

## WORKSHEET GUIDELINES

Please email your submission as a Word document to [pmarshall@warren-wilson.edu](mailto:pmarshall@warren-wilson.edu).

**\*\*Please check the current deadline schedule for the worksheet due date.\*\***

In the subject line, please type your GENRE-Last Name (i.e. POETRY-Lund, FICTION-Davis)

### POETRY

**Length:** 4 pages of poetry, single-spaced, as the poet would like it printed  
(you may include a multi-section poem, but please do not include more than one poem per page).

**Font:** 12 pt, Times New Roman.

**Margins:** 1½” on both sides and 1” at the top and bottom.

**Name:** Top right header

**Page Numbers:** Bottom right footer

### FICTION

**Length:** up to 20 pages of fiction, double-spaced  
(If you are submitting work from a novel: feel free to include a synopsis – on an unnumbered extra page).

**Font:** 12-pt, Times New Roman.

**Margins:** 1½” on both sides and 1” at the top and bottom.

**Name:** Top right header

**Page Numbers:** Bottom right footer

As a complement to the focused work with one supervisor during the semester, the residency period is designed for breadth, variety, stimulation, and challenge. Thus, a student’s work-in-progress is brought for response by two faculty members and a cross-section of the student’s peers. Each group of 8-10 includes students from every stage of progress through the Program. Faculty members rotate among the standing groups in pairs—no single aesthetic can dominate, and every student has a chance to work with most of the faculty. Each student receives one hour of workshop response to his/her worksheet material.

The “best” workshop experiences usually happen to students who have submitted work for which candid response is genuinely and eagerly desired, work that is literally in-progress. On the other hand, keep in mind that early-draft material is usually not near enough to an embodiment of its intent to communicate that intent to readers, and discussion may describe a too wide or confusing range of possibilities. Aim to submit work that is developed sufficiently to provide a beneficial workshop experience for all concerned. Remember, too, that in addition to serving as texts for workshop discussion, the worksheets are read by the faculty as samples which significantly contribute, along with your Project Preference Form, to the decisions about supervisor assignments. It’s important, especially for fiction writers submitting a single piece, to think about how accurately the piece reflects your aesthetic, your strengths and weaknesses, and your ambitions for your writing.

In choosing worksheet material, poets have the advantage of the shorter form; many students submit two poems that are fairly close to realization as a context for two more problematic or tentative poems to be discussed—usually, one poem thoroughly and the second more cursorily during the hour. Poets working on a sequence, or fiction writers who tend to write in longer forms, may find choice of worksheet material more difficult, but it is **extremely important** to observe the page limitations indicated. If it isn’t possible or useful to choose a story or chapter of 20 pages, then submit an excerpt and provide a synopsis for the rest.

A month before the residency we will mail you the worksheets of the people in your workshop (faculty will get everyone’s work). If you want to read or print out the work discussed in all workshops, you can—we will email you the complete PDF files in both genres.

You may not bring more material (i.e., revisions or the remainder of the story) to the workshop.