

CRW 2100—Fiction Writing (Section 132A, Class #12348), Spring 2022

Instructor Name: Patrick Duane

Course meeting times & locations:

- Tuesday | Periods 9-11 (4:05 PM – 7:05 PM)
- LIT 205 (Little Hall Room 205)

Office Location and Hours:

- Wednesday | 1:00 PM – 3:00 PM
- Turlington 4335

Course website: Canvas

Instructor Email: wduane@ufl.edu

Course Description: This course will provide an in-depth study of the short story form. We will work toward reaching a better understanding of fiction's formal elements by reading and critiquing a wide range of short stories by authors from around the globe. Class time will be devoted to studying what makes a story effective (or ineffective, depending on your perspective) in an effort to improve our own skills as story writers. This course will also act as a workshop for your own writing material as well as a space for everyone to critique each other's work. The hope is that by strengthening our skills as critics, editors, revisors, and collaborators, we will begin to become better readers and writers.

COVID Statement

If you sick, stay home and self-quarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the [UF Health Screen, Test & Protect website](#) for more information.

- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.
- If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.

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: There are no required texts for this course. Because we are reading individual short stories, each of them by different authors and from different collections, I will provide digital copies of each story through Canvas.

Assignments (see below for Grading Rubric):

Class participation: 20% (200 points)

In-class discussion of all readings is required. You will read the published work posted to Canvas at least once before class, and you will read the workshop stories of your peers 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 improvements.

Note: Completion of workshop stories and critical response assignments counts toward class participation. Reading quizzes will also contribute to class participation scores at instructor's discretion. To earn 100% participation points for each class, you must contribute meaningfully, at least once, to each individual work discussed in class.

Critical Responses, Story Evaluation, & Revision Response: 60% (200 points)

You will write 3 Critical Responses, each of which are 1,050 words, minimum. You will also write 9 Story Evaluations, each of which are 125 words, minimum. Your final assignment, alongside your revised short story, will be to write 800 words, minimum, explaining the revisions that you made and how, based on what you've learned in class, those revisions improved your new draft. All word counts are non-negotiable. By the end of the semester, your accrued critical responses and discussion posts will account for 6,000 words of critical analyses, as required by UF. The structure and content of these responses will be outlined in class. These responses will serve as a basis for your in-class discussion (e.g. you may plan what you'd like to say aloud) and 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 (3-12 pages) and undertake upon it one revision to be turned in at the end of the semester. When your story is due, it is due, and you must be present for the workshop discussion. You will know your workshop date far ahead of schedule. You must email your workshop submission to me one week ahead of your actual workshop date. I will then email it to the class

so that everyone can read the story, make comments, and write 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.)

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.

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *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 three absences. In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. If you miss two classes (6 total class periods), then your grade will be lowered. If you accrue more than six absences (more than 2 classes/6 class periods) then you will be in danger of failing the course.
3. *Tardiness*: 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. *Classroom Behavior*: Please keep in mind that UF students come from diverse cultural, economic, and ethnic backgrounds. Some texts that we will discuss and write about engage controversial topics and opinions. Diverse backgrounds and provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal—and accordingly, absence—from the 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/>
6. *Paper Format & Submission*: All assignments will be submitted electronically through canvas with the exception of your stories. Stories should be sent to me via canvas message a week before your workshop date. I will then send them to the entire class. Papers should be formatted as follows: Double-spaced, 12 point, Times New Roman font. Pages should be numbered. Title, Name, Date at the top.
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 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.

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, <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.

SYLLABUS

Wk 1	Date 1/11/22	Read/View for Class <ul style="list-style-type: none"> • Introductions and Syllabus (in class) • How to read a story (in class) <ul style="list-style-type: none"> ○ “The School,” Donald Barthelme (in class) ○ “The Perfect Gerbil,” George Saunders (in class) 	
Wk 2	Date 1/18/22	Read/View for Class <ol style="list-style-type: none"> 1. “The Other Place,” Mary Gaitskill 2. “Hell is the Absence of God,” Ted Chiang 	DUE Story Evaluation #1
Wk 3	Date 1/25/22	Read/View for Class <ol style="list-style-type: none"> 1. “Across the Wide Missouri,” John Edgar Wideman 2. “Jubilee,” Kirstin Valdez Quade 	DUE

		<ul style="list-style-type: none"> • Assign Workshop dates for semester 	Story Evaluation #2
Wk 4	Date 2/1/22	Read/View for Class <ol style="list-style-type: none"> 1. “Wifey Redux,” Kevin Barry 2. “The Isle of Youth,” Laura Van Den Berg <ul style="list-style-type: none"> • Reminder: All semester, each Critical Response must be at least 1200 words. 	DUE Critical Response #1
Wk 5	Date 2/8/22	Read/View for Class <ol style="list-style-type: none"> 1. “The Starlight on Idaho,” Denis Johnson 2. “Sonny’s Blues,” James Baldwin 	DUE Story Evaluation #3
Wk 6	Date 2/15/22	Read/View for Class <ol style="list-style-type: none"> 1. “Yours,” Mary Robison 2. “Wants,” Grace Paley 3. “San Francisco,” Amy Hempel 4. “Snow,” Ann Beattie 	DUE Story Evaluation #4
Wk 7	Date 2/22/22	Read/View for Class <ol style="list-style-type: none"> 1. “The Healer,” Aimee Bender 2. “Musique Concrète,” Amparo Davila 	DUE Story Evaluation #5
Wk 8	Date 3/1/22	Read/View for Class <ol style="list-style-type: none"> 1. “The Nose,” Nikolai Gogol 2. “The Lonesome Bodybuilder,” Yukiko Motoya 	DUE Critical Response #2
Wk 9	Date 3/8/22	No Class: Spring Break	
Wk 10	Date 3/15/22	Read/View for Class <ol style="list-style-type: none"> 1. Last Evenings on Earth,” Roberto Bolaño 	DUE Story Evaluation #6
Wk 11	Date 3/22/22	Read/View for Class <ol style="list-style-type: none"> 1. “How to Leave Hialeah,” Jennine Capo Crucet 2. “Playing Metal Gear Solid V: The Phantom Pain,” Jamil Jan Kochai 	DUE Story Evaluation #7
Wk 12	Date 3/29/22	Read/View for Class <ol style="list-style-type: none"> 1. “Cat Person,” Kristen Roupenian 2. “Rondine al Nido,” Clare Vaye Watkins 	DUE

			Critical Response #3
Wk 13	Date 4/5/22	Read/View for Class 1. “Don’t Look Now,” Daphne Du Marier	DUE Story Evaluation #8
Wk 14	Date 4/12/22	Read/View for Class 1. “A Small Good Thing,” Raymond Carver 2. “The Bath,” Raymond Carver	DUE Story Evaluation #9
Wk 15	Date 4/19/22	Read/View for Class 1. “The Itch,” Don DeLillo <ul style="list-style-type: none"> • Revise workshop story for “Final Project” • Write Critical Response explaining revisions to workshop story • Story Revision/Critical Response (which together form the Final Project) due 4/19/22 by 11:59 p.m. ET 	DUE Final Project: Revised Story & Workshop Revision Response

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.