

Signed / Revised 3/2/2016

78-UCCh.

FORMAT 2

Submit originals (including syllabus) and one copy and electronic copy to the Faculty Senate Office
 See <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures/> for a complete description of the rules governing curriculum & course changes.

CHANGE COURSE (MAJOR) and DROP COURSE PROPOSAL
 Attach a syllabus, except if dropping a course.

SUBMITTED BY:

Department	ENGL	College/School	CLA
Prepared by	Daryl Farmer	Phone	5307
Email Contact	dlfarmer@alaska.edu	Faculty Contact	Daryl Farmer

1. COURSE IDENTIFICATION: As the course now exists.

Dept	ENGL	Course #	271	No. of Credits	3
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COURSE TITLE	Introduction to Creative Writing: Fiction
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2. ACTION DESIRED: Check the changes to be made to the existing course.

Change Course If Change, indicate below what is changing. Drop Course

NUMBER	<input checked="" type="checkbox"/>	TITLE	<input checked="" type="checkbox"/>	DESCRIPTION	<input checked="" type="checkbox"/>
PREREQUISITES*	<input type="checkbox"/>	FREQUENCY OF OFFERING	<input type="checkbox"/>		

*Prerequisites will be required before a student is allowed to enroll in the course.

CREDITS (including credit distribution)		COURSE CLASSIFICATION	
ADD A STACKED LEVEL (400/600) Include syllabi.		Dept.	
		Course #	

How will the two course levels differ from each other? How will each be taught at the appropriate level?

Stacked course applications are reviewed by the (Undergraduate) Curricular Review Committee and by the Graduate Academic and Advising Committee. Creating two different syllabi—undergraduate and graduate versions—will help emphasize the different qualities of what are supposed to be two different courses. The committees will determine: 1) whether the two versions are sufficiently different (i.e. is there undergraduate and graduate level content being offered); 2) are undergraduates being overtaxed?; 3) are graduate students being undertaxed? In this context, the committees are looking out for the interests of the students taking the course. Typically, if either committee has qualms, they both do. More info online – see URL at top of this page.

ADD NEW CROSS-LISTING		Dept. & No.		Requires approval of both departments and deans involved. Add lines at end of form for additional signatures.
STOP EXISTING CROSS-LISTING		Dept. & No.		Requires notification of other department(s) and mutual agreement. Attach copy of email or memo.
OTHER (specify)				

3. COURSE FORMAT

NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school's curriculum council and the appropriate Faculty Senate curriculum committee. Furthermore, any core course compressed to less than six weeks must be approved by the Core Review Committee.

COURSE FORMAT: (check all that apply) 1 2 3 4 5 6 weeks to full semester

OTHER FORMAT (specify all that apply)

Mode of delivery (specify lecture, field trips, labs, etc.) **Lecture, peer workshop**

4. COURSE CLASSIFICATIONS: (undergraduate courses only. Use approved criteria found in Chapter 12 of the curriculum manual. If justification is needed, attach separate sheet.)

H = Humanities S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core? YES NO

IF YES*, check which core requirements it could be used to fulfill:

O = Oral Intensive, W = Writing Intensive, *Format 7 submitted X = Baccalaureate Core
 *Format 6 also submitted

4.A Is course content related to northern, arctic or circumpolar studies? If yes, a "snowflake" symbol will be added in the printed Catalog, and flagged in Banner.

YES NO

5. COURSE REPEATABILITY:

Is this course repeatable for credit? YES NO

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

How many times may the course be repeated for credit? TIMES

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course? CREDITS

6. COMPLETE CATALOG DESCRIPTION including dept., number, title, credits, credit distribution, cross-listings and/or stacking, clearly showing the changes you want made. (Underline new wording strike through old wording and use complete catalog format including dept., number, title, credits and cross-listed and stacked.)

Example of a complete description:

PS F450 Comparative ~~Aboriginal~~ Indigenous Rights and Policies (s)
3 Credits
Offered As Demand Warrants
~~Case study~~ Comparative approach in assessing ~~Aboriginal~~ Indigenous rights and policies in different nation-state systems. ~~Seven Aboriginal situations~~ Multiple countries and specific policy developments examined for factors promoting or limiting self-determination. Prerequisites: Upper division standing or permission of instructor. (Cross-listed with ANS F450.) (3+0)

ENGL F272 F375 ~~Introduction to~~ Intermediate Creative Writing: Fiction (h)
3 Credits
Offered Fall and Spring
Forms and techniques of fiction ~~for beginning students; discussion of Students' work read and discussed in class and in individual conferences with instructor.~~ Prerequisites: ENGL F111X; ENGL F211X or ENGL F213X; ENGL F270; or permission of instructor. (3+0)

7. COMPLETE CATALOG DESCRIPTION AS IT SHOULD APPEAR AFTER ALL CHANGES ARE MADE:

ENGL F375 W Intermediate Creative Writing: Fiction (h)
3 Credits
Offered fall, spring
Forms and techniques of fiction. Students' work read and discussed in class and in conference with the instructor. Close study of the techniques of established writers. ENGL F111X; ENGL F211X or ENGL F213X; ENGL F270; or permission of instructor. (3+0)

8. GRADING SYSTEM: Specify only one.

LETTER: PASS/FAIL:

9. ESTIMATED IMPACT

WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

We anticipate increased enrollment. There will be no impact on budget, facilities or faculty since this 300-level course will use replace an existing 200-level course (ENGL F270 Introduction to Creative Writing: Fiction), and will use existing resources.

10. LIBRARY COLLECTIONS

Have you contacted the library collection development officer (kljensen@alaska.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

No Yes Course will use existing resources

11. IMPACTS ON PROGRAMS/DEPTS:

What programs/departments will be affected by this proposed action? Include information on the Programs/Departments contacted (e.g., email, memo)

English Department

12. POSITIVE AND NEGATIVE IMPACTS

Please specify positive and negative impacts on other courses, programs and departments resulting from the proposed action.

Positive impact: this new course will replace the current ENGL F271 Introduction to Creative Writing: Fiction. It will be part of a sequence designed to restructure the creative writing courses (see "Justification" below). Since the proposed changes are primarily to the structure of the sequence of courses offered, no negative impacts are anticipated. Rather, we expect that, with experience of creative writing through the proposed multi-genre course ENGL F270 Introduction to Creative Writing, enrollment in ENGL F375 should be strong.

13. JUSTIFICATION FOR ACTION REQUESTED

The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. If you ask for a change in # of credits, explain why; are you increasing the amount of material covered in the class? If you drop a prerequisite, is it because the material is covered elsewhere? If course is changing to stacked (400/600), explain higher level of effort and performance required on part of students earning graduate credit. Use as much space as needed to fully justify the proposed change and explain what has been done to ensure that the quality of the course is not compromised as a result.

ENGL F375 Intermediate Creative Writing: Fiction is designed to be part of a sequence of courses that restructure the creative writing offerings in line with a new proposed Minor in Creative Writing. Currently courses are genre-specific at the introductory 200-level. The new sequence of courses will lead students from a more general introductory course (ENGL F270 Introduction to Creative Writing), through genre-specific courses (ENGL F375 Intermediate Creative Writing: Fiction; ENGL F376 Intermediate Creative Writing: Poetry; ENGL F377 Intermediate Creative Writing: Nonfiction) then on to the advanced classes (ENGL F471 Undergraduate Writers' Workshop, ENGL F470 Topics in Creative Writing, ENGL 488 Dramatic Writing). Such a sequence allows students to develop an understanding of the principles and techniques of effective creative writing across the major genres (fiction, poetry and nonfiction) before moving on to more specialized genre-specific courses at the intermediate level. The courses offered at the 400-level will assume a higher level of competency, self-motivation and knowledge of the genres.

APPROVALS: (Forms with missing signatures will be returned. Additional signature blocks may be added as necessary.)

Signature, Chair, Program/Department of: [Signature: Richard A. Carr] Date: 3-2-16

DocuSigned by: Rob Duke Date: March 2, 2016

Signature, Dean, College/School of: [Signature] Date: March 2, 2016

Offerings above the level of approved programs must be approved in advance by the Provost (e.g., non-graduate level program offering of a 600-level course): [Signature] Date: []

ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE.

	Date	
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Signature, Chair

Faculty Senate Review Committee: ___Curriculum Review ___GAAC

___Core Review ___SADAC

ADDITIONAL SIGNATURES: (As needed for cross-listing and/or stacking; add more blocks as necessary.)

	Date	
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Signature, Chair, Program/Department of:

	Date	
--	------	--

Signature, Chair, College/School Curriculum Council for:

	Date	
--	------	--

Signature, Dean, College/School of:

Note: If removing a cross-listing, you may attach copy of email or memo to indicate mutual agreement of this action by the affected department(s).

If degree programs are affected, a Format 5 program change form must also be submitted.

ATTACH COMPLETE SYLLABUS (as part of this application). This list is online at: <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures-/uaf-syllabus-requirements/>
The Faculty Senate curriculum committees will review the syllabus to ensure that each of the items listed below are included. If items are missing or unclear, the proposed course (or changes to it) may be denied.

SYLLABUS CHECKLIST FOR ALL UAF COURSES

During the first week of class, instructors will distribute a course syllabus. Although modifications may be made throughout the semester, this document will contain the following information (as applicable to the discipline):

1. Course information:

Title, number, credits, prerequisites, location, meeting time (make sure that contact hours are in line with credits).

2. Instructor (and if applicable, Teaching Assistant) information:

Name, office location, office hours, telephone, email address.

3. Course readings/materials:

Course textbook title, author, edition/publisher.
 Supplementary readings (indicate whether required or recommended) and
 any supplies required.

4. Course description:

Content of the course and how it fits into the broader curriculum;
 Expected proficiencies required to undertake the course, if applicable.
 Inclusion of catalog description is *strongly* recommended, and
 Description in syllabus must be consistent with catalog course description.

5. Course Goals (general), and (see #6)

6. Student Learning Outcomes (more specific)

7. Instructional methods:

Describe the teaching techniques (eg: lecture, case study, small group discussion, private instruction, studio instruction, values clarification, games, journal writing, use of Blackboard, audio/video conferencing, etc.).

8. Course calendar:

A schedule of class topics and assignments must be included. Be specific so that it is clear that the instructor has thought this through and will not be making it up on the fly (e.g. it is not adequate to say "lab". Instead, give each lab a title that describes its content). You may call the outline Tentative or Work in Progress to allow for modifications during the semester.

9. Course policies:

Specify course rules, including your policies on attendance, tardiness, class participation, make-up exams, and plagiarism/academic integrity.

10. Evaluation:

Specify how students will be evaluated, what factors will be included, their relative value, and how they will be tabulated into grades (on a curve, absolute scores, etc.) Publicize UAF regulations with regard to the grades of "C" and below as applicable to this course. (Not required in the syllabus, but is a convenient way to publicize this.) Link to PDF summary of grading policy for "C":

[http://www.uaf.edu/files/uafgov/Info-to-Publicize-C Grading-Policy-UPDATED-May-2013.pdf](http://www.uaf.edu/files/uafgov/Info-to-Publicize-C%20Grading-Policy-UPDATED-May-2013.pdf)

11. Support Services:

Describe the student support services such as tutoring (local and/or regional) appropriate for the course.

12. Disabilities Services: Note that the phone# and location have been updated.

<http://www.uaf.edu/disability/> The Office of Disability Services implements the Americans with Disabilities Act (ADA), and ensures that UAF students have equal access to the campus and course materials.

State that you will work with the Office of Disabilities Services (208 WHITAKER BLDG, 474-5655) to provide reasonable accommodation to students with disabilities.

Note: F3xx: course number to be determined.

Spring 2016

ENGL F371 F01

Pre-reqs: ENGL111X; ENGL 211X or 213X; ENGL 271; or instr. permission

TR 2-3.30 (Gruening 304)

3 credits

Prof. G. Brightwell

Office hours: T 3.30-4, W 5.30-6, R 10-11

Office: Gruening 822

Office tel. 474-5209

Email: gabrightwell@alaska.edu

Intermediate Creative Writing: Fiction

Course Description: Forms and techniques of fiction. Students' work read and discussed in class and in conference with the instructor. Close study of the techniques of established writers. ENGL F111X; ENGL F211X or ENGL F213X; ENGL F271; or permission of instructor. (3+0)

So you want to write stories? Maybe you've only ever dreamed about writing, or perhaps you already have a drawer full of stories, only they're not *quite* ready to be sent out into the big world. This is the class for you! We will cover everything from generating ideas to editing your work. You'll learn what scenes are, and why you need them. You'll get to grips with characters, and description, and structure. You'll think about what different sorts of fiction require of you—and what readers expect from them..

This should be a course you throw your heart into—your writing will only come alive if you dedicate yourself to it, and are prepared to weather the hard work and disappointments. After all, learning to write means putting words down on the page and discovering that they are not what we expected or hoped; it is about hammering away at a piece of writing until it shines in the way we had imagined when it existed only in our heads. It is very much about learning to pay close attention to the effects words produce. In short, it is hard work, and not an easy way to earn a grade.

My aim is to give you plenty of chances to start pieces, and the time and feedback to turn those that work best into finished stories. To this end, most of your graded work will be made up

of a variety of short exercises and quizzes, plus four complete stories (including one short-short that you'll submit for publication). Since revision is fundamental to good writing, you will be expected to (judiciously) use your workshop feedback in rewriting, and also to provide carefully considered comments about others' work.

To help us in our exploration of writing strategies and techniques, we will read stories by published writers. I will often give you quizzes or response questions to ensure you have carefully read our assigned reading, or may ask you to contribute discussion questions. Good reading is as important as good writing—most good writers read voraciously!

Course goals

By the end of the semester, you will have developed the skills necessary to develop writing projects in fiction, through the stages of generating ideas, revising and editing. You will also develop skills to respond critically to professional and peer writing.

Student learning outcomes:

In this class students will:

- learn how to read, and analyze for craft, stories by established fiction writers known for their contributions to the field;
- develop an understanding of the principles and techniques of effective fiction writing;
- produce their own polished stories, applying the principles and techniques of effective invention, process, revision and editing;
- develop an understanding of how to submit their work for publication, and the sorts of venues available;
- learn how to give critical feedback on short stories by participating in small-group and whole-class workshops.

Here are the texts you will need:

- *Writing Fiction*. Janet Burroway et al. **8th edition**. Longman (not earlier editions!).
- College-level dictionary and thesaurus (for home use)
- Small notebook (recommended)

Course policies

By staying in the class, you agree to abide by the rules below so make sure you are familiar with them. Please note that they are not open to negotiation.

(1) *email*: **you must check your university email account regularly** as this is the means I may use to contact you with any course changes and extra information. It is particularly important that you check your email after handing in assignments, especially at the end of the semester, in case there are problems with your work.

(2) *academic honesty and behaviour*: all work must be written specifically for this class and must be entirely your own. Unacknowledged inclusion of other writers' words, ideas or information in your work (even by accident) could result in failure of an assignment or of the course, or in more serious consequences. Plagiarism that seems more than oversight will be reported. In addition, students are expected to abide by the Student Code of Conduct.

(3) *writing consultation*: I will meet with you individually twice during the semester to discuss your work (you are welcome to see me more frequently if you wish). Failing to come to a writing consultation will be equivalent to a week's worth of absences. I will expect you to come with specific questions to discuss with me. I am also available to answer short questions via email, but not within 48 hours of an assignment due date. If you have queries about your grade for an assignment, you may contact or meet with me at least 48 hours after receiving your grade, but be aware that grades are not open to negotiation.

(4) *document formatting*: all work must be word-processed and use MLA layout (see checklist page 7). Do not use a separate title page. Page counts are for *full* pages of writing, unless otherwise specified. Attach pages with a staple (**no loose papers, no paperclips or folders**).

(5) *grading*: producing effective imaginative writing requires skill, perseverance, and a strong sense of the strategies and techniques used by successful writers. Your work should be clear in its expression and intent, use original ideas and approaches, and demonstrate a depth that rewards multiple readings. You will be given specific criteria for each assignment, and should aim to fulfil them in order to do well. Please note that such mechanics as punctuation, paragraphing, grammar, and spelling are not ignored in creative writing classes.

A: student demonstrates an extraordinary command of language, original approaches to the material, and a high level of skill with the fundamentals of the craft taught in class, in addition to fulfilling the work required to earn a B.

B: student submits particularly strong assignments and revises work significantly, in addition to fulfilling the work required to earn a C.

C: the student attends class faithfully, participates fully in activities and discussions, and completes all assignments.

D/F: the student has failed to participate sufficiently in the course to merit a higher grade, or has produced work inadequate at the university level.

I also use plus and minus grades.

Modified from the University of Minnesota's creative writing programme materials.

(6) *handing in assignments: assignments for grading:* assignments should be given to me at the start of class on the due date (unless otherwise stated). They cannot be submitted via email or disk, and cannot be left on my desk, in my mailbox, etc. (except by prior arrangement). If you know you will be unable to complete a piece of work on time due to significant and unavoidable problems (serious illness, family emergency, etc.), contact me *beforehand* and I *may* be able to give you an extension. Please note that such avoidable problems as having an empty ink cartridge or failing to save your work will not be accepted for granting an extension. Without an extension, assignments will be accepted until the following class but will drop a letter grade (or the equivalent for exercises). Work that does not reach me by the late deadline will earn an F, except when an extension has been given or a serious medical or other emergency (documented) has made meeting the deadline impossible.

(8) workshops: we have TWO sorts of workshop. **D Drafts/revision/feedback**

Small-group workshops. For these workshops, simply bring a copy of your story to class. You will work with a small group of other students, swapping stories and making comments on each other's work. If you fail to bring a draft to a small-group workshop you will be marked absent.

Whole-class workshops. Towards the end of the semester, one of your stories will be read and discussed by the whole class. When you submit work for this workshop, you must make sure you carefully follow my instructions about where and when to drop off your work. It is crucial that you meet the deadline in order for copies to be made for your peers to read and comment on. Failure to hand in work on time will mean not having your work reviewed, and a reduced final grade (**NOTE: you cannot add to the workshop packets once they have been copied, nor bring copies to class for distribution**). You should read through the work at least twice, and come to workshop with two copies of typed-up letters of response (half to one full page single-spaced per story), one to be handed to the writer at the end of our discussion, and the other to me for grading. Late letters will only be accepted once, or in cases of documented emergencies. If you miss workshop, you must still turn in comment letters to me and the writers.

(7) *attendance and participation*: since this is not a lecture course, attendance and active participation are vital. Not participating or missing class may affect your grade. **Missing the equivalent of 20% (i.e. six classes) of the course for ANY reason will mean being failed, whether or not you have made up the absences.** Missed classes include classes missed due to late registration. You should limit absences to occasions when you cannot come to class. You may miss two classes without your grade being affected, but after that I will impose penalties (a drop of a third of a letter grade for the course grade for each absence). You may make up a maximum of three further absences (contact me for details). **Please note**: make-up work does not erase absences, and all of your absences will count towards the 20% limit. Make-up work must be handed in within a week of an absence (I will make exceptions in cases of extended illness and other emergencies). I reserve the right to ask for documentation for the reason behind an absence before accepting make-up work, and to refuse to accept make-up work for avoidable or frivolous absences, or make-up work that is of poor quality or not handed in promptly. No rewrites will be allowed. Make-up work is not intended as a substitute for attendance, and must not be treated as such—it is designed only to limit the effect of absences. You must notify me of any absences for university-related or military activities as soon as you are aware of them. Pursuing non-class activities during class, and arriving late or leaving early, could also result in you being marked absent or partially absent, and may lead to a reduced final grade or failure of the course. I do not issue individual warnings about attendance. It is your responsibility to

monitor your absences and their effect on your grade. If you arrive late, it is your responsibility to ensure I mark you as present. If you have been absent, I will provide handouts and assignment information to you on request. I do not provide a summary of the material covered in class—for that, you must contact other students.

(8) *dropping the course*: if you decide not to complete the course you should drop by the last date for withdrawal to avoid an academic penalty. If you simply stop attending you may remain on my course list and receive an F. If you have serious problems that mean you miss a substantial portion of the course, you should consult with your advisor about withdrawal.

(9) *in-class writing, quizzes, and exercises*: we will usually have *at least* one piece of in-class writing or a quiz, and a short exercise each week. If you are absent, consult with me about how to make-up missed work. Please note that, to be counted towards your grade, work must be completed in a timely manner. We will also have quizzes on our reading. Quizzes cannot be made up.

(10) *student support*: the university offers a range of support systems (contact the Office of Student Support Services). I highly recommend the Writing Center (8th Floor, Gruening), particularly tutors pursuing advanced degrees in creative writing. If you need special accommodations made for you because of a disability, please contact the Office of Disability Services (474-7043).

Assignments

Participation (inc. written responses to peers)	10%
In-class writing/exercises/quizzes	10%
Assignment #1	15%* **
Assignment #2	20%* **
Assignment #3 (short-short submitted for publication with students required to research appropriate venue for their work)	20%* **
Assignment #4	25%* **

* A majority of the final grade is derived from writing activities (80%)

**** B** A research paper/project (students are required to submit four writing projects)

Drafts: as you work on your stories, keep your drafts. Turn in one draft with each assignment (usually the draft submitted to a workshop).

Assignments: original short stories, approximately 6-8 pages long (except for assignment #3).
Must be handed in with draft/s and commentary.

Commentary: When you turn in your assignments, you will attach a half-page to one-page commentary that reflects on what changes you've made to the assignment in developing it, and the story's strengths and weaknesses.

Please keep and consult the following assignment checklist:

- Document formatting must meet MLA standards:
 - 12 point Times/Times New Roman;
 - one-inch margins (left can be 1.25 inches);
 - double spacing;
 - left-justified (right margin ragged);
 - your last name and page number at the top right for all pages (can exclude first);
 - title centred (no bold, and no italic or quotation marks except for text titles);
 - your name/course number/instructor name/date at upper left of first page;
 - no separate title page;
- assignment meets the specific parameters outlined in instructions;
- word choice, grammar, syntax, spelling, etc. correct;
- assignment carefully proofread;
- finished assignment (top), commentary, and draft/s (bottom) stapled together to be handed in.

If you do not fulfil these basic requirements, your assignment may be returned ungraded for revision, or may be graded down (possibly to a grade of F).

Course schedule

This schedule is subject to change (announcements will be made in class and/or by email). Readings are from Burroway's *Writing Fiction* (**eighth** edition) and are to be read before class (we do not read assigned readings during class). Only the main assignments are included here, but you will have exercises and other work to hand in too.

Week 1: Thursday 19th Jan

Introduction to the course and area of study
Ideas, inspiration and hard work
Short piece of in-class writing
Handout to be read for Tuesday: Lamott "Shitty First Drafts"

Week 2: Tuesday 24th Jan

What is a story anyway?
Discuss: "Whatever Works" 1-18
"The Tower and the Net" 247-265
Hansen "My Kid's Dog" 282-285
Lamott "Shitty First Drafts" (handout)
Assignment #1 set—start work on it today!

Thursday 26th Jan

Character work
Discuss: "The Flesh Made Word" 73-89
Packer "Every Tongue Shall Confess" 100-112
Ehrhardt "Following the Notes" 112-114

Week 3: Tuesday 31st Jan

Details and Specifics
Discuss: "Seeing is Believing" 21-42
Dybek "We Didn't" 42-51
Gersao "The Red Fox Fur Coat" 67-70

Thursday 2nd Feb

Character work (cont.)
Discuss: "The Flesh Made Word" 125-134, 137-8 (the summary)
Wolff "Bullet in the Brain" 147-151
Bausch "Tandolfo the Great" 151-161

Week 4: Tuesday 7th Feb

Giving feedback
Small-group workshops: assignment #1 (you **must** bring a full draft of your story)
Discuss: "Play it Again, Sam" 340-347, Revision questions 349-350

Thursday 9th Feb

Point of view
Discuss: "Call Me Ishmael" 300-308, 313-316

Spence "Missing Women" 317-323
Jen "Who's Irish" 323-332

Week 5: Tuesday 14th Feb

Time

Discuss: "Long Ago" 208-214, 218-222
Divakaruni "Mrs. Dutta Writes a Letter" 239-243
Gould "Feelers" 244-245

Due: assignment #1

Thursday 16th Feb

Individual consultations with me instead of class—meet in my office
C Personal conference with the student
D Drafts/revision/feedback

Week 6: Tuesday 21st Feb

Individual consultations with me instead of class—meet in my office
C Personal conference with the student
D Drafts/revision/feedback

Thursday 23rd Feb

Small group workshops—you must bring a draft of your second assignment!
D Drafts/revision/feedback

Week 7: Tuesday 28th Feb

Sentences, lovely, lovely sentences

Thursday 1st Mar

Settings

Discuss: "Far, Far Away" 160-173
Shepard "Love and Hydrogen" 191-201
Welty "A Visit of Charity" 202-206

Assignment #2 due

Week 8: Tuesday 6th Mar/Thursday 8th Mar

Individual consultations with me so no class—meet in my office
C Personal conference with the student
D Drafts/revision/feedback

SPRING BREAK: 12th & 16th March NO CLASS

Week 9: Tuesday 20th Mar

Shorts, short-shorts, and very short-shorts

Thursday 22nd Mar

Shorts, short-shorts, and very short-shorts (cont.)

Week 10: Tuesday 27th Mar

Nasty, nasty editing

Thursday 29th Mar

Small-group workshops on short-shorts (you **must** bring a full draft of your story)

D Drafts/revision/feedback

Week 11: Tuesday 3rd Apr

Imagined worlds, in all their strange glory (hand-outs will be provided)

Thursday 5th Apr

Submitting work for publication—submitting short-shorts

Assignment #3 due

Week 12: Tuesday 10th Apr

Whole class workshop #1 (read work beforehand and bring 2 copies of each letter)

D Drafts/revision/feedback

Thursday 12th Apr

Whole class workshop #2 (read work beforehand and bring 2 copies of each letter)

D Drafts/revision/feedback

Week 13: Tuesday 17th Apr

Whole class workshop #3 (read work beforehand and bring 2 copies of each letter)

D Drafts/revision/feedback

Thursday 19th Apr

Whole class workshop #4 (read work beforehand and bring 2 copies of each letter)

D Drafts/revision/feedback

Week 14: Tuesday 24th Apr

Whole class workshop #5 (read work beforehand and bring 2 copies of each letter)

D Drafts/revision/feedback

Thurs 26th Apr

Whole class workshop #6 (read work beforehand and bring 2 copies of each letter)

D Drafts/revision/feedback

Week 15: Tuesday 1st May

To be announced

Thurs 3rd May

Evaluations, course review

Due: assignment #4

11

Not
cc'd to RN

Syllabus for 7-Core

Spring 2016

ENGL F3xx F01

Pre-reqs: ENGL111X; ENGL 211X or 213X; ENGL 271; or instr. permission

TR 2-3.30 (Gruening 304)

3 credits

2xx-Introduction to
Creative Writing (h)

Prof. G. Brightwell

Office hours: T 3.30-4, W 5.30-6, R 10-11

Office: Gruening 822

Office tel. 474-5209

Email: gabrightwell@alaska.edu

Intermediate Creative Writing: Fiction

Course Description: Forms and techniques of fiction. Students' work read and discussed in class and in conference with the instructor. Close study of the techniques of established writers. ENGL F111X; ENGL F211X or ENGL F213X; ENGL F271; or permission of instructor. (3+0)
F2xx

So you want to write stories? Maybe you've only ever dreamed about writing, or perhaps you already have a drawer full of stories, only they're not *quite* ready to be sent out into the big world. This is the class for you! We will cover everything from generating ideas to editing your work. You'll learn what scenes are, and why you need them. You'll get to grips with characters, and description, and structure. You'll think about what different sorts of fiction require of you—and what readers expect from them..

This should be a course you throw your heart into—your writing will only come alive if you dedicate yourself to it, and are prepared to weather the hard work and disappointments. After all, learning to write means putting words down on the page and discovering that they are not what we expected or hoped; it is about hammering away at a piece of writing until it shines in the way we had imagined when it existed only in our heads. It is very much about learning to pay close attention to the effects words produce. In short, it is hard work, and not an easy way to earn a grade.

My aim is to give you plenty of chances to start pieces, and the time and feedback to turn those that work best into finished stories. To this end, most of your graded work will be made up of a variety of short exercises and quizzes, plus four complete stories (including one short-short that you'll submit for publication). Since revision is fundamental to good writing, you will be expected to (judiciously) use your workshop feedback in rewriting, and also to provide carefully considered comments about others' work.

To help us in our exploration of writing strategies and techniques, we will read stories by published writers. I will often give you quizzes or response questions to ensure you have carefully read our assigned reading, or may ask you to contribute discussion questions. Good reading is as important as good writing—most good writers read voraciously!

Course goals

By the end of the semester, you will have developed the skills necessary to develop writing projects in fiction, through the stages of generating ideas, revising and editing. You will also develop skills to respond critically to professional and peer writing.

Student learning outcomes:

In this class students will:

- learn how to read, and analyze for craft, stories by established fiction writers known for their contributions to the field;
- develop an understanding of the principles and techniques of effective fiction writing;
- produce their own polished stories, applying the principles and techniques of effective invention, process, revision and editing;
- develop an understanding of how to submit their work for publication, and the sorts of venues available;
- learn how to give critical feedback on short stories by participating in small-group and whole-class workshops.

Here are the texts you will need:

- *Writing Fiction*. Janet Burroway et al. **8th edition**. Longman (not earlier editions!).
- College-level dictionary and thesaurus (for home use)
- Small notebook (recommended)

Course policies

By staying in the class, you agree to abide by the rules below so make sure you are familiar with them. Please note that they are not open to negotiation.

(1) *email*: **you must check your university email account regularly** as this is the means I may use to contact you with any course changes and extra information. It is particularly important that you check your email after handing in assignments, especially at the end of the semester, in case there are problems with your work.

(2) *academic honesty and behaviour*: all work must be written specifically for this class and must be entirely your own. Unacknowledged inclusion of other writers' words, ideas or information in your work (even by accident) could result in failure of an assignment or of the course, or in more serious consequences. Plagiarism that seems more than oversight will be reported. In addition, students are expected to abide by the Student Code of Conduct.

(3) *writing consultation*: I will meet with you individually twice during the semester to discuss your work (you are welcome to see me more frequently if you wish). Failing to come to a writing consultation will be equivalent to a week's worth of absences. I will expect you to come with specific questions to discuss with me. I am also available to answer short questions via email, but not within 48 hours of an assignment due date. If you have queries about your grade for an assignment, you may contact or meet with me at least 48 hours after receiving your grade, but be aware that grades are not open to negotiation.

(4) *document formatting*: all work must be word-processed and use MLA layout (see checklist page 7). Do not use a separate title page. Page counts are for *full* pages of writing, unless otherwise specified. Attach pages with a staple (**no loose papers, no paperclips or folders**).

(5) *grading*: producing effective imaginative writing requires skill, perseverance, and a strong sense of the strategies and techniques used by successful writers. Your work

should be clear in its expression and intent, use original ideas and approaches, and demonstrate a depth that rewards multiple readings. You will be given specific criteria for each assignment, and should aim to fulfil them in order to do well. Please note that such mechanics as punctuation, paragraphing, grammar, and spelling are not ignored in creative writing classes.

A: student demonstrates an extraordinary command of language, original approaches to the material, and a high level of skill with the fundamentals of the craft taught in class, in addition to fulfilling the work required to earn a B.

B: student submits particularly strong assignments and revises work significantly, in addition to fulfilling the work required to earn a C.

C: the student attends class faithfully, participates fully in activities and discussions, and completes all assignments.

D/F: the student has failed to participate sufficiently in the course to merit a higher grade, or has produced work inadequate at the university level.

I also use plus and minus grades.

Modified from the University of Minnesota's creative writing programme materials.

(6) *handing in assignments: assignments for grading:* assignments should be given to me at the start of class on the due date (unless otherwise stated). They cannot be submitted via email or disk, and cannot be left on my desk, in my mailbox, etc. (except by prior arrangement). If you know you will be unable to complete a piece of work on time due to significant and unavoidable problems (serious illness, family emergency, etc.), contact me *beforehand* and I *may* be able to give you an extension. Please note that such avoidable problems as having an empty ink cartridge or failing to save your work will not be accepted for granting an extension. Without an extension, assignments will be accepted until the following class but will drop a letter grade (or the equivalent for exercises). Work that does not reach me by the late deadline will earn an F, except when an extension has been given or a serious medical or other emergency (documented) has made meeting the deadline impossible.

(8) workshops: we have **TWO** sorts of workshop. **D** Drafts/revision/feedback

Small-group workshops. For these workshops, simply bring a copy of your story to class. You will work with a small group of other students, swapping stories and making comments on each other's work. If you fail to bring a draft to a small-group workshop you will be marked absent.

Whole-class workshops. Towards the end of the semester, one of your stories will be read and discussed by the whole class. When you submit work for this workshop, you must make sure you carefully follow my instructions about where and when to drop off your work. It is crucial that you meet the deadline in order for copies to be made for your peers to read and comment on. Failure to hand in work on time will mean not having your work reviewed, and a reduced final grade (**NOTE: you cannot add to the workshop packets once they have been copied, nor bring copies to class for**

distribution). You should read through the work at least twice, and come to workshop with two copies of typed-up letters of response (half to one full page single-spaced per story), one to be handed to the writer at the end of our discussion, and the other to me for grading. Late letters will only be accepted once, or in cases of documented emergencies. If you miss workshop, you must still turn in comment letters to me and the writers.

(7) *attendance and participation:* since this is not a lecture course, attendance and active participation are vital. Not participating or missing class may affect your grade. **Missing the equivalent of 20% (i.e. six classes) of the course for ANY reason will mean being failed, whether or not you have made up the absences.** Missed classes include classes missed due to late registration. You should limit absences to occasions when you cannot come to class. You may miss two classes without your grade being affected, but after that I will impose penalties (a drop of a third of a letter grade for the course grade for each absence). You may make up a maximum of three further absences (contact me for details). **Please note:** make-up work does not erase absences, and all of your absences will count towards the 20% limit. Make-up work must be handed in within a week of an absence (I will make exceptions in cases of extended illness and other emergencies). I reserve the right to ask for documentation for the reason behind an absence before accepting make-up work, and to refuse to accept make-up work for avoidable or frivolous absences, or make-up work that is of poor quality or not handed in promptly. No rewrites will be allowed. Make-up work is not intended as a substitute for attendance, and must not be treated as such—it is designed only to limit the effect of absences. You must notify me of any absences for university-related or military activities as soon as you are aware of them. Pursuing non-class activities during class, and arriving late or leaving early, could also result in you being marked absent or partially absent, and may lead to a reduced final grade or failure of the course. I do not issue individual warnings about attendance. It is your responsibility to monitor your absences and their effect on your grade. If you arrive late, it is your responsibility to ensure I mark you as present. If you have been absent, I will provide handouts and assignment information to you on request. I do not provide a summary of the material covered in class—for that, you must contact other students.

(8) *dropping the course:* if you decide not to complete the course you should drop by the last date for withdrawal to avoid an academic penalty. If you simply stop attending you may remain on my course list and receive an F. If you have serious problems that mean you miss a substantial portion of the course, you should consult with your advisor about withdrawal.

(9) *in-class writing, quizzes, and exercises:* we will usually have *at least* one piece of in-class writing or a quiz, and a short exercise each week. If you are absent, consult with me about how to make-up missed work. Please note that, to be counted towards your grade, work must be completed in a timely manner. We will also have quizzes on our reading. Quizzes cannot be made up.

(10) *student support:* the university offers a range of support systems (contact the Office of Student Support Services). I highly recommend the Writing Center (8th Floor, Gruening), particularly tutors pursuing advanced degrees in creative writing. If you need special accommodations made for you because of a disability, please contact the Office of Disability Services (474-7043).

Assignments

Participation (inc. written responses to peers) 10%

In-class writing/exercises/quizzes 10%

Assignment #1 15%* **

Assignment #2 20%* **

Assignment #3 (short-short submitted for publication with students required to research appropriate venue for their work) 20%* **

Assignment #4 25%* **

* A A majority of the final grade is derived from writing activities (80%)

** B A research paper/project (students are required to submit four writing projects)

Drafts: as you work on your stories, keep your drafts. Turn in one draft with each assignment (usually the draft submitted to a workshop).

Assignments: original short stories, approximately 6-8 pages long (except for assignment #3). Must be handed in with draft/s and commentary.

Commentary: When you turn in your assignments, you will attach a half-page to one-page commentary that reflects on what changes you've made to the assignment in developing it, and the story's strengths and weaknesses.

Please keep and consult the following assignment checklist:

- Document formatting must meet MLA standards:
 - 12 point Times/Times New Roman;
 - one-inch margins (left can be 1.25 inches);
 - double spacing;
 - left-justified (right margin ragged);
 - your last name and page number at the top right for all pages (can exclude first);
 - title centred (no bold, and no italic or quotation marks except for text titles);
 - your name/course number/instructor name/date at upper left of first page;
 - no separate title page;
- assignment meets the specific parameters outlined in instructions;
- word choice, grammar, syntax, spelling, etc. correct;
- assignment carefully proofread;
- finished assignment (top), commentary, and draft/s (bottom) stapled together to be handed in.

If you do not fulfil these basic requirements, your assignment may be returned ungraded for revision, or may be graded down (possibly to a grade of F).

Course schedule

This schedule is subject to change (announcements will be made in class and/or by email). Readings are from Burroway's *Writing Fiction* (**eighth** edition) and are to be read before class (we do not read assigned readings during class). Only the main assignments are included here, but you will have exercises and other work to hand in too.

Week 1: Thursday 19th Jan

Introduction to the course and area of study
Ideas, inspiration and hard work
Short piece of in-class writing
Handout to be read for Tuesday: Lamott “Shitty First Drafts”

Week 2: Tuesday 24th Jan

What is a story anyway?
Discuss: “Whatever Works” 1-18
“The Tower and the Net” 247-265
Hansen “My Kid’s Dog” 282-285
Lamott “Shitty First Drafts” (handout)

Assignment #1 set—start work on it today!

Thursday 26th Jan

Character work
Discuss: “The Flesh Made Word” 73-89
Packer “Every Tongue Shall Confess” 100-112
Ehrhardt “Following the Notes” 112-114

Week 3: Tuesday 31st Jan

Details and Specifics
Discuss: “Seeing is Believing” 21-42
Dybek “We Didn’t” 42-51
Gersao “The Red Fox Fur Coat” 67-70

Thursday 2nd Feb

Character work (cont.)
Discuss: “The Flesh Made Word” 125-134, 137-8 (the summary)
Wolff “Bullet in the Brain” 147-151
Bausch “Tandolfo the Great” 151-161

Week 4: Tuesday 7th Feb

Giving feedback
Small-group workshops: assignment #1 (you **must** bring a full draft of your story)
Discuss: “Play it Again, Sam” 340-347, Revision questions 349-350

Thursday 9th Feb

Point of view
Discuss: “Call Me Ishmael” 300-308, 313-316
Spence “Missing Women” 317-323
Jen “Who’s Irish” 323-332

Week 5: Tuesday 14th Feb

Time
Discuss: “Long Ago” 208-214, 218-222
Divakaruni “Mrs. Dutta Writes a Letter” 239-243

Gould "Feelers" 244-245

Due: assignment #1

Thursday 16th Feb

Individual consultations with me instead of class—meet in my office

C Personal conference with the student

D Drafts/revision/feedback

Week 6: Tuesday 21st Feb

Individual consultations with me instead of class—meet in my office

C Personal conference with the student

D Drafts/revision/feedback

Thursday 23rd Feb

Small group workshops—you must bring a draft of your second assignment!

D Drafts/revision/feedback

Week 7: Tuesday 28th Feb

Sentences, lovely, lovely sentences

Thursday 1st Mar

Settings

Discuss: "Far, Far Away" 160-173

Shepard "Love and Hydrogen" 191-201

Welty "A Visit of Charity" 202-206

Assignment #2 due

Week 8: Tuesday 6th Mar/Thursday 8th Mar

Individual consultations with me so no class—meet in my office

C Personal conference with the student

D Drafts/revision/feedback

SPRING BREAK: 12th & 16th March NO CLASS

Week 9: Tuesday 20th Mar

Shorts, short-shorts, and very short-shorts

Thursday 22nd Mar

Shorts, short-shorts, and very short-shorts (cont.)

Week 10: Tuesday 27th Mar

Nasty, nasty editing

Thursday 29th Mar

Small-group workshops on short-shorts (you **must** bring a full draft of your story)

D Drafts/revision/feedback

Week 11: Tuesday 3rd Apr

Imagined worlds, in all their strange glory (hand-outs will be provided)

Thursday 5th Apr

Submitting work for publication—submitting short-shorts

Assignment #3 due

Week 12: Tuesday 10th Apr

Whole class workshop #1 (read work beforehand and bring 2 copies of each letter)

D Drafts/revision/feedback

Thursday 12th Apr

Whole class workshop #2 (read work beforehand and bring 2 copies of each letter)

D Drafts/revision/feedback

Week 13: Tuesday 17th Apr

Whole class workshop #3 (read work beforehand and bring 2 copies of each letter)

D Drafts/revision/feedback

Thursday 19th Apr

Whole class workshop #4 (read work beforehand and bring 2 copies of each letter)

D Drafts/revision/feedback

Week 14: Tuesday 24th Apr

Whole class workshop #5 (read work beforehand and bring 2 copies of each letter)

D Drafts/revision/feedback

Thurs 26th Apr

Whole class workshop #6 (read work beforehand and bring 2 copies of each letter)

D Drafts/revision/feedback

Week 15: Tuesday 1st May

To be announced

Thurs 3rd May

Evaluations, course review

Due: assignment #4