

CRW 1101 – Beginning Fiction Writing (Section 1648, Class 12271), Fall 2021

Instructor Name: Anna Egeland

Course Meeting Times & Locations: Mondays Periods 9 – 11 (4:05 – 7:05pm EST), MAT 0108

Office Location and Hours: Office Location TBD, Office hours: Mondays and Tuesdays, 2:30 – 3:30 pm or by appointment

Note: In addition to my in-person office hours, I'm also happy to meet with students on Zoom during these hours or by appointment. Please email me in advance if you would like to meet on Zoom. Here's the link to my personal meeting room: <https://ufl.zoom.us/j/2071438830>

In-person office hours will begin next week on 8/30, however I am happy to meet on Zoom this week.

Please email me to schedule an appointment.

Course website: Canvas

Instructor Email: aegeland@ufl.edu

Course Description:

In this class, you'll learn how to gain inspiration from your personal experiences and histories as well as from work by other writers. Much of our class time will be spent workshoping each other's writing together. That means that the success of the class depends heavily on your collective participation. My goal is to create an environment where everyone is comfortable taking risks in their creative work. Your personality should shine through in your writing; let yourself be weird.

Additionally, I would like everyone in the class to practice reading for pleasure. I am going to ask you to think quite simply about what you like or do not like and why; developing your own specific taste and preferences as a reader will help guide your writing.

Throughout the semester you will be responsible for your own learning. You will be expected to conduct yourselves as productive members of a creative writing workshop and to demonstrate a sincere and honest attempt to develop your own writing practice. I'm not one for lectures, so I would like to treat this class like a free-flowing discussion. In addition to workshoping your own short stories or excerpts, we'll be discussing assigned readings in class, and learning to think and write critically about fiction.

COVID Statement

This semester, the university has mandated a return to face-to-face (F2F) teaching. I am mindful, however, of the fact that we are still in the midst of a global pandemic. Thus, if you suspect you may have been exposed to COVID, you should report for testing immediately and observe an obligatory quarantine period. <https://coronavirus.ufhealth.org/screen-test-protect-2/> All absences due to quarantine will be treated as an illness. You must contact me for information on make-up work.

I am fully cognizant that current events have had different and disproportionate effects (health, financial, etc.) on all of us and those close to us, so I want to advocate for a mutual sense of understanding and communication as we work through this term. As your instructor, my role is to introduce you to our class material, help you understand it, and support you in the successful completion of the term as you develop your own insights and arguments. I am committed to helping each of you succeed in this course, but your success also depends on your ability to communicate with me. Please reach out to me if there are ever any outside circumstances impacting your work and we will collaborate in order to find a solution.

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: All required texts will be provided by the instructor in the form of PDF's uploaded to the class Canvas page.

Recommended Texts: If you're interested in further reading, please don't hesitate to reach out and I can recommend additional texts that you might like.

Assignments (see below for Grading Rubric):

In order to receive the writing credit for this class, you must complete 6000 words of critical writing. You can find information about the **University Writing Requirement** [here](#).

PARTICIPATION (200 points, 20%):

This grade will be based on your ability to show up to our class meetings and participate verbally. You should read each story at least twice before class and come prepared with written notes and ideas or questions that you'd like to share during our discussion. In-class writing exercises will factor into your participation grade.

WORKSHOP STORIES (200 points, 20%):

Over the course of the semester, you will write two original short stories, each worth 100 points. They can be about anything you want. Each story should be between 5 – 10 pages. Please do not submit more than 3,000 words. It is expected that your stories always have a title. Points will be awarded based on your demonstrated effort, timeliness and whether you are attempting to take risks with both style and narrative. I would like you to push yourself to write in new and unfamiliar ways.

WORKSHOP FEEDBACK (100 points, 10%):

In addition to reading each story before workshop, you will also earn points for leaving written feedback for each other. For each story that is workshopped, you should write one letter addressed to your classmate that includes at least two positive comments and two critical comments. The letter should be about a page long and typed. You may decide to use a bulleted list, or write in complete sentences/paragraphs, but please keep clarity and grammar in mind. "I like this" is not specific enough to be helpful. Instead, you should tell your classmate what exactly is and isn't working in their story and why, so that they can understand what should be changed and left alone when revising. You may find it is helpful to supplement this letter but including comments directly on the draft as well. This is encouraged, but not required.

At the end of each workshop, I will publish a discussion page on Canvas where you can upload your letters in the comments section. This will allow me to verify completion and will also allow the poet to find all of their comments in one place. Note: Please type all comments and submit as a Word doc. I will comment with the name of each story/student, and you will post your document with comments as a reply to each post.

CRITICAL RESPONSES (420 points, 42%):

Over the course of the semester, you will write a total of six critical responses, each of them at least 1,000 words in length. This is a firm word count. These critical responses will fulfill the 6,000 word critical writing requirement for the course. For each critical response, you may choose from the stories we have discussed as a class – please do not work ahead. Each response will be worth 70 points and will be evaluated based on your demonstrated analytical skills as well as organization and clarity. Each response should focus on analyzing the chosen text using specific examples and avoiding unnecessary summary. We will discuss the expectations for critical responses in greater depth during our class time together. Each critical response should be uploaded to Canvas by 4pm on the day of our class discussion (with the exception of Critical Response #1).

Critical Response #6 will be handed in with your final portfolio and will detail your revision process and assess your progress as a writer over the course of the semester, citing specific examples from the material you've produced for workshop. If you'd like, you can format this as a letter addressed to me. You may choose to address any of the following questions: How did you approach the revision process? How did you decide which advice to take or leave? How did workshop comments change how you felt about each of your stories? Did the stories that you were assigned to read for class change your writing at all, or at least make you think differently about it?

REVISED STORY (80 points, 8%):

One of the most important aspects of the writing process is revision. It is crucial to your growth and development as writers that you revise your stories based on the feedback you receive from me as well as from your peers. For this assignment, you will choose one of the stories you've written and make significant changes. The revisions should be based on my feedback, the feedback from your peers, and what you've learned in the class. Please note that your grade will not be based on whether you make all the changes suggested by me and/or your classmates, but rather the demonstrated effort of revision.

EXTRA CREDIT: For extra credit, you can submit one or more stories to a literary magazine. I will provide a list of possible magazines, or you are welcome to choose a magazine on your own, but please reach out for my approval in advance. You can gain credit by emailing me a copy of the confirmation email after submitting. Additional extra credit assignments may be announced later in the semester.

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/> >. Because our course is three hours long and is technically equivalent to an entire week of one-hour class meetings, you are only allowed one absence. A second absence will result in a failing grade. Only those absences involving university-sponsored events, such as athletics and band, and religious holidays are exempted from this policy. Your grade will be lowered by one letter grade after one unexcused absence and you will fail the course after two unexcused absences. If you are going to miss class at any point during the semester for any reason, you must notify me in advance via email or Canvas message. Your attendance is especially crucial on your scheduled workshop days. The success of this course rests on the ability of the students to show up. If you don't show up, you're robbing your classmates of valuable feedback on their work. If you have extenuating circumstances, please let me know and I will handle it on a case-by-case basis.
3. *Tardiness*: Latecomers receive partial absences and must see me after class so I know you attended.
4. *Classroom behavior and etiquette*: I expect all students to be alert and professional during classes. Your attention should be solely on our class. Please turn off all notification sounds and close all other windows unrelated to class.
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/about/title-ix-rights/>
6. *Paper Format & Submission*: Pay close attention to the formatting listed on all assignment instructions. Papers and assignments will all be uploaded to Canvas.
7. *Late Papers/Assignments*: Critical Responses 1 – 5 can be submitted up to one week late, resulting in a drop of two letter grades on the assignment. Workshop stories and feedback will not receive credit if submitted late unless there are extenuating circumstances. **Please contact me in advance if you are not able to attend class on the day of your workshop.**
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 (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.

Definition of plagiarism (from the 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.

If you are ever confused about what does or does not constitute plagiarism, just ask!

10. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), 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://ufl.bluera.com/ufl/>
15. *Policy on environmental sustainability*: Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)
16. *University Writing Studio*: I highly recommend that everyone make use of the one-on-one tutoring available on Zoom through the UWP. Students can sign up for a maximum of 2 30-minute sessions per week. Students can sign-up here: <https://tutortrac.clas.ufl.edu/TracWeb40/Default.html>

SYLLABUS

Our syllabus and course schedule including planned readings and assignment due dates is below. Syllabus and schedule are subject to change and adjustment at my discretion.

Week	Date	In Class	DUE TODAY
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Week 1	8/23/21	<ul style="list-style-type: none"> • Introductions and Syllabus 	Read: N/A Write: N/A
Week 2	8/30/21	<ul style="list-style-type: none"> • Introduce Critical Response Assignment • Discuss Readings • Sign-up for Workshop Dates 	Read: – “The School,” Donald Barthelme – “Kid Positive,” Adam Levin (PDF & Recording) – “The Presentation on Egypt,” Camille Bordas (PDF & Recording) – “Three Women of Chuck’s Donuts,” Anthony Veasna So (PDF & Recording) Write: N/A
Week 3	9/6/21	LABOR DAY – NO CLASS	Read: N/A Write: Critical Response #1
Week 4	9/13/21	<ul style="list-style-type: none"> • Discuss Readings 	Read: – “The Elephant Vanishes,” Haruki Murakami – “A Good Man is Hard to Find,” Flannery O’Connor – “Girl,” Jamaica Kinkaid Write: Critical Response #2
Week 5	9/20/21	<ul style="list-style-type: none"> • Discuss Readings 	Read: – “Araby,” James Joyce – “Dr. H.A. Moynihan,” Lucia Berlin

			<p>– “Offside Constantly,” Camille Bordas</p> <p>Write: Critical Response #3</p>
Week 6	9/27/21	<ul style="list-style-type: none"> • Discuss Readings 	<p>Read:</p> <ul style="list-style-type: none"> – “Hills Like White Elephants,” Ernest Hemmingway – “Car Crash While Hitchhiking,” Dennis Johnson – “In the Cemetery where Al Jolson is Buried,” Amy Hempel – “Hansa and Gretyl and Piece of Shit,” Rebecca Curtis <p>Write: Critical Response #4</p>
Week 7	10/4/21	<ul style="list-style-type: none"> • Discuss Readings • Overview of Workshop Guidelines, Feedback Letters, and Story Submissions 	<p>Read:</p> <ul style="list-style-type: none"> – “Taylor Swift,” Hugh Behm-Steinberg – “Honored Guest,” Joy Williams – “Congress,” Joy Williams <p>Write: Critical Response #5, Short Story #1</p>
Week 8	10/11/21	<ul style="list-style-type: none"> • WORKSHOP 1: Group A, Short Story #1 	<p>Read: Group A stories</p> <p>Write: Group A Feedback</p>

Week 9	10/18/21	<ul style="list-style-type: none"> WORKSHOP 2: Group B, Short Story #1 	Read: Group B stories Write: Group B Feedback
Week 10	10/25/21	<ul style="list-style-type: none"> WORKSHOP 3: Group C, Short Story #1 	Read: Group C stories Write: Group C Feedback
Week 11	11/1/21	<ul style="list-style-type: none"> WORKSHOP 4: Group D, Short Story #1 	Read: Group D stories Write: Group D Feedback, Short Story #2
Week 12	11/8/21	<ul style="list-style-type: none"> WORKSHOP 5: Group A, Short Story #2 Introduce Revision Assignment, Critical Response #6 	Read: Group A stories Write: Group A Feedback
Week 13	11/15/21	<ul style="list-style-type: none"> WORKSHOP 6: Group B, Short Story #2 	Read: Group B stories Write: Group B Feedback
Week 14	11/22/21	<ul style="list-style-type: none"> WORKSHOP 7: Group C, Short Story #2 	Read: Group C stories Write: Group C Feedback
Week 15	11/29/21	<ul style="list-style-type: none"> WORKSHOP 8: Group D, Short Story #2 	Read: Group D stories Write: Group D Feedback
Week 16	12/6/21	Last Day of Class <ul style="list-style-type: none"> Possible Make-up Workshop Day 	Read: TBD Write: TBD

Week 17	12/13/21	FINALS WEEK – NO CLASS	Read: N/A Write: Revision and Critical Response #6 Due 12/13/21
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Grading Scale

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
93-100	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	0-59
4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	0.67	0.00

Grading Rubric

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., title, brief introduction, body, brief conclusion), well-supported claims, and appropriate and effective stylistic elements. Is free of grammatical errors and follows all formatting instructions. Outside sources are cited appropriately according to the MLA style guide.

B: Contains adequate 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. Is mostly free of grammatical errors and follows all formatting instructions. Outside sources are cited appropriately according to the MLA style guide.

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. Contains grammatical errors, which sometimes interfere with the clarity. Outside sources are sometimes cited, but either some citations are missing, or they do not adhere to the MLA style guide.

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. Outside sources are not cited or are cited incorrectly. Contains many grammatical errors which interfere with the clarity and flow of the writing.

E: Lacks analysis of the text, and therefore fails to demonstrate reading and/or comprehension. Does not adhere to the guidelines and requirements of the assignment.