

CRW 2100- FICTION WRITING (sec. 12499), Fall 2020

Instructor Name: Django Ellenhorn

Course Meeting Time and Location: Friday, 12:50 – 3:50 pm

Office Location and Hours: Zoom Conference by appointment

Course Website: Canvas

Class #: 12499

Instructor Email: dellenhorn@ufl.edu

Course Description:

“Just call them how you see them and be done with it.”

- Ernest Hemingway

In this class we will read fiction, and then write fiction, and then adjust our writing based on what we read. In other words, we will be devoting our time to exploring the varieties of literary expression, how form shapes content, and vice versa, how voice shapes a story, and isn't just a conduit for it—etc. We will spend the first part of the class reading modern and not modern stories, and gleaning what we can from them, regardless of whether we like them. Ultimately, the goal is for you to form your own barometer of what you like in fiction, and what you dislike, what galls and what draws you, and to extrapolate your own aesthetic from these guiding preferences.

COVID-19 Statement: In light of the continuing impacts of COVID-19, this course will be offered entirely through online course sessions. We will meet synchronously on Zoom every Friday, during periods 3-5. Outside of class time, you are responsible for completing readings, responses, and your own creative work. Our classes will rely heavily on discussion which, I hope, will help to bridge some of the gap between our computer screens. Please be sure to download Zoom on your personal computer before the start of the class and familiarize yourself with how it works. I will send instructions to the class via email about how to join our Zoom meetings.

If you as an individual have any COVID-related hardships which may obstruct your performance in this class, please communicate with me as well as making use of all UF resources available to you. We can then assemble a plan to help you complete the class and fulfill all requirements in the way most beneficial for you.

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.

Graded Assignments:

Class Participation: 30%

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

Eight Critical Responses: 30%

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.**

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: 40%

Students will write one short story and one revision. 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. Stories should be no longer than 7 double-spaced pages.

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.

On workshop days, you will have read the submitted piece carefully and spent time formulating responses to it.

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.

Course Policies:

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

2. Attendance: Attendance policy is consistent with UF's attendance policies: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies>. Triple-period, once weekly classes (such as ours) count as two absences. Like all discussion courses, this one needs

you! Use your allotted absences wisely (for emergencies, major illness) as you would for any job. You will fail the course if you accrue more than two absences.

3. Latecomers receive partial absences, and must see me after class so I know you attended. Three instances of tardiness will count as one absence. Please let me know if you have reasonable trouble coming to class resulting in chronic lateness, and we can reach an accommodation.

4. 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/>

5. Late Papers/Assignments: Critical responses can be submitted up to one week late, resulting in a drop of two letter grades. Workshop stories and revisions should be on time if at all humanly possible—late assignments will only be accepted under extenuating circumstances.

6. Paper Maintenance Responsibilities. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

7. 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.

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.

8. 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.

9. 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/>

10. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

11. 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: cblount@ufl.edu . Grade appeals may result in a higher, unchanged, or lower final grade.

12. 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>

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 respect the classroom space and your peers.

Required Texts: All course materials can be accessed on Canvas. You will be responsible for having read the material before the class.

Course Schedule

Week 1, September 4:

Introductions and syllabus

Lorrie Moore: "How to Become a Writer" (in class)

Week 2, September 11

Assign workshop dates

Read: George Saunders: "Sea Oak"

Due: Critical Response No. 1

Week 3, September 18

Read: Tobias Wolff: "Bullet in the Brain"

Denis Johnson: "Emergency"

Due: Critical Response No. 2

Week 4, September 25

Read: Vladimir Nabokov: "Signs and Symbols"

Lorrie Moore: "Referential"

Due: Critical Response No. 3

Week 6, October 9

Begin Workshop

Read: Denis Johnson: "Strangler Bob"

Zadie Smith: "Crazy They Call Me"

Due: Critical Response No. 4

Week 7, October 16

Read: Donald Barthelme: "The School"

Amy Hempel: "The Harvest"

Due: Critical Response No. 5

Week 8, October 23

Read: Virginia Woolf: "The Mark On the Wall"

David Foster Wallace: "Incarnations of Burned Children"

Lydia Davis: "Letter to a Funeral Parlor"

Week 9, October 30

Read: J.D. Salinger: "A Perfect Day for Banana Fish"

Grace Paley: "Wants"

Due: Critical Response No. 6 (Can respond to any of the "Style and Voice" assignments)

Week 10, November 6

Read: Kirstin Valdez Quade: “Nemecia”

Ernest Hemingway: “The Killers”

Due: Critical Response No. 7

Week 11, November 13

Read: Excerpt from *Autoportrait*, Édouard Lévé

Due: Critical Response No. 8

Week 13, November 20

Read: Camille Bordas: “Most Die Young”

Week 14, December 4

Read: Emma Cline: “What Can You Do with A General”

Week 15, December 11

Final Workshop

Read: Herman Melville: “Bartleby, the Scrivener”

Grading Rubric:

A: 94-100; A-: 90-9

B+: 87-89; B: 84-86; B-: 80-83

C+: 77-79; C: 73-76; C-: 70-72

D+: 67-69; D: 63-66; D-: 60-62

E: 0-59

Rubric of Evaluation for Critical Responses

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.

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