

CRW 2100 – Fiction Writing (Section 2333, Class #12473), Fall 2020

Instructor Name: Jackson Armstrong

Course meeting times & locations: Thursday; Period 9-11 (4:05PM – 7:05PM); Online, hybrid synchronous and asynchronous

Office Location and Hours: Online via Zoom and Canvas messaging; that aside, I'm always reachable via Canvas, and you may also feel free to make an appointment outside of any predetermined office hours.

Course website: Canvas

Instructor Email: armstrongp@ufl.edu

Course Description: We will read short stories every week--usually contemporary, sometimes older--and then we'll write about them and talk about them (we'll write our own stories, too, and workshop them), all to better understand how fiction happens.

COVID Statement: This course will be a hybrid of synchronous and asynchronous scheduling (that is, we will meet via Zoom during the scheduled class start time and for half the time-as-scheduled). You'll be able to join the meeting through Canvas, and I'll also send out an invitation email. The class meetings will require a passcode, which I'll share on Canvas as well.

Before we begin workshop periods: Synchronous class time will be from 4:05 to 5:30 pm.

For the asynchronous portions of our class: I'll use the remaining class time (5:30 to 7:05 pm) to conduct office hours over Zoom.

Classwork for the asynchronous portion of class will consist of critical responses and discussion thereon, in the form of Canvas discussion board posts and interaction, graded as part of your critical response grade, with comments and engagement graded as "class participation."

During workshop periods: The hybrid structure will remain, but the length of synchronous class will likely extend slightly to accommodate for discussion of both class readings and, primarily, your peers' workshop submissions (and, as such, the amount of asynchronous work will decrease!).

As we all know now, anything can change at any moment. This class will never take priority over your health and safety and wellbeing. It's my belief that workshop works better live and "in-person," and so that's what we'll attempt to do for Fall 2020 during the workshop-designated class periods.

And, finally, regarding health and safety and matters of assignments, attendance, etc.: the below policies will hold. That said, please reach out via Canvas if anything should come up that might prevent you from adhering to the class policies. Again, this class will not take priority over your wellbeing; however, notifying me as soon as possible is paramount if we're to find a solution for life's curveballs.

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. This means that written assignments must meet minimum word requirements totaling 6000 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.

Required Texts: Weekly readings will be provided on Canvas

Recommended Texts: If you wish to consult, for your writing journey in general (outside of or during this course), a book about *how* to write (a “craft” book), you could do a lot worse than:

King, Stephen. *On Writing: A Memoir of the Craft*, 3rd ed., Scribner, 2010.

ISBN-10: 9781439156810

ISBN-13: 978-1439156810

ASIN: 1439156816

Assignments (see below for Grading Rubric):

60% - 2 workshop submissions of 6-7 double spaced pages

These submissions will be your own, original fiction to be submitted for review by your peers and myself, and we'll discuss them aloud and offer feedback the following week during the workshop portion of class.

30% - between 6-12 critical responses (500-1,000 words) on class readings or an approved topic, to total 6,000 words

10% - Class participation, via Zoom and Canvas discussion

You will write a response to one or both stories for the upcoming class period. Your response should be thoughtful, analytical and/or critical, regarding the story itself: its construction, its themes, its language use, its utility to you as a writer, etc. Each response should be no less than 500 words, but all responses totaled should meet or exceed the 6,000 word requirement for the course (and for the university). The most sensible way to do this would be to submit 12 responses over the course of the semester (one for each weekly set of readings) of 500 words. However, should you feel compelled to write more on a particular story (not for filler, but because you feel you genuinely have more to say), you most definitely may do that, and the word count will go toward that 6,000. The most sensible method for generating content is to use the critical response assignments as a kind of plan for what you might want to say during class discussion.

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* We meet once a week, so at maximum, you can miss two classes unexcused. You cannot, however, miss your own workshop day, and you cannot make your workshop day up. Workshop must be rescheduled more than 48 hours beforehand should something come up that would prevent you from attending your own workshop.
3. *Tardiness:* being tardy 4 times = 1 absence.
4. *Classroom behavior and netiquette:*
 - a. We're synchronous online (ie, regular meetings on Zoom during scheduled class time), so find a comfortable place with minimal distractions, where you can voice/video/text chat with the class.
 - b. Please make sure your audio is muted when you're not actively speaking aloud.
 - c. Assume that everything you type can be read by everyone.
 - d. Your participation is vital to workshop and to class discussion! The good thing about Zoom is that you may also text chat, if you're not at first comfortable speaking aloud.
5. *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/>

6. *Paper Format & Submission*:
 - a. Workshop submissions: double-spaced, Calibri 11pt or Times New Roman 12pt font, MLA 8 format, paginated, .docx file type
 - b. Critical responses: single- or double-spaced, Calibri 11pt or Times New Roman 12pt font, no preferred style (must include name and date, however), paginated (if applicable)
 - c. MLA 8 links:
 - i. <https://style.mla.org/works-cited-a-quick-guide-book/>
 - ii. <https://style.mla.org/sample-papers/>
7. *Late Papers/Assignments*: Workshop submissions can't be late, and can't be made up. Critical responses are due on the day we discuss the stories you wrote on, but can be turned in (if class is missed) up to a week after.
8. *Paper Maintenance Responsibilities*: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. *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, re: 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:

 - a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - 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.
10. 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 your instructor early in the semester.
11. *Students who are in distress* or who are in need of counseling or urgent help: please contact 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. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

13. *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). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.
14. *Course Evaluations*: Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online:
<https://evaluations.ufl.edu/evals/Default.aspx>
15. *Policy on environmental sustainability*. This course, by its very nature, will not require hardcopy submissions. No texts are required, but if you decide to purchase anything recommended to you, consider purchasing electronic editions (i.e., Kindle) when they are available, or used copies of print texts. If you do purchase print books and do not elect to hereafter keep your print books, consider donating them to the Alachua County [Friends of the Library](#) annual book sale or to another local or larger institution.
16. The following (point “a”) is a policy statement provided by the University that is required for “online courses with recorded material.” It is provided here to make every effort in complying with University syllabus requirements, but please note: **you will NOT be recorded in this course.**
 - a. “*For online course [sic] with recorded materials a statement informing students of privacy related issues such as: Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.*”
 - b. To reiterate: **you will NOT be recorded in this course.**

Course Schedule (tentative):

Week	Date	Class schedule:	Read:
1	September 3rd	Introduction, syllabus, workshop procedure	N/A
2	September 10th	Discussion / in-class assignments	"Why Don't You Dance?" by Raymond Carver "A Clean, Well-Lighted Place" by Ernest Hemingway
3	September 17th	Discussion / in-class assignments	"Malibu" by Ottessa Moshfegh "Marabou" by Joy Williams
4	September 24th	Discussion / in-class assignments Workshop 1	"Only Orange" by Camille Bordas "Orange World" by Karen Russell
5	October 1st	Discussion / in-class assignments Workshop 2	"The Bears" by Sarah Shun-Lien Bynum "The Dancing Bear" by Maxim Loskutoff
6	October 8th	Discussion / in-class assignments Workshop 3	"Simon" by Daniel J. O'Malley "The Size of Things" by Samanta Schweblin
7	October 15th	Discussion / in-class assignments Workshop 4	"Pee on Water" by Rachel B. Glaser "The Bog Girl" by Karen Russell
8	October 22nd	Discussion / in-class assignments Workshop 5	"Let's Play Dead" by Senaa Ahmad "The Other Place" by Mary Gaitskill
9	October 29th	Discussion / in-class assignments Workshop 6	"Foxes" by Kimberly King Parsons "Rabbits" by Nell Freudenberger
10	November 5th	Discussion / in-class assignments Workshop 7	"Bettering Myself" by Ottessa Moshfegh "Wagner in the Desert" by Greg Jackson

11	November 12th	Discussion / in-class assignments Workshop 8	“Notes from the Fog” by Ben Marcus “Toast” by Matt Summell
12	November 19th	Discussion / in-class assignments Workshop 9	“Puppy, with Child” by Daniel J, O’Malley “Dead Dog” by Sarah Edwards
13	November 26th	Thanksgiving break	N/A
14	December 3rd	Last class	“The Swimmer” by John Cheever
15	December 10 th -11 th	University Reading Days	N/A
16	December 12 th -18 th	Exam Week	N/A

Grading/Assessment Rubric

Rubric of Evaluation for Critical Responses:

- A: Contains extended analysis of the texts and develops original, sophisticated ideas, and is well-written.
- B: Contains extended analysis of the texts and develops original, sophisticated ideas.
- C: Contains some analysis of the texts and develops some original ideas about them.
- D: Contains minimal analysis of the texts.
- E: Lacks analysis of the text, and therefore fails to demonstrate reading and/or comprehension.

This syllabus is subject to change at any time and an updated copy will always be available for viewing on the course Canvas webpage.

Updated 20 August 2020