him. "Carve just a regular face. These are for the kids."

In the foyer, on the Hipplewhite desk, Allison found the maid's chore list with its cross-offs, which included Clark's supper. Allison went quickly through the daily mail: a garish coupon packet, a bill from Jamestown Liquors, November's pay-TV program guide, and the worst thing, the funniest, an already opened, extremely unkind letter from Clark's relations up North. "You’re an old fool," Allison read, and, "You’re being cruelly deceived." There was a gift check for Clark enclosed, but it was uncashable, signed as it was, "Jesus H. Christ."

Late, late into this night, Allison and Clark gutted and carved the pumpkins together, at an old table set on the back porch, over newspaper after soggy newspaper, with paring knives and with spoons and with a Swiss Army knife Clark used for exact shaping of tooth and eye and nostril. Clark had been a doctor, an internist, but also a Sunday watercolorist. His four pumpkins were expressive and artful. Their carved features were suited to the sizes and shapes of the pumpkins. Two looked ferocious and jagged.

One registered surprise. The last was serene and beaming.

Allison's four faces were less deftly drawn, with slits and areas of distortion. She had cut triangles for noses and eyes. The mouths she had made were just wedges-two turned up and two turned down.

By one in the morning they were finished. Clark, who had bent his long torso forward to work, moved back over to the glider and looked out sleepily at nothing. All the lights were out across the ravine.
Clark stayed. For the season and time, the Virginia night was warm. Most leaves had been blown away already, and the trees stood unbothered. The moon was round above them.

Allison cleaned up the mess.

"Your jack-o-lanterns are much, much better than mine," Clark said to her.

"Like hell," Allison said.

"Look at me," Clark said. Allison did.

She was holding a squishy bundle of newspapers. The papers reeked sweetly with the smell of pumpkin guts.

"Yours are far better," he said.

"You’re wrong. You’ll see when they’re lit," Allison said.

She went inside and came back with yellow vigil candles. It took her a while to get each candle settled, and then to line up the results in a row on the porch railing. She went along and lit each candle and fixed the pumpkin lids over the little flames.

"See?" she said.

They sat together a moment and looked at the orange faces.

"We’re exhausted. It’s good night time," Allison said. "Don’t blow out the candles. I’ll put new in tomorrow."

That night, in their bedroom, a few weeks earlier than had been predicted, Allison began to die.

"Don’t look at me if my wig comes off," she told Clark. "Please."

Her pulse cords were fluttering under his fingers. She raised her knees and kicked away the comforter. She said something to Clark about the garage being locked.

At the telephone, Clark had a clear view out back and down to the porch. He wanted to get drunk with his wife once more. He wanted to tell her, from the greater perspective he had, that to own only a little talent, like his, was an awful, plaguing thing; that being only a little special meant you expected too much, most of the time, and liked yourself too little. He wanted to assure her that she had missed nothing.

He was speaking into the phone now. He watched the jack-o-lanterns. The jack-o-lanterns watched him.

Word count: 732