

## CRW1101, Begin Fiction Writing, Class #12763, [Section 1879](#), Fall 2019

**Meets:** Fridays 9:35 a.m. to 12:35 p.m. (Period 3-5) WEIM 2056  
**Instructor:** Savannah Horton  
**Office:** TBD  
**Office Hour:** [Wednesday 1:55 to 2:45](#), Friday 12:35 p.m. to [1:55 p.m.](#), and by appointment  
**E-Mail:** [shorton@ufl.edu](mailto:shorton@ufl.edu)

### Description:

This course will concern itself with short fiction.

In the first half of the course, we will discuss readings [in order](#) 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 [and why](#) stories work, and we [will](#) conduct workshops of student writing. We will apply the same [thought](#), critical skills, [and respect](#) to student work that we apply to [published stories](#).

[Students will write one short story and a revision over the course of the semester. Additionally, almost every week students will submit a critical response to our readings.](#)

**Objectives:** Students will learn to: read as writers, generate better fiction, and develop language for discussing literature.

### General Education Objectives:

- This course confers General Education credit for Composition (C), and 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.

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- **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.

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**2. Attendance:** You are allowed **one absence** without explanation, but do not miss the class in which your story will be workshoped. 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. **Three tardies equal to once class absence.**

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**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.

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**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 are not allowed in class.** You may not text in class. You may not have your phone out on your desk during class. **Laptops, iPads etc. are not allowed in class.** If you have a special reason you must use a laptop or an iPad, please let me know before the course begins.

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

**6. Academic Honesty and Definition of Plagiarism:** UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.>

**Plagiarism, according to UF Student Honor Code:** a Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

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a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.

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b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.

c. Submitting materials from any source without proper attribution.

d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.

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

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. Counseling Center: Students who are in distress or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>

12. UF's policy on Sexual Harassment: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policy-statement/>

#### Grading scale:

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

#### Texts:

*Bird by Bird* by Anne Lamott  
Short stories – on Canvas

Optional craft books to check out if desired: *On Writing* by Stephen King, *The Elements of Style* by William Strunk Jr., *The Modern Library Writer's Workshop* by Stephen Koch, *Making Shapely Fiction* by Jerome Stern

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**Deleted:** 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> ¶

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**Deleted:** *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/> ¶

**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.

Please print the readings each week so we are able to easily reference them.

**Ten Critical Responses: 60%**

**CR 1-4:** 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 of the assignments but write a response to one of them. **Each response should be 600 words.** Please turn in hard copies at class. Late assignments will not be accepted.

**CR 5-7:** Choose one of the published stories from the week and write a literary review in the style of the chosen text. **Each response should be 1000 words.**

**CR 8:** You will explain the revisions you made to your final story submission by evaluating the comments you received as well as the changes you have implemented and the reasoning behind them. **Response should be 600 words.**

Ideal critical responses will do several things:

- \*Make a claim about our reading based on ideas 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. What does this mean within the context of the work as a whole? How does this section contribute to the writer's overall intent?

By the end of the semester, these will account for 6,000 words of critical analysis. See p. 2, formatting requirements, "Course Policies/Assignment Format & Submission".

**Short Stories: 20%**

Students will write one short story and one revision, each worth 10%. The story and revision will be graded according to 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 class.

Manuscripts must be delivered to the class the week before they are to be workshopped. 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.

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I'll evaluate critical responses by: demonstrated reading of the stories/chapters; critical thinking; depth of analysis; engagement with the discussion of craft. ¶

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\*Make a claim about our reading based on ideas 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?

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On workshop days, you will have read the submitted piece carefully 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).

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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 rate stories with remarks based on taste. Please do not discuss classmates' stories outside of class.

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### Workshop Procedure:

Each person will have one story (6-10 pages) workshoped. On workshop days it is expected that you have read each piece carefully at least once, and that you have spent time formulating responses to it. Write your responses on the hard copy of the story to return to your peer.

The workshop will be facilitated in the following format:

1. Writer will read a short section of the story. Then, the writer will not speak for the duration of the workshop.
2. The class will discuss what is working in the text.
3. We will discuss how it can become a better story.
4. We will welcome back the writer into the discussion.

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### ASSIGNMENTS CRW 1101: Fiction Writing, Class# 13093, Spring 2019

Week	Topics / Assignment	Due
1 AUG 23	Introduction. Lorrie Moore: "How to Become a Writer" (in class)	
2 AUG 30	Workshop dates assigned. Joy Williams: "Congress" George Saunders: "Sea Oak" Anne Lamott: <i>Bird by Bird</i> "Introduction" & "Getting Started"	
3 AUG 23	Tobias Wolff: "Bullet in the Brain" Denis Johnson: "Emergency" Anne Lamott: <i>Bird by Bird</i> "Short Assignments" & "First Drafts" & "Perfectionism"	CR1

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4 SEPT 6	Vladimir Nabokov: "Symbols and Signs" Lorrie Moore: "Referential" Anne Lamott: <i>Bird by Bird</i> , "Character" & "Plot"	CR2
5 SEPT 13	George Saunders: "The Semplica Girl Diaries" Donald Barthelme: "The School" Anne Lamott: <i>Bird by Bird</i> , "Dialogue" & "Set Design"	CR3 Workshop Stories 1 for next week
6 SEPT 20	Denis Johnson: "Strangler Bob" Zadie Smith: "Crazy They Call Me" Anne Lamott: <i>Bird by Bird</i> , "False Starts" & "Plot Treatment"  <b>Workshop stories 1</b>	CR4 Workshop Stories 2
7 SEPT 27	<a href="#">Donald Barthelme: "The School"</a> Amy Hempel: "The Harvest" Anne Lamott: <i>Bird by Bird</i> , "How Do You Know When You're Done?" & "Looking Around"  <b>Workshop stories 2</b>	Workshop Stories 3
8 OCT 11	Virginia Woolf: "The Mark On the Wall" David Foster Wallace "Incarnations of Burned Children" Lydia Davis: "Letter to a Funeral Parlor" Anne Lamott: <i>Bird by Bird</i> , "The Moral Point of View" & "Broccoli"  <b>Workshop stories 3</b>	CR5 Workshop Stories 4
9 OCT 18	J.D. Salinger: "A Perfect Day for Banana Fish" Ernest Hemingway: "The Short and Happy Life of Francis Macomber" Anne Lamott: <i>Bird by Bird</i> , "Radio Station KFKD" & "Jealousy"  <b>Workshop stories 4</b>	Workshop Stories 5
10 OCT 25	Kirstin Valdez Quade: "Nemecia" Grace Paley: "Wants" Anne Lamott: <i>Bird by Bird</i> , "Index Cards" & "Calling Around"  <b>Workshop stories 5</b>	CR6 Workshop Stories 6
11 NOV 1	Flannery O'Connor: "A Good Man is Hard to Find" Anne Lamott: <i>Bird by Bird</i> , "Writing Groups" & "Someone to Read Your Drafts"  <b>Workshop stories 6</b>	Workshop Stories 7

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Workshop Stories 7

12 NOV 15	Jhumpa Lahiri: "A Temporary Matter" Anne Lamott: <i>Bird by Bird</i> "Letters" & "Writer's Block"  <b>Workshop stories 7</b>	CR 7 Workshop Stories 8
13 NOV 22	Rebecca Curtis: "The Toast" Anne Lamott: <i>Bird by Bird</i> "Writing a Present" & "Finding Your Voice" & "The Last Class"  <b>Workshop stories 8</b>	
16 DEC 9	Revision <a href="#">and CR 8</a> due by 12 noon	CR 8 Revision

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Terms for Critical Response

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

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.