

CRW1101, Beginning Fiction Writing, Class #12014, Fall 2018

Meets: Thursdays, 4:05 p.m. to 7:05 p.m. in Matherly, Room 0016

Instructor: Elizabeth Yerkes

Office: TBA

Office Hours: Monday 9:45 to 10:45 a.m.; Thursday 2:45 to 3:45 p.m., and by appointment

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Description:

This course will concern itself with short fiction.

In the first half of the course, we will discuss readings to understand how short stories are made and how they function. In the second half of the course, we will continue to develop our understanding of how stories work, and we'll conduct workshops of student writing. We will apply the same critical skills to student work that we apply to readings.

Students will write one short story and a revision. Almost every week, students will write a critical response.

Please note: 1) I assume students use a dictionary and style guide. Suggested: Merriam-Webster dictionary; The Chicago Manual of Style.

2) In the event that I make changes to assignments, I will let you know in advance.

Objectives: for students to read as writers and to make better fiction than when they began the class.

General Education Objectives:

- This course confers General Education credit for Composition (C). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. Written assignments must meet minimum word requirements totaling 6,000 words.

General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.

- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Course Policies:

1. **Credit:** You must complete all assignments to receive credit for this course.

2. **Attendance:** You are allowed one absence without explanation, but do not miss the class in which your story will be workshopped. Only those absences involving university-sponsored events, such as athletics, band, and religious holidays are exempted from this policy. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed.

Skipping your workshop class will result in a failing grade for that story.

Missing a second class reduces your final grade by a full letter. You will fail the course if you miss a third class. Arriving late twice to class will count as an absence.

3. Assignment Format and Submission:

Format: Double-spaced, 12-point, Times New Roman font. Pages must be numbered. One staple goes in the upper left-hand corner. Title everything. Your name goes on Page One.

Submission: Hard copy. Bring enough copies of your workshop story for all in the class. Late assignments will not be accepted.

4. **Classroom Behavior:** Please keep in mind that UF students come from diverse cultural, economic, and ethnic backgrounds. Some texts that we will discuss and write about engage controversial topics and opinions. Diverse backgrounds and provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal—and accordingly, absence—from the class.

Cell Phones: Cell phones are not allowed in class. You may not text in class. You may not have your phone out on your desk during class. Please put your phone away.

Laptops, etc.: Laptops, iPads etc. are not allowed in class (see cell phone policy above). If you have a special reason you must use a laptop or an iPad, please let me know before the course begins.

Missed class: The best way to catch up is to get notes from a classmate.

5. **Paper Maintenance Responsibilities:** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester ends.

Course Policies: *Additional Information:*

6. **Academic Honesty:** Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code:

<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

7. **Students with disabilities** who are requesting accommodations should first register with the Disability Resource Center (352) 392-8565, www.dso.ufl.edu/drc/, which will provide appropriate documentation to give the instructor.

8. **UF Grading policies:** see <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

9. **Grade Appeals.** In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.

10. **Course Evaluations.** Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>

11. **Course completion:** Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>

12. **Harassment:** UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>

Grading scale:

- A: 93-100
- A-: 90-92
- B+: 87-89
- B: 83-86
- B-: 80-82
- C+: 77-79
- C: 73-76
- C-: 70-72
- D+: 67-69
- D: 63-66
- D-: 60-62
- E: 0-59

Texts:

Making Shapely Fiction, Jerome Stern
Short stories – on ARES

Format:

Reading: Short stories, chapters from text, classmates' workshop manuscripts

Writing: 6,000 words of critical response, one story and one revision

Discussion: Critiquing texts, essays, stories, and the work of your classmates

Graded Assignments:

Class Participation: 20%

Reading comprises half of the assignment, in-class discussion the other half.

Ten Critical Responses: 60%

Choose one literary term listed at the end of this syllabus and analyze the reading for the week using that concept. If more than one reading is assigned that week, read all assignments but write a response to one of them.

Each response should be 600 words (no more, no less.) By the end of the semester, this will account for 6,000 words of critical analysis. See p. 2, formatting requirements, "Course Policies/Assignment Format & Submission".

Please turn in hard copies at class on the due date. Late assignments will not be accepted.

I'll evaluate critical responses by: demonstrated reading of the stories/chapters; critical thinking; depth of analysis; engagement with the discussion of craft. See p. 7, for a general rubric.

Ideal critical responses will do several things:

- *make a claim about our reading based on Stern's ideas or those we discussed in class. The claim should attempt to get at the effect of the story through a discussion of the choices the writer made in telling the story

- *provide support for the claim from within the story

- *cite specific words in the text that made you think what you thought and that support your point

- *analyze the claim and the text. Answer the question, "So what?," i.e. what does this mean within the context of the work as a whole? How does this section contribute to the writer's overall intent?

De gustibus non est disputandum: Please do not rate stories with remarks based on taste, such as, "I liked this."

Short Stories: 20%

Students will write one short story and one revision. Each is worth 10%. The story and revision will be graded on the same criteria as the writing exercises (see above.) Stories should show clarity, attention to language, and a developing understanding of the building blocks of fiction writing as discussed in Stern's text and in class.

Manuscripts must be delivered to the class the week before they are to be workshopped. There is no late delivery. There is no switching. If you are unable to turn in the story on time, a full letter grade will be deducted from your final grade. Please bring enough copies for everyone.

On workshop days, it is expected that you will have read the submitted piece carefully, at least once, and spent time formulating responses to it. Write your responses on the hard copy of the story to return to that week's submitter(s). Please do not use your time to copyedit or proofread your classmates' pieces.

This class, and especially the workshop, will be a safe place where everyone should feel encouraged and welcome to share their thoughts. Participation of those who fail to respect their classmates' thoughts/feelings will be graded accordingly.

This is creative work in development. Please do not discuss classmates' stories outside of class unless it is with the concerned party.

ASSIGNMENTS CRW 1101: Fiction Writing, Class# 12014, Fall 2018

Date	Topics / Assignment	Due
8/23	<i>Introduction.</i> / Read the syllabus. Bring a hard copy of it to class.	
8/30	<i>Day in the Life. Gathering. Workshop dates assigned.</i> Stern: pp. 25-29 Hempel: <i>The Rest of God</i> Trevor: <i>Torridge</i>	CR1
9/06	<i>Facade.</i> Stern: pp 79-138; pp. 5-7 Powell: <i>Mao</i> Trevor: <i>A Complicated Nature</i> Welty: <i>Why I Live at the PO</i>	CR2
9/13	<i>Aha.</i> Stern: pp. 139-198; pp. 40-44 Hemingway: <i>The Short Happy Life Of Francis Macomber</i> Hospital: <i>A Little Night Music</i> Trevor: <i>The Dressmaker's Child</i>	CR3
9/20	<i>Aha .ctd.</i> Stern: pp. 199-255 Danticat: <i>Without Inspection</i> Enright: <i>The Portable Virgin</i> Orr: <i>The Shallows</i> Paley: <i>Wants</i>	CR4 Workshop Stories1 for next week
9/27	<i>Blue Moon.</i> Stern: pp. 31-39, 51-53, 61-76 Williams: <i>Lulu; Stuff.</i> Workshop stories1	CR5 Workshop Stories2
10/04	<i>Journey. Visitation</i> Stern: pp. 33-39 July: <i>Something that Needs Nothing</i> Loomis: <i>Young Love</i> Makkai: <i>The November Story</i> Workshop stories2	CR6 Workshop Stories3
10/11	<i>Last Lap. Trauma. Satire.</i> Stern: pp. 15 – 21 Gogol: <i>The Nose</i> Johnson: <i>The Starlight on Idaho</i> Workshop stories3	CR7 Workshop Stories4

10/18	<p><i>Juggling.</i> Stern: pp. 8-11 Taylor: <i>The Gift of the Prodigal</i> Hempel: <i>The Afterlife</i> Workshop stories4</p>	CR8 Workshop Stories5
10/25	<p><i>Vignette. Frame Story. Short shorts. Flash.</i> Stern: review pp. 135-137 Hempel: <i>In The Animal Shelter</i> Homes: <i>Things You Should Know</i> Makkai: <i>Other Brands of Poison</i> De Maupassant: <i>The Hand</i> Politanoff: <i>One End and Aim</i> Schutt: <i>Where You Live, When You Need Me</i> Workshop stories5</p>	CR9 Workshop Stories6
11/01	<p><i>Short story. Novel. Humor.</i> Evenson: <i>Any Corpse</i> Machado: <i>The Husband Stitch</i> Shikaze: <i>Beast Leave</i> Workshop stories6</p>	CR10 Workshop Stories7
11/08	<p><i>Onion.</i> Stern: pp. 30-32 Hospital: <i>Isobars</i> Lispector: <i>The Fifth Story; The Crime of the Mathematics Teacher; Love.</i> Workshop stories7</p>	Workshop Stories8
11/15	<p><i>Specimen. Endings. Experiment.</i> Stern: pp. 21-24; review pp. 124-126 Hannah: <i>Water Liars</i> O'Connor: <i>Good Country People</i> Robbe-Grillet: <i>The Beach</i> Workshop stories8</p>	Workshop Stories9
11/22	No Class – Thanksgiving holiday	
11/29	<i>Final class. Encouragement.</i> / Review Stern: pp. 55-57; Final workshops9	
12/08	(Saturday) Revision due by 12 noon in my Turlington mailbox	Revision

Terms for Critical Response

Accuracy	Exposition	Premise
Ambiguity	Flashback	Psychic Distance
Anti-Hero	Frame Story	Realism
Atmosphere	Hero	Resolution
Beginnings	Imagery	Revision
Character	Imagination	Scene
Cliche	Immediacy	Sentimentality
Convention	Interior Monologue	Short Story
Crisis	Intrigant	Showing and Telling
Description	Irony	Stereotype
Dialogue	Metaphor	Style
Diction	Metaphor and Simile	Subtlety
Endings	Mise-En-Scene	Suspense
Epiphany	Motif	Suspension of Disbelief
Exposition	Names	Symbolism
Flashback	Narrative	Tension
Crisis	Narrator	Texture
Description	Negative Positive Knowledge	Transitions
Dialogue	Objective Correlative	Trust Your Material
Diction	Plot	Voice
Endings	Point of View	Zigzag
Epiphany	Position	

Critical Response Evaluation Rubric

A: Contains extended analysis of the texts and develops original, sophisticated ideas. Has exceptionally well-crafted paragraphs, a thesis, a persuasive organizational structure (e.g., brief introduction, body, brief conclusion), well-supported claims, and appropriate and effective stylistic elements.

B: Contains extended analysis of the texts and develops original, sophisticated ideas. Has well-crafted paragraphs, a thesis, a persuasive organizational structure (e.g., brief introduction, body, brief conclusion), well-supported claims, and appropriate and effective stylistic elements.

C: Contains some analysis of the texts and develops some original ideas about them. Has adequately well-crafted paragraphs, a thesis, a persuasive organizational structure (e.g., brief introduction, body, brief conclusion), adequately-supported claims, and some appropriate stylistic elements.

D: Contains minimal analysis of the texts. May lack well-crafted paragraphs, a thesis, and/or a persuasive organizational structure. Fails to adequately support its claims and/or use appropriate stylistic elements.

E: Lacks analysis of the text, and therefore fails to demonstrate reading and/or comprehension.