

CRW2100: Fiction Writing

Instructor: James (Jim) Cooney

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Section 2333: Wednesday, periods 10-EI (5:10 - 8:10 PM)*

Location: Leigh Hall (LEI) Room 0242

Office hours: Wednesday, 3:55 - 4:55 PM, at Library West (in the ground-floor lounge across from Starbucks); also by appointment (e-mail to schedule)

*Technically this class is scheduled for three hours including two 15-minute breaks, but unless there are objections (please contact the instructor in this case) we will take one 10-minute break, announced by instructor, so that *class ends by 7:50 PM*.

"There may never be anything new to say, but there is always a new way to say it."

- Flannery O'Connor

REQUIRED TEXTS

- *Writing Fiction, 8th Edition* *- Janet Burroway
- *Course Pack for CRW2100 (Section 2333)* - Compiled by instructor (details for acquiring TBA)
- *Fight Club* (a novel) - Chuck Palahniuk
- *Writing Tools* ** - Roy Peter Clark

• The Burroway book, though worth every penny, is expensive. I recommend a used copy, available on Amazon.com for ~50 dollars (free 2-day shipping for students),

** The Clark book is a *style* guide, useful to you in all kinds of writing, not just fiction.

COURSE OBJECTIVES

The purpose of the course is to make you a better writer of fiction and get you excited about the creative process. You will submit your own stories to be criticized in a workshop setting (twice in a "mini-workshop" and once in a full workshop). You will learn how to give valuable feedback to your peers on their work, and in so doing, become a better critic of your own work and a better writer.

Also, because reflective reading is vital to improving your own prose, this class also serves as an introduction to the study of literature. We will read (and sometimes listen to) various works of published short fiction plus one novel. We will analyze these stories from the perspective of writers, examining how they work in terms of structure and style.

The first half of the semester will be devoted to a discussion of the basic elements of fiction. We will discuss assigned readings in the textbook and the style guide, as well as the assigned stories that you have analyzed in your Craft Analysis essays. We will participate in various creative writing exercises, and examine early drafts of your stories in two "mini-workshops," for which you will divide up into small groups.

The *second half* of the semester will be more of a traditional fiction workshop, in which we apply the critical skills we've honed to our own work and the work of our peers. We'll continue creative writing exercises and critical discussions of published stories, but shall dedicate ample class time to critique the students' creative work.

WRITING REQUIREMENT (WR) & COMPOSITION CREDIT (C)

This course can satisfy the General Education requirement for Composition. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/general.education.requirements.aspx>

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/writing.and.math.requirement.aspx>

COURSE FORMAT

Reading - We'll read the textbook (Burroway), selections from style guide (Clark), a variety of wonderful short stories, and one novel. *Note: The stories assigned early in the semester will be numerous but of shorter length, in order to give you an idea of how long the stories you write for this class should be. Later in the semester we'll read longer stories.*

Writing - This includes Craft Analysis essays, creative writing exercises (some in class and some at home), short critique letters for your classmates, and two very short stories, one of which you will revise extensively.

Critiquing - You will critique both published stories and the work of your peers, in writing (as pointed out above), and in class discussion.

ASSIGNMENTS & GRADING

UF has recently instituted minus grades. As a result, letter grades now have different grade point equivalencies. For more information, see:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

Grading for this course is based on a 1,000-point system. Your final letter grade will be determined according to the following scale.

A	4.0	930-1000	C	2.0	730-769
A-	3.67	900-929	C-	1.67	700-729
B+	3.33	870-899	D+	1.33	670-699
B	3.0	830-869	D	1.0	630-669
B-	2.67	800-829	D-	0.67	600-629
C+	2.33	770-799	E	0.00	0-599

- **Craft Analysis essays (425 points):** This includes 7 short essays (50 points each) and one longer essay (75 points).
- **Short story drafts (275 points):** This includes rough drafts of two stories (50 points each), one workshop draft (75 points), and one revised draft (100 points).
- **Class participation (200 points):** This includes...
 - substantive critique letters on your classmates' work (7.5 points each)
 - fully-prepared participation in each mini-workshop (20 points each)
 - (optional) conference with instructor (+5 extra credit points)
 - the potential points remaining (~30-60 points, depending on number of students enrolled) are awarded according to your general level of participation in class discussions.
- **Reading quizzes (100 points):** These will be administered at the start of every class, so it is important that you show up on time. If you're late, or absent, you cannot make up the quiz. Your two lowest quiz grades will be dropped at the end of the course.

CRAFT ANALYSIS ESSAYS

You are required to write 7 short (700-word minimum) and one long (1,200-word minimum) Craft Analysis essays. This will add up to just over 6,000 words of critical analysis, thereby fulfilling the "Gordon Rule" writing requirement.

Essays will focus specifically on *analyzing techniques and craft* in fiction writing. They are not intended as works of literary criticism generally—your instructor will further explain this distinction in class, and will provide specific requirements and guidelines for writing these essays. The topic of each essay (e.g. fictional time, dialogue, etc.) will correspond with the techniques we read about each week in the Burroway text, which you will apply to one of the short stories (your choice) we have read for that week. The longer, final essay will focus on the novel *Fight Club*, and the craft topic will be your choice.

Make-up essays: You will notice on the schedule that, for the sake of flexibility, I will accept one "make-up" essay in Week 9, and again in Week 11. This means you may skip up to two essays earlier in the semester and make it up during these weeks. Please note that your make-up essay **must be on the topic you missed** (e.g. point of view); you may, however, choose stories from the current week or from the week you missed.

Revised essays: You may, alternatively, use a make-up week to submit a revised draft of any short essay. The essay must improve by at least one letter grade or it will not count. The new grade will replace the old one.

Please note you may only submit one essay each of these weeks, so *you cannot submit both* a make-up and a revision at the same time. Make-up essays should obviously take priority. Also note that, whether or not you write an essay, you are always responsible for reading the stories assigned for that week.

Rubric for evaluating Craft Analysis essays

A (50 points): Constitutes a sustained, clear and substantive analysis throughout. Develops original, sophisticated ideas in direct support of a central thesis. Thesis is clear, arguable, and compelling. Essay stays focused on thesis and on craft and technique. Sentences are always clear, concise and meaningful. Paragraphs cohere. Claims are always supported with specific evidence (quotes and paraphrase). Free of mechanical errors (grammar, spelling, punctuation, etc.)

B (40-45 points): Contains adequate analysis, develops some original ideas. Sentences are usually clear, concise and meaningful. Paragraphs usually cohere. Essay has an identifiable thesis and is fairly well organized. Claims usually supported with specific evidence. Few mechanical errors.

C (35-39 points) : Contains superficial analysis of the texts. Sentences may often be vague, wordy or unclear. Essay may have organizational problems. Thesis may be unclear, or may fail to provide a specific and compelling premise about technique in the story. Claims are often unsupported by specific evidence. Mechanical errors are numerous, distracting and occasionally cloud meaning.

D (30-34 points): Essay serves as evidence the student has read the stories, but accomplishes little else. Contains minimal analysis, no clear thesis, unsupported claims, etc.

E (0-29 points): Essay reflects a fundamental misunderstanding of craft analysis, or a failure to read the story, or else is so poorly written that comprehension is impossible.

YOUR SHORT STORIES

You will submit, in total, 4 short story drafts in this course.

- 1) *Rough drafts** of two different stories (one for each mini-workshop)
- 2) One *workshop draft* (a revised rough draft of your choosing)
- 3) One *revised draft* (a second, substantial revision of your workshop story)

**In an essay we've read, writer Anne Lamott also refers to these as "Shitty First Drafts."*

Your *rough drafts* and your *workshop draft* should be 1,500-2,500 words (i.e. roughly 4-8 pages). Your submission may be a single story or several "short-short" stories collected together. It's vital that you do not exceed 2,500-word limit. Your final revision may be up to 3,000 words. All of your stories, even the rough drafts, *must have an ending*.

Because we are avoiding genre conventions, stories about *young wizards, zombies, or vampires* are not allowed. I am a zombie fanatic (and enjoy a good vampire or wizard

story too), but it's too easy to fall into formulas, conventions and clichés with these as your subjects. A *dystopian world* cannot resemble *The Hunger Games* in any way whatsoever.

Remember, strong characters and prose—not tired plots and familiar fantasy worlds—are what make winning stories.

WORKSHOP

We will have 2 "mini-workshops" and 4 to 5 regular workshops (depending on class size). The mini-workshops will take place earlier in the semester. You will break into groups of 4-5 and discuss very early, *rough* drafts of a story.

The regular workshops will involve the entire class discussing a story (3-4 stories per workshop). This will be a polished and somewhat revised draft of one of your mini-workshopped stories (you may choose either one).

Whichever story you submit to workshop is the story you must revise for your final story submission due Wednesday, December 11th. You cannot switch to a different story.

REVISED DRAFT

You should not view this submission as the final draft of your story. I'm not looking for a publishable masterpiece here. What I am looking for is (1) increasing complexity and authenticity concerning your characters, and (2) bold, thoughtful, and purposeful experimentation with a well-developed draft. These two goals are linked—bold experimentation will inevitably lead you toward stronger characters—but radical revision with a seemingly tidy draft can be scary.

Thus, to compel you toward bold experimentation, I will offer you a set of mandatory revision options (e.g. point-of-view change, alternate endings, adding an antagonist), from which you must choose one.

You must also include a letter explaining and summarizing your revision choices. The Revised Draft Assignment description, which includes guidelines for the *mandatory revision options* and *revision summary letter*, will be available on the course website.

CRITIQUE OF CLASSMATES' WORK

We will discuss what constitutes "constructive criticism" at length in class.

For the mini-workshops, you should make comments in the text and margins, plus write at least 100 words of general impressions and comments at the end (these may be hand-written). No electronic submission, just one print-copy for the author.

For the regular workshops, make comments in the text and margins, and type a critique letter (minimum 250 words) for each story, which you must submit electronically via Sakai. You must give one *print copy* (no email) of the critique letter to the author in class.

If you are absent the week before a workshop, it is *your* responsibility to get in touch with the authors to get electronic copies of their stories, which you must print out in hard-copy form so that you can give them in-text comments. Your instructor will distribute an e-mail contact list for all class members to facilitate such exchange.

CLASS PARTICIPATION

You must be an active participant in this class. This includes making meaningful contributions to classroom discussions which, in turn, requires that you come to each class prepared, having completed all assigned writing and reading.

University e-mail: Check your university email on daily. New assignments and schedule updates may be announced in class or by email. If I have sent an email in the past 24 hours, I will assume you have read it.

Cell phones: No cell-phone use in class. This includes discreet texting and checking of e-mail below the table. I'll make exceptions for urgent matters (contact me in advance).

Individual conferences (optional): A 15-20 minute conference with your instructor (5 points extra credit) to discuss how to approach your Revised Draft. Contact your instructor no later than 1 week after your story is workshopped to schedule. You must come to the conference prepared with specific concerns and questions.

FORMATTING AND SUBMISSION

Submissions must double-spaced with 12-point font, 1" margins, and pages numbered. ***All assignments must be submitted both electronically and in hard-copy.***

1) *Electronic submission:* Upload to Sakai at least **2 hours prior to class** (by 3:10 PM).

- Electronic submission is necessary to guard against plagiarism
- File type: must be in **.doc** or **.docx format only** (no .odt, .pdf, etc.)
- Filename: must be *your last name*, underscore, then some abbreviation (use best judgment) of the assignment name, e.g. "**smith_critltr-jgoiding.doc**" or "**smith_roughdft2**"

2) *Paper copies:* Must be stapled. For stories, you must bring enough copies for all your readers (5 copies for mini-workshop, 20 for the full-workshop).

- **Essays:** Submit the print-copy at the beginning of class (in the labeled folder up front).
- **Workshop drafts:** Stories may be distributed to your classmates and instructor immediately following the reading quiz. Please remain seated at this time so no one is missed.
- **Critique letters:** Letters plus in-text story feedback may be given to the author immediately after their story is discussed in workshop.

Two exceptions to the double-submission rule: (1) The critique letters must also be submitted electronically, but you will give the paper-copy to the story author, not your instructor; (2) your Revised Draft will only be submitted electronically (no print-copy).

ATTENDANCE

Our class only meets 15 times. You are allowed 2 absences without explanation, though you are still responsible for turning in the work (Craft Analysis essays may be submitted electronically; feedback on classmates' stories may be delivered the following week). Each absence after your second will lower your final grade by 50 points. You must also arrive to class on time. Two late arrivals will count as one absence. *You may not be absent on the day you are going to be work-shopped*, which will result in a failing grade for that story.

FINAL GRADE APPEALS

Students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant. Grade appeals may result in a higher, unchanged, or lower final grade.

READING AND WRITING CENTER

Take advantage. The Reading and Writing Center (RWC), located in Broward Hall, is a *free* service for current University of Florida students seeking to improve their writing, reading, and study skills. Here, students have the opportunity to work one-on-one with a tutor. For more information visit: <http://www.at.ufl.edu/rwcenter/index.html>

STUDENT DISABILITY SERVICES

The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. For more information, see: <http://www.dso.ufl.edu/drc/>

HARASSMENT

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.hr.ufl.edu/eo/sexharassment.htm>

ACADEMIC HONESTY

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

https://catalog.ufl.edu/ugrad/current/advising/info/student_honor_code.aspx

A Word on Plagiarism

Plagiarism is a serious violation of the Student Honor Code: "*A student shall not represent as the student's own work all or any portion of the work of another.*"

Plagiarism includes (but is not limited to):

- Quoting oral or written materials, whether published or unpublished, without proper attribution.
- Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

For the purposes of this class there is no need, in your creative or analytic assignments, to consult any sources beyond the textbook and assigned stories, though you are certainly welcome to do so as long as you cite them properly. *Important tip:* There should never be a time when you copy and paste something from the Internet and don't provide the exact location and citation information for the source.

All essays and stories will be run through a variety of databases by anti-plagiarism guardian sites to which the University subscribes.

Despite this warning, several students are caught plagiarizing *every semester*, including in the creative writing courses. So please, don't do it. You will be caught.

Depending on the severity of the incident, consequences could be: having to revise the paper, receiving a failing grade on the assignment; or failing the course. All incidences of academic dishonesty will be reported to the Office of the Dean of Students.

Schedule for CRW 2100

Meetings & Assignments

This schedule is subject to change. The online syllabus and schedule supersede the paper copy. New assignments and other updates to the schedule will be announced by e-mail, hence it is crucial that you check your university e-mail on a regular basis. Assignments and readings are due by the date they are listed on the schedule (not the following week).

The location of assigned short stories will be indicated in parentheses next to each story:

[WF-1] = *Writing Fiction*, our textbook (the "-#" is the chapter where the story is located)
(CP) = *Course Pack*
(TBD) = To be determined (document will be posted on website).

Week O: August 21st

WRITING · "Two Truths, One Lie" (at-home writing exercise, to be read in class)

READING · The CRW 2100 syllabus

For our first class meeting please we'll discuss the course syllabus—please review it carefully before we meet and write down any questions you have. You'll also bring your at-home writing assignment, "Two Truths, One Lie" (instructions will be provided by e-mail), which we will share in class in order to get to know each other better, as well as learn the importance of **significant details**.

We'll also begin talking about how good stories are "born," and do our first **in-class writing activity**—a photo prompt exercise that will hopefully generate some interesting story ideas for you.

Week I: August 28th

Writing · "Two Truths, One Lie" (readings continued)

Reading · The CRW 2100 syllabus (review for quiz)

- *Writing Fiction*, Chapter 1 & 2
- Essay: "Shitty First Drafts" by Anne Lamott (CP)
- "A Man Told Me the Story of His Life" by Grace Paley (CP)
- "Signs and Symbols" by Vladimir Nabokov (CP)
- "Jealous Husband Returns in Form of Parrot" by Robert O. Butler (CP)
- Craft Analysis essay guidelines (available on Sakai)

We'll have our first **weekly reading quiz** (double-length, for 20 points, due to the amount of reading). We'll discuss writing as a process and the importance of writing "**shitty first drafts**." We'll also talk about **significant details**, how authors use precise details to establish setting, conflict and characters, and we'll discuss the validity of the famous fiction-writing maxim, "Show, don't tell."

Finally, we'll discuss **how to write a "craft analysis" essay**. These short, analytic essays will help you fulfill the UF Writing Requirement and, collectively, constitute the largest portion of your course grade, so it's important you understand how to compose one effectively. Your first craft analysis essay is due next week.

Week 2: September 4th

WRITING · Craft Analysis essay # 1 (on significant detail)

Reading · *Writing Fiction*, Chapter 6
• "Bullet in the Brain" by Tobias Wolff (WF-4)
• "Feelers" by John Gould (WF-6)
• "Alyosha the Pot" by Leo Tolstoy (CP)
• *Writing Tools*, Tools 1 & 2

We'll discuss **manipulating time** in fiction. As an author, you can condense or expand time, accelerate or decelerate through time, and jump backward and forward in time in order to tell a story. This week's stories are extraordinary examples of how time can be manipulated. We'll practice techniques for controlling pace and time with an **in-class writing** exercise.

Week3: September 11th

WRITING · Craft Analysis essay #2 (on fictional time)
• Rough draft of first story (bring 6 hard-copies).

Reading · *Writing Fiction*, Chapter 7
• "Yours" by Mary Robison (CP)
• "Janus" by Ann Beattie (CP)
• "Harvest" by Amy Hempel (CP)
• "My Kid's Dog" by Ron Hansen (WF-7)
• *Writing Tools*, Tools 3 & 4

This week we'll examine elements of plot, especially **conflict development** and **resolution**. We'll discuss how the plot of genre fiction tends to differ from literary fiction, attempt to identify the strengths of each, and to what extent these strengths are mutually exclusive. In other words, is it possible to write a *literary* horror story? Or an epic fantasy novel that is both widely appealing *and* artistically praiseworthy?

You will also be divided into groups, and **exchange first rough drafts** with each other, in preparation for next week's first mini-workshop.

Week 4: September 18th

WRITING · Craft Analysis essay #3 (on conflict development)
• Comments on stories for mini-workshop

READING · Classmates' stories for mini-workshop
• *Writing Fiction*, Chapter 3
• "Following the Notes" by Pia Z. Ehrhardt (WF-3)
• "The Use of Force" by William Carlos Williams (CP)
• "Chromosome T" by Amy Scharmann (CP)
• "Snake" by Rebecca Evanhoe (CP)
• *Writing Tools*, 5 & 6

Mini-workshop #1. We'll also discuss the use of **dialogue** in fiction, how to make it authentic, what it means to "multi-task" with your dialogue (simultaneously revealing character, setting, plot, etc.), and the difference between fictional dialogue (highly revealing, multi-tasks, combines summarized, indirect and direct speech) and real-life dialogue (lots of verbal pauses, insignificant formalities, predictable responses, etc.) Real-life dialogue is almost always slow and dull in fiction. Your goal is to create the *illusion* of authentic dialogue.

The **in-class writing** exercise "Two Voices" will give us practice multitasking with dialogue. This exercise serves as a technique for learning more about your characters by examining them *outside the boundaries of your story*.

Week 5: September 25th

WRITING · Craft Analysis essay #4 (on dialogue)

READING · "Greenleaf" by Flannery O'Connor (CP)

- "Greyhounds" by Emma-Smith Stevens (CP)
- "Gryphon" by Charles Baxter (CP)
- "The Things They Carried" by Tim O'Brien (CP)
- *Writing Fiction*, Chapter 4 (on Characterization)
- *Writing Tools*, 7 & 8

We'll discuss **methods of characterization** besides dialogue, such as **appearance** and **action**, as well as **interpretation** by the author and by other characters. Finally, we'll discuss **thought**, the most tempting to method for authors to overuse. Thought can often be an overly convenient way to *tell* the reader something (about the character's emotional state, for example) that will resonate more strongly if *shown*, or revealed, by other methods. Tip: As much as possible, only reveal a character's thought when it's completely unexpected (and therefore revealing something). Example: "*Off to work!*" *Linda's husband announced, kissing her zippiiy on the cheek. She wanted to tell him how boring he was, how every morning this routine departure brought her closer to vomiting. Outside she heard his car start. She swallowed a gob of saliva. Maybe tomorrow, she thought.*

Week 6: October 2nd

WRITING · Craft Analysis essay #5 (on character development)

- Rough draft of second story (bring hard-copies for your group).

READING · *Writing Fiction*, Chapter 5

- "Love and Hydrogen" by Jim Shepard (WF-5)
- "Means of Suppressing a Demonstration" by Shani Boianjiu (CP)

We'll discuss **place** and **atmosphere**, how to create harmony, or conflict, between place and character, and when and why this enhances your story. We'll also discuss how developing a setting, developing conflict, and developing a character are all similar processes—each of them a careful laying of foundation comprised entirely of that indispensable, irreplaceable golden brick: the significant detail.

Jim will share his theory that setting is the one major element of fiction that can be neglected by the author without killing the story, but that doesn't mean it *should* be neglected. Jim will complain at length about authors like Jhumpa Lahiri whose stories are widely believed to take place in Boston and Cambridge but, as far as Jim can see, don't actually "take place" anywhere.

Week 7: October 9th

WRITING · Craft Analysis essay #6 (fictional place)
· Comments on stories for mini-workshop

READING · Student stories for mini-workshop
· *Writing Fiction*, Chapter 8
· "Missing Women" by June Spence (WF-8)
· "Reply All" by Robin Hemley (WF-8)
· "Memento Mori" by Jonathan Nolan (CP)

Mini-workshop #Z We'll also examine what is possibly the trickiest aspect of storytelling, **point of view**. Beginning writers tend to think of point-of-view as a mostly arbitrary choice between first- and third-person. But POV is not just about who *tells* the story. It's also about who the story is being told to, and in what form. Every POV choice comes with a unique set of limitations. *Use these limitations strategically*. It's unlikely you'll know the best POV for your story when you start it, so this is an element that should be reexamined, and reconsidered, periodically throughout the revision process. Bold experimentation with POV can result in exciting changes to your story!

Week 8: October 16th

WRITING · Craft Analysis essay #7 (on point of view)

READING · Student workshop stories (4)
· "Library of Babel" by Jorge Luis Borges (CP)
· "Swallowed Whole" by Julia Slavin (CP)
· "Sea Oak" by George Saunders (CP)

We'll discuss the **surreal**, and genre-busting **fantasy**, in good fiction. With full-scale workshops on the horizon, we'll also discuss **critical feedback**—how to give it and how to take it.

Week 9: October 23rd

WRITING · Craft Analysis essay make-up (or optional revision)
· Critique letters for workshop stories
· *TBA*

READING · Student workshop stories (4)
· *TBA*

Full workshop #1. This is also a flex week, allowing us to catch up on any material we haven't covered up to this point on the syllabus and to review a few essentials. Additional writing and reading assignments will be announced the week prior.

Week 10: *October 30th*

- WRITING · Critique letters for workshop stories
- READING · Student workshop stories (4)
· "Quadraturin" by Sigizmund Krzhizhanovsky (CP)
· "Last Night" by James Salter

Full workshop #Z. We'll also discuss how to create **suspense, surprise** and **horror** in good fiction.

Week 11: *November 6th*

- Writing · Craft Analysis essay make-up (or optional revision)
· Critique letters for workshop stories
· *TBA*
- Reading · Student workshop stories (4)
· *TBA*

Full workshop #3. This is another flex week. Additional assignments will be announced the week prior.

Week 12: *November 13th*

- Writing · Bring draft of a story for in-class revision exercise
· Critique letters for workshop stories
- Reading · Student workshop stories (4)
· *Writing Fiction*, Chapter 9
· "Learning to Fly" by S. Dunning (CP; incl. early drafts and commentary)
· "Revised Draft Assignment" document (available on course website)
· *Writing Tools*, 9&10

Full workshop #4. THEN: **revision, revision, revision!** We'll discuss various techniques and participate in several exercises using drafts of our own stories.

Week 13: *November 20th*

- Writing · *No Craft Analysis essays*
· Critique letters for workshop stories
- Reading · Begin reading *Fight Club* (due next week)
· Student workshop stories (3)

Full workshop #5. We'll also listen to "Cathedral" by Raymond Carver.

Week 14: November 27th (Thanksgiving week)

No CLASS

*****Enjoy the holiday!*****

Week 15: December 4th

WRITING · Craft Analysis essay #8 (on *Fight Club*)

READING · *Fight Club*, by Chuck Palahniuk

We'll discuss how to experience life as a writer, how to identify and collect details from your strange little world, your incomparable human experience, and use them to breathe life into your fiction with a voice that is uniquely your own. We'll talk about how research can strengthen your fiction. We'll eat, fight, say good-bye, shed some tears and sing "Kumbayah." You will shower your instructor with affection and gratitude for a life-changing semester.

~Revised Draft Assignment Due by Wednesday, December 11th at 3 PM (via Sakai only)~