

CRW 1101 - FICTION WRITING, sections 1633 (in person) and M119 (online), Spring 2021

Instructor Name: Mitchell Galloway

Course Meeting Time and Location: Wednesdays, period 3 – 5 (9:35am – 12:35pm).

Office Hours: Wednesdays 12:40pm – 1:40pm

Course Website: Canvas

Class #: 12714 (in person), 30144 (online)

Instructor Email: mitchellgalloway@ufl.edu

“How unlikelike to understand perfectly.” – Diane Williams

“A book must be the axe for the frozen sea within us.” – Franz Kafka

Course Description:

This course will provide a survey of the methods of writing fiction. We will read and discuss various forms and styles of fiction, as well as write and workshop our own fiction. The goal of this class is to increase students' familiarity with modern and contemporary short fiction as well as to instill confidence in ourselves as writers.

COVID-19 Statement:

This semester, the university has mandated a return to face-to-face (F2F) teaching. To this end, it has required courses such as our own to observe the HyFlex model, wherein some students are present in the classroom even as others are simultaneously participating from remote locations.

I am mindful, however, of the fact that we are still in the midst of a global pandemic and that a vaccine has not been made available to the general population. Thus, if you are registered for a F2F section of this class and suspect you may have been exposed to COVID, you should report for testing immediately and observe an obligatory quarantine period. <https://coronavirus.uflhealth.org/screen-test-protect-2/>. You should also report to me immediately so that you may continue your coursework by joining your classmates enrolled in remote sessions.

If you are enrolled in a F2F section of this class, you are required to send me proof of a negative COVID test before you may attend class. As the instructor, I have the right to deny entry to any student who has not been tested or who has tested positive for COVID.

Likewise, if I suspect I have been exposed to the virus, I will immediately report and quarantine. During this time, I will continue to teach all my students on the platform initially reserved for those enrolled in a remote section: I will give students enrolled in my F2F section clear instructions about joining online synchronous sessions.

I am aware of the fact that COVID-19 continues to impact our daily lives. Thus, if you are experiencing any hardships because of the virus, please contact me as soon as possible so that we may make any necessary arrangements contingent on your circumstances.

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:

- Daphne du Maurier, *Don't Look Now* (New York Review of Books) ISBN: 9781590172889
- Franz Kafka, *Metamorphosis and Other Stories* (Penguin Classics Deluxe Edition, translated by Michael Hofmann) ISBN: 9780143105244
- Jean Rhys, *Good Morning, Midnight* (W.W. Norton) ISBN: 0393357805
- Samanta Schweblin, *Fever Dream* (Riverhead Books) ISBN: 9780399184604
- Jeff Vandermeer, *Wonderbook: The Illustrated Guide to Creating Imaginative Fiction*. (Revised and Expanded) ISBN: 1419729667

Assignments:

Class participation: 20% (200 points)

In-class discussion of all readings is required. All assigned readings must be read at least once before class. The workshop stories of your peers should be read at least twice before respective workshops. You

will usefully annotate your peers' work and provide a typewritten letter of comments and thoughts on the work's strengths, weaknesses, and possible improvement.

Completion of workshop stories and critical response assignments counts toward class participation, as well as any in class writing. Reading quizzes will also contribute to class participation scores at the instructor's discretion.

Critical responses: 60% (600 points)

Critical responses are 600 words each. This is a firm word count. There are ten critical responses, so by the end of the semester your accrued critical responses will account for 6,000 words of critical analyses, as required by UF. If you do not meet the word count on a critical response, you will not meet the required 6,000 words.

Structure and content of these responses will be outlined in class. These responses will serve as a basis for your in-class discussion (for example, you may plan what you'd like to say aloud), will show you've read the material—but will not contain summary or synopsis—and will demonstrate engagement and analytical practice or ability.

The word count of each critical response should be listed at the bottom of each at the time of turning in.

Workshop stories: 20% (200 points)

For this course you will also write one short story (or novel excerpt and undertake upon it one revision (or a completely new story) to be turned in at the end of the semester. When your story is due, it is due, and you must be present for its workshopping. You will know your workshop date far ahead of schedule. As part of this assignment, your workshop submission must be a digital copy (Microsoft Word) that you will email to your peers and instructor one week ahead of your actual workshop date, so that the class may take the time to read the story and make comments and write your letters. This is to say: your workshop submission is due one week from the date of your workshop, and not on the date of your workshop itself.

For the revision, you will use the feedback from your peers and your instructor, and you will revise your work taking these comments and thoughts seriously in mind (although incorporation of any one specific comment is not mandatory). A revision in this instance is not just correcting typos or moving paragraphs around, but involves changing the story in some significant way. Again, instead of revising your story, you may write a completely new story or novel excerpt.

Workshop submissions should be between three to eight pages (double spaced, 12 font, Times New Roman).

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. 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. Tardiness: Speak with me after class if you are late. Three instances of tardiness will count as one absence.

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. Paper Format & Submission: Submit critical papers to me via Canvas (see Assignments tab). Distribute workshop stories to the class via Canvas email.

7. 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.

8. Paper Maintenance Responsibilities. Keep digital 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.

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 by emailing Carla Blount (cblount@ufl.edu), Program Assistant. 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>

SYLLABUS

Wk	Date	Read/View for Class	DUE
			NOTE: All critical responses are due the Tuesday (11:59pm) before class.
1	1/13	Introductions and syllabus “The Debutante” Leonora Carrington	
2	1/20	“The Museum Assistant” Sara Majka “Incremental Perturbation” John Barth	Critical Response #1 (due 1/19 at 11:59pm)
3	1/27	<i>Don’t Look Now</i> Daphne du Maurier <i>Wonderbook</i> - Chapter 1: “Inspiration and the Creative Life” (skim pages 1 – 15; read pages 16 – 26)	Critical Response #2 (due 1/26 at 11:59pm)
4	2/3	“The Hunger Artist” Franz Kafka <i>Wonderbook</i> - Chapter 2: “The Ecosystem of Story” (41 – 50)	Critical Response #3 (due 2/2 at 11:59pm)

5	2/10	<p><i>Metamorphosis</i> Franz Kafka (read entire novella)</p> <p><i>Wonderbook</i></p> <ul style="list-style-type: none"> - Chapter 2: “The Ecosystem of Story” (bottom of 48; 51 – 64) 	Critical Response #4 (due 2/9 at 11:59pm)
6	2/17	<p><i>Metamorphosis</i> Franz Kafka (discussion continued)</p> <p><i>Wonderbook</i></p> <ul style="list-style-type: none"> - Chapter 2: “The Ecosystem of Story” (64 – 72) 	
7	2/24	<p><i>Fever Dream</i> Samanta Schweblin (read entire novel for class)</p> <p><i>Wonderbook</i></p> <ul style="list-style-type: none"> - Chapter 3: “Beginning and Endings” (73 – 87, 90 – 91) 	Critical Response #5 (due 2/23 at 11:59pm)
8	3/3	<p><i>Fever Dream</i> Samanta Schweblin (discussion continued)</p> <p><i>Wonderbook</i></p> <ul style="list-style-type: none"> - Chapter 3: “Beginning and Endings” (116 –126; 130) 	Critical Response #6 (due 3/2 at 11:59pm)
9	3/10	<p>“Control Negro” Jocelyn Nicole Johnson</p> <p><i>Wonderbook</i></p> <ul style="list-style-type: none"> - Chapter 4: “Narrative Design” (133 – 145) 	
10	3/17	<p>“The Brother” and “Going for a Beer” Robert Coover</p>	Critical Response #7 (due 3/16 at 11:59pm)

		<i>Wonderbook</i> - Chapter 4: "Narrative Design" (154 – 161, 167 – 169)	
11	3/24	<i>No Class (UF Recharge Day)</i>	
12	3/31	<i>Good Morning, Midnight</i> Jean Rhys (part one and two) <i>Wonderbook</i> - Chapter 5: "Characterization" (177 – 185)	
13	4/7	<i>Good Morning, Midnight</i> Jean Rhys (part three and four)	Critical Response #8 (due 4/6 at 11:59pm)
14	4/14	<i>Good Morning, Midnight</i> Jean Rhys (discussion continued) <i>Wonderbook</i> - Chapter 7: "Revision" (245 – 264; 272 – 273)	Critical Response #9 (due 4/13 at 11:59pm)
15	4/21	Wrap up. Final thoughts	Critical Response #10 (due 4/20 at 11:59pm)
		<u>Final Project: Due 4/25 at 11:59pm</u>	

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.