

CRW 2100– FICTION WRITING
(Sec. 12902) Spring 2020
MAT 0016

Instructor: Gardner Mounce

Meeting time & Location: Thursdays 12:50 PM - 3:50 PM, MAT 0021

Office hours: Wednesdays 10 AM - 11 AM, Thursdays 10 AM - 11 AM, by appointment, at least 24 hours ahead of time.

Course website: Canvas

Instructor email: gmounce@ufl.edu

Required Texts:

New American Stories, edited by Ben Marcus

Online course packet

Course Description:

In this course, we will survey ways of writing fiction through close-readings and discussions of short stories, sort-of-short stories, experimental stories, and prose experiments which can't at all be called *stories* in the traditional sense, from a range of authors and genres. Additionally, by trying our hand at some fiction of our own, as well as workshopping that of our classmates, we will better understand how to make fiction work.

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.

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* Students are allowed one unexcused absence. Each additional absence will result in 20 points off of your class participation grade. Three absences earn a failing grade. The exception would be UF activities such as band, athletics, debate team, and documented major illnesses I'll consider on a case-by-case basis.
3. *Tardiness:* Students who show up five minutes late to class are tardy. Three tardies, and each tardy thereafter, will result in a 5-point deduction from the student's class participation grade.
4. *Paper Format & Submission:* 12pt font, Times New Roman (I understand TNR isn't the sexiest font, but agreeing on a standard font rescues us from issues down the road), double-spaced, 1" margins, numbered pages. As for headers, just put the relevant information (name, date, paper title, prompt answered, etc) in whatever configuration does it for you.
5. *Late Papers/Assignments:*
 - a. *Stories:* Failing to turn in a story on time disrupts the class and holds everyone up, so if you fail to turn a story in on time, you will receive a zero for the assignment.
 - b. *All other assignments:* For every day late the assignment is, 10% will be deducted from the final score.
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.* 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/>.
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 the instructor.
9. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
10. *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.
11. *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>
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 15. *Laptops & Phones*: To say that technology is essential to a university course is truism. Phones and laptops curb our over-dependency on paper, enable us to connect outside of class, and open wide the doors for accessing literature online. However, cell phone addiction is real, it's prevalent, and it's pernicious to the aims of the university course. So. *You are not able to use your phone in class unless it is an emergency*. You are able to use laptops for in-class writing assignments and while we discuss literature from the online course packet. Otherwise, I will ask you to put them up. Please talk to me privately if this presents a unique problem for you.

Writing Assignments:

Eleven 500-word weekly responses — Students will write a short 500-word critical response to the stories we read, due to Canvas on Thursdays at 4:05 PM (class time). You will receive a sheet of prompts in class. Though this course is fourteen weeks long, you will only write eleven responses, meaning that there are two weeks during the course in which you won't turn in a response. **Note:** You can only submit **one** response per week. You cannot turn in all of your responses on the last day of class.

Story — Students are required to hand in one story to be workshopped. This story must be no less than 3 pages and no more than 12, and **must be printed-out and submitted the week before its workshop**. This story will be revised and the **revision is due on the date listed below**. These will be graded according to how they utilize the techniques and avoid the mistakes that we will have discussed in the first half of the semester.

Revision — These will be graded according to the depth of the revision, as well as whether or not they make use of comments.

500-word Revision Assessment — Students will assess their own revision.

Students will also be asked to complete writing exercises in class.

Schedule (will change - you will be notified)

Week	Day	Reading Material	Assignments Due
1	January 9	Discuss syllabus, assign workshop dates.	No responses due
2	January 16	-“Standard Loneliness Package” by Charles Yu (genre: speculative, in <i>New American Stories</i>) -“The Pelican Bar” By Karen Joy Fowler (genre: speculative/coming-of-age, in Files)	
3	January 23	“Love is a Thing on Sale for More Money than There Exists” by Tao Lin (genre: realism/speculative, in <i>New American Stories</i>) -“Great Rock and Roll Pauses by Allison Blake” by Jennifer Egan (genre: experimental, found in Files, 75 powerpoint pages)	
4	January 30	-“Best New Horror” by Joe Hill - 23 pages (genre: horror, in Files) -“Two Houses” by Kelly Link (genre: sf, in Files, pgs 261-286)	
5	February 6	-“The Toast” by Rebecca Curtis (genre: realism, in <i>New American Stories</i>) -“Blood Drive” by Jeffrey Ford (genre: speculative, in Files)	

6	February 13	-“Redeployment” by Phil Klay (genre: realism, in Files, 1-16) -“Go For it And Raise Hell” by Amelia Gray (genre: speculative, in Files) “Going for a Beer” by Robert Coover (genre: experimental realism, in <i>New American Stories</i>)	First Workshop
7	February 20	-“Elsewhere” by Steven Millhauser (genre: new fairy tale, in Files, pgs 135-149) -“The David Party” by David Leavitt (4 pages)	Second Workshop
8	February 27	“Shhhh” by NoViolet Bulawayo (genre: realism, in <i>New American Stories</i>) “Home” by George Saunders (genre: realism, in <i>New American Stories</i>)	Third Workshop You should have submitted 5-7 weekly responses by this point.
	March 5	Spring Break - No class	
9	March 12	“Blueprints for St. Louis” by Ben Marcus - (genre: speculative/realism, in Files, 20 pages “Most Die Young” by Camille Bordas - (genre: speculative/realism, in Files)	Fourth Workshop
10	March 19	“Story of Your Life” by Ted Chiang (genre: sf, in Files) 55 pages	Fifth Workshop
11	March 26	“Slatland” by Rebecca Lee (genre: speculative, in <i>New American Stories</i>)	Sixth workshop

12	April 2	"Meet the President!" By Zadie Smith (genre: sf, in <i>New American Stories</i>)	Seventh workshop You should have submitted 9-11 responses by now
13	April 9	"The Country" by Joy Williams (genre: realism, in <i>New American Stories</i>)	Eighth Workshop
14	April 16		Ninth Workshop You should have submitted all of your weekly responses by now.

Revision of workshopped story and assessment of revision due: April 29th

Rubric:

1. Class Participation (includes workshop comments, in-class writing, etc.) — 300 points
 2. Weekly Responses: 200
 3. Story — 300 points
 4. Story Revision — 150 points
 5. 500-word Story Revision Assessment — 50
- Total** — 1,000 points

Grading Scale:

- A: 940 - 1,000
- A-: 900 - 939
- B+: 870 - 899
- B: 830 - 869
- B-: 800 - 829
- C+: 770 - 799
- C: 730 - 769
- C-: 700 - 729
- D+: 670 - 699
- D: 630 - 669
- D-: 600 - 629

F: <600

Grading Criteria:

Weekly responses will be graded on: clarity, organization, control of syntax & mechanics, critical thinking, thesis, use of evidence, depth of analysis, logic and argumentation. More instruction will be provided in class.

Stories and revisions will be graded on: story structure, characterization, use of description, voice/sense of audience, grammar and punctuation. A more detailed rubric will be provided.