

Writing Fiction Section 80

ENGL 130

Spring 2023 4 Unit(s) 01/25/2023 to 05/15/2023 Modified 01/20/2023

Contact Information

Instructor: Jessica Hollander

Office Location: FOB 106

Telephone: (408)-924-5087

Email: jessica.hollander@sjsu.edu

Office Hours: MW 9:00-10:30 am, or by appointment (online or in person)

Class Days/Time: T/Th 10:30-11:45

Classroom: ONLINE via ZOOM

Course Description and Requisites

Workshop in short stories or other short fiction. Beginning the novel in individual cases. May be repeated twice for credit.

Prerequisite: ENGL 71 (or equivalent) or instructor consent.

Letter Graded

* Classroom Protocols

Collaboration and Active Participation

This classroom will operate as a collaborative, communal space that opens up several pathways to learning: teacher to student, student to student, and student to teacher. As such, the course requires extensive contribution to large group discussion, small group work, evaluation of peer writing, and collaborative activities. This means all students are responsible for contributing verbally to both their own learning experience and the learning experience of others. As you will see below, a portion of the course grade is based on activities requiring active participation and collaboration with your peers.

Zoom Rules

Note: I will record our Zoom classes for the exclusive use of students in this class.

The guidelines below are intended to help us have smooth conversations in Zoom and promote a positive learning environment for us all.

- This course is discussion based, so come ready to actively participate with your voice. You must be able to speak verbally, in real-time, for the duration of each course period. **Do not type responses to class discussions on Chat.** It's impossible to have a productive discussion with the lag time it takes for people to type, post, and read messages on Chat. If I ask a question, you can "raise your hand" by clicking the hand raise icon, or if no one else is speaking, please feel free to talk without raising your hand. Keep in mind that speaking up during class is part of your participation grade. Be ready to respond immediately if I call

on you for your thoughts about something, to read a passage, and so on.

- Have your **video turned on at all times** to demonstrate to me and your fellow students your active engagement. If you **occasionally** have special circumstances in which you need to have your video off, let me know ahead of time. If you use a virtual background, make sure that it is not distracting, full of motion or flashing lights, etc.
- **Mute your microphone** when you aren't speaking. Be mindful of background noise and distractions around you.
- **Do not multi-task.** Close all other internet windows so you aren't distracted by email or other applications. Turn off your phone and put it away. Just like in the classroom, focus your attention solely on the class.
- **Do not use "Chat" for anything, unless absolutely necessary.** Do not send me private messages via Chat in the middle of me teaching/presenting material - this distracts me. Please email me or at least wait until the class is busy with a reading quiz, writing exercise, or other task. If you have a question that is relevant for the whole class, you may post it on Chat for everyone to see.

Classroom Conduct

Classroom Conduct

Since the contribution of ideas from each student is critical to the learning process, any behavior that makes other students or me uncomfortable in our learning environment will not be tolerated. This includes interrupting others while they are talking, carrying on conversations separate from class discussion (including on the "chat" function), or making comments that could be perceived as offensive in terms of race, gender, sexual orientation, religion, ethnicity, nationality, disability, etc. Disruptive behavior also includes cell phone, text-messaging, or other electronic device use that is not directly essential to the class, reading the newspaper or other non-class related materials, physical abuse, verbal abuse, threats, stalking, hazing, possession of controlled substances, and possession of alcoholic beverages. Please make every effort to maintain an atmosphere where everyone is comfortable sharing and responding to ideas. Students who engage in behavior that is disruptive or obstructive to the teaching/learning environment will be penalized and subject to disciplinary sanctions.

A Note about Technology: Please turn your ringer off, do not check or send text messages or engage in social media, and don't use your computer for anything other than essentials for this class. Even if done discreetly, and even on Zoom, inappropriate media usage is nearly always apparent and distracting to a teacher and to your fellow students, and this hurts the focused learning environment of the classroom. If you are using these devices for anything other than class-related activities, your participation grade will be **significantly** lowered, even if you are a good participator otherwise.

Breakout Rooms: You will often work in breakout rooms with your peers, sharing writing exercises, workshopping each other's manuscripts, preparing presentations for class activities, and so on. You must be fully engaged and participatory in these breakout rooms with your peers. As I will not be present to monitor behavior, please **email me if students are not participating during these activities.** This is necessary if we want to keep a positive, respectful, and fully-engaged learning and workshop community. Your feedback will remain anonymous.

Other Discussion Guidelines

- Be respectful of others' opinions and give everyone a chance to speak.
- Actively listen and participate; don't zone out or repeat what has just been said.
- Never worry about offering a "wrong" interpretation. Sometimes following a hunch or feeling about a passage can lead us to an interesting examination we wouldn't get to otherwise.
- At the same time, ground your interpretations in the text itself (an image, a bit of dialogue, an internal thought) to support your analysis.
- In your feedback to peers, provide **constructive criticism**. We want to highlight the interesting things a piece is up to before suggesting some ways the piece could improve.

Trigger Warnings

***A note on upsetting themes:** Some students have strong negative reactions to themes that are overtly sexual, violent, or incendiary in other ways. Creative works submitted for review that explore themes in ways that could be upsetting should be marked with a "trigger warning." I have marked course texts containing this sort of material in the calendar below as well. Let me know if you are uncomfortable reading these works and alternatives will be assigned.

Attendance Policy

Because of the collaborative, discussion-based nature of the course, attendance is essential for quality learning to take place, and students must attend class every day unless they are seriously ill or have other extenuating circumstances. If students must miss class and wish to not have points deducted from their participation and reading response grades, you must let me know ahead of time and we may make private arrangements according to the situation. Please note that I will penalize for **excessive tardiness** by subtracting points from in-class participation and/or reading response grades as well. Make sure you are on Zoom and ready to go before class officially begins.

If the professor has symptoms of illness, we may conduct class online **asynchronously** until I can resume class in good health. I will inform you of any time we must miss class through Canvas email.

Policy for Late Work:

- Late assignments will be penalized by a full letter grade for each 24 hours they are late.
- However, if students cannot submit assignments on time due to legitimate circumstances beyond their control (i.e., things that do not involve a choice, like serious illness, medical emergency, or family funeral), they may schedule alternative arrangements with me in advance.
- Assignments late due to any other reason (things that involve choice or were known in advance, like voluntary or athletic travel, club activities, etc.) will be penalized.

Plagiarism/Academic Misconduct Policy

Plagiarism will not be tolerated. Adherence to ethical standards is obligatory; members of the college community are expected to be honest and forthright in their undertakings. To falsify the results of one's work, to present the words, ideas, data, or work of another as one's own, or to cheat on an examination, is a serious offense. If it is proven that a student, in any course in which he or she is enrolled, has knowingly committed such a violation, suspension from the course and a failing grade in the course may result. Due process is accorded to students in the event of any alleged violation of college regulations. Academic Misconduct includes but is not limited to:

1. Cheating – using or attempting to use unauthorized materials, information, study aides, or computer-related information.
2. Plagiarism – representing words, data, works, ideas, computer programs, etc. as one's own when they are not.
3. Fabrication – presenting as genuine any invented or falsified citation or material.
4. Misrepresentation – falsifying, altering, or misstating the contents of documents or other materials related to academic matters, including schedules, prerequisites, and transcripts.
5. Recycling – turning in your own work written at a previous time for other schools or for other classes. Your work should be original and written for this course alone.*

**Note: you must write original work for this class. You may not submit material you have written at a previous time.*

Program Information

The following statement has been adopted by the Department of English for inclusion in all syllabi: In English Department Courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs. The Department of English reaffirms its commitment to the differential grading scale as defined in the SJSU Catalog ("The Grading System").

Grades issued must represent a full range of student performance:

- A = excellent;
- B = above average;
- C = average;
- D = below average;
- F = failure.

Within any of the letter grade ranges (e.g. B+/B/B-), the assignment of a +(plus) or -(minus) grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment.

Program Learning Outcomes (PLO)

Upon successful completion of an undergraduate degree program in the Department of English and Comparative Literature, students will be able to:

1. Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric.
2. Show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature.
3. Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.
4. Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively.
5. Articulate the relations among culture, history, and texts, including structures of power.

Department Information:

Department Name: English and Comparative Literature

Department Office: FO 102

Department Website: www.sjsu.edu/english (<https://www.sjsu.edu/english>)

Department email: english@sjsu.edu (<mailto:english@sjsu.edu>)

Department phone number: 408-924-4425

Course Goals

Course Description:

This course is devoted to the art and craft of fiction writing. We will begin with explorations of process and inspiration, especially accessing our own creativity and unique interpretations of the world. We will then learn techniques for writing complex traditional stories as well as examine works that push boundaries and work against traditional techniques, all the while completing exercises and crafting both class-collaborative works and our own short stories. In examining many works of contemporary fiction, from realistic stories to postmodern experiments and everything in between, students will grow comfortable producing a range of creative work and recognize the variety of literary choices available to them as writers. Students will participate in three workshops with their peers, and by the end of the course, students will recognize how each choice made in terms of language, structure, character, image, and so on, shapes greater theme and meaning in their work and the work of others. The four-credit hours enables us to write and respond to longer manuscripts during our three workshops and have a more substantial reading load.

Course Learning Outcomes (CLOs)

Learning Outcomes and Course Goals

Upon successful completion of this course, students will be able to do the following:

Department SLOs:

- 1: Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric
- 2: Show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature
- 3: Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.

Specifically, students should be able to:

- Recognize aesthetic purpose in a range of contemporary writing, from traditional to experimental short fiction
- Identify various literary strategies in diverse works of fiction and begin to analyze their significance
- Compose writing that develops thematic complexity and round characters and utilizes several writing techniques in contribution to a unified purpose
- Compose both traditional and experimental short works that utilize relevant techniques and meet artistic goals of each subgenre
- Effectively evaluate peer writing and recommend revisions with consideration to peers' goals

- Work with peers in discussing readings and creating collaborative stories
- Begin to define personal artistic preferences and work toward developing a personal style.

Course Materials

Required Texts:

1. *Method and Madness: The Making of a Story*, Alice LaPlante, ISBN: 978-0393928174
2. Various stories posted on Canvas.

Course Requirements and Assignments

Grades

Grades will be determined by:

1. **In-Class Participation:** 10%
2. **Reading Reflections:** 25%
3. **Short At-Home Writing Exercises:** 20%
4. **Three Workshop Submissions:** 15%
5. **Workshop Feedback:** 20%
6. **Final Reflection:** 5%
7. **Exquisite Corpse Collaborative Stories:** 5%

In-Class Participation: 10%

This assignment meets department SLOs 1 and 2

- 50 points for active attendance (student is prepared for class, has all readings and assignments pulled up, is alert during large group discussions, participates in group work, in-class exercises, and workshops, and is not disruptive, texting, or engaged with other non-class-related materials)
- 50 points for contribution to full-class discussions (student offers productive insight to readings and other materials when discussed with instructor and full class, is a vocal and considerate participant in workshop, shares in-class exercises, and consistently contributes verbally to the dynamic learning experience of the whole class)

Students must arrive to our Zoom class on time having read all assigned reading and with all materials in hand, including copies of every reading, as we will often perform close-readings of texts. Again, **keep in mind that this class is based in discussion as well as lecture.** To a teacher, it is apparent who contributes regularly and productively and who rarely comes prepared or speaks all semester. To receive full points, be sure to register on my radar as a consistent contributor to large class discussions as well as to group work. Students should also be prepared for in-class quizzes, reflections, and activities based around readings. **You must be in class to receive credit for any quizzes, activities, and in-class writing we do each day.** If there are extreme circumstances requiring you to miss, you may contact me and complete alternative assignments.

Reading Reflections: 25%

This assignment meets department SLOs 1 and 2

Reading reflections and quizzes will be completed at the beginning of most classes to ensure students are completing the assigned reading and analyzing the content. **Students must be on Zoom on time to take reading quizzes, which will have a time limit.**

Short At-Home Writing Exercises: 20%

This assignment meets department SLO 3 and GE SLO 2

Students will often be given prompts as springboards for creative freewriting to complete outside of class time. This writing should be viewed as exploratory and experimental, not as a final draft. Students will share their writing in small groups and

occasionally with the class. Save each exercise and be ready to share it the day it is due. You will submit each exercise to the appropriate dropbox in "Writing Exercise Dropboxes" on the Canvas homepage and post the document to your breakout group's discussion board.

Manuscript Submissions: 15%

This assignment meets department SLO 3

Three times over the course of the semester, students will submit self-contained short stories to small groups and be workshopped by a third of the class. Each story should be 5-12 double-spaced pages. This writing must be new fiction writing, not revisions or writing completed at a previous time. Though writing will not be graded on content or aesthetic choices, and may range from traditional to experimental, students must strive to write purposeful literary fiction, with thematic complexity and round characters, and utilizing several literary strategies in contribution to a unified purpose. Manuscripts should be clean and clear of grammatical errors. Students will be marked down for unprofessionalism as well as for not meeting the page requirement (or trying to fudge page requirement with a different style/size font). **Failure to submit your work no later than the class period before workshop will result in a 0.**

For each workshop session, I will read and provide feedback to two-thirds of the student manuscripts, with each student receiving detailed feedback from me on **two of their three workshop submissions**. If you do not receive feedback from me on a submission you would like some feedback on, I am happy to give you some; please do not hesitate to ask! **Make sure to read my feedback, which is an essential part of the learning process, and which I may reference or discuss with you in class or in conference.** I will also rotate between groups and participate in the discussions during workshop. If you ever want to discuss a piece further, I am happy to set up a meeting time.

Please note: Students will submit their manuscript as a word document to their workshop group on Canvas, where discussion boards will be designated. Students will then download their group members' manuscripts from those discussion boards and post their feedback electronically to those boards as well.

Workshop Feedback: 20%

This assignment meets department SLOs 1, 2, and 3

During each workshop week, students will provide each student writer with three good sized paragraphs of typed feedback about their work (at least 300-400 words). Written feedback will be submitted electronically to your group's Canvas discussion board. After downloading a student manuscript, students will compose 300-400 words of feedback to each manuscript, which they will post in the discussion board. Be sure to include aspects about the writing that you admire, a **description of at least one literary strategy** you see being employed, and suggestions that are respectful to what you believe to be the writer's vision and interests (for our final workshop, you will be assigned particular literary strategies to track in each manuscript). To receive full points, you must also be present in class on workshop days and participate in the discussion of student work.

Final Reflection: 5%

This assignment meets department SLOs 1 and 3

At the end of the semester, students will write a 3-5 double-space page reflection on the writing they completed and the feedback they received during the semester. Due during Final Exam week.

Exquisite Corpse Collaborative Stories: 5%

This assignment meets department SLO 3

Early in the semester, students will compose one sentence in contribution to an "exquisite corpse" class-collaborated story every week. After the assignment is introduced, these will be due **every Tuesday at midnight** via Canvas for eight weeks.

✓ Grading Information

Final numeric grades will be converted to letter grades like this:

100-98=A+; 97-93=A; 92-90=A-; 89-88=B+; 87-83=B; 82-80=B-; 79-78=C+; 77-73=C; 72-70=C-; 69-68=D+; 67-63=D; 62-60=D-; 59 and below=F. I strictly adhere to the standard grade roundup: if you have a .5 or above a .5, it goes up; if you have below a .5, it goes down. So if you have a 89.5, you will receive an A- for the class. If you have a 89.4, you receive a B+.

University Policies

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on [Syllabus Information web page](https://www.sjsu.edu/curriculum/courses/syllabus-info.php) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>). Make sure to visit this page to review and be aware of these university policies and resources.

Course Schedule

Calendar for ENGL 130: Writing Fiction

*Note: required reading from *Method and Madness* chapters include only the instructional parts. You do not need to read the stories associated with each chapter unless they are listed separately as well.

*Bring *Method and Madness* to every class as well as printed or electronic copies of all other assigned readings and all homework assignments.

When	Topic	Notes
Week One, Day One		<p>Unit #1: Inspiration, Image, & Story Basics</p> <p>Reading:</p> <p>--</p> <p>Assignments Due:</p> <p>--</p> <p>In Class:</p> <p>Hand out Syllabus</p> <p>Class Introduction</p> <p>Journals as Art</p> <p>Unique Perspective</p> <p>Classroom Exchange: Notes on Ground</p> <p>Object & Event Prompts</p>

When	Topic	Notes
Week Two, Day One		<p><u>Reading:</u></p> <p><i>Method and Madness</i>, Chapter 1, "What is this Thing Called Creative Writing" (1-11)</p> <p><u>Assignments Due:</u></p> <p>--</p> <p><u>In Class:</u></p> <p>Craft, Inspiration: Art</p> <p>Originality & Complexity</p> <p>Commercial Sentimentality</p> <p>Defamiliarization: Flipping Cliché Scenarios</p> <p>Examples that Surprise</p> <p>Developing Voice</p>
Week Two, Day Two		<p><u>Reading:</u></p> <p><i>Method and Madness</i>,</p> <p>Chapter 2, "The Gift of Not Knowing" (29-38)</p> <p>"Emergency," Denis Johnson (13-21)</p> <p><u>Assignments Due:</u></p> <p>Defamiliarize the Familiar: 2-3 paragraphs: flip a cliché scenario so that the reader sees the scene in a new and more complicated way. Remember strategies of, using surprising imagery, surprising character view, mismatching perspective and scene, messing with mood, flipping foreground/background, leveling emotional language, and other aspects of defamiliarization.</p> <p><u>In Class:</u></p> <p>Finding Triggers in 'The Ordinary'</p> <p>Being Curious</p> <p>Exercise: I want to know why...</p> <p>Share Defamiliarization Exercises</p> <p>Discuss Denis Johnson</p>

When	Topic	Notes
week three, day one		<p><u>Reading:</u></p> <p>"UFO in Kushiro," Haruki Murakami, on Canvas</p> <p><u>Assignments Due:</u></p> <p>--</p> <p><u>In Class:</u></p> <p>Unique Noticing: Mood & Voice</p> <p>Exercise: Two Kitchens</p> <p>Discuss Haruki Murakami</p> <p>Mood & Defamiliarization</p> <p>Modes of Narrative Writing</p> <p>Examples and Practice</p>
week three, day two		<p><u>Reading:</u></p> <p><i>Method and Madness</i></p> <p>Chapter 3, "Details, Details" (61-75)</p> <p>"Boys," Rick Moody (549-552)</p> <p><u>Assignments Due:</u></p> <p>Narrative Modes: Write a 1-2 double-spaced page scene in which you incorporate all five modes of narrative writing</p> <p><u>In Class:</u></p> <p>Share Narrative Mode Writing</p> <p>Details vs. Generalities</p> <p>Imagery Working on Two Levels</p> <p>"The Colonel" Exercise</p> <p>Working with Metaphors & Symbols</p> <p>Discuss Rick Moody</p>

When	Topic	Notes
Week Four, Day One		<p><u>Reading:</u></p> <p><i>Method and Madness,</i></p> <p>Chapter 4, "The Short Story" (96-107)</p> <p>"In the Cemetery Where Al Jolson Is Buried," Amy Hempel (529-535)</p> <p><u>Assignments Due:</u></p> <p>--</p> <p><u>In Class:</u></p> <p>Story: Traditional & Alternate Structure</p> <p>Discuss Amy Hempel</p> <p>Benefits of Modular Drafting</p> <p>Introduce Exquisite Corpse</p> <p>Practice Exquisite Corpse</p> <p>DUE AT MIDNIGHT:</p> <p>Submit Exquisite Corpse Sentence on Canvas. Make sure you include your name (or pseudonym) in () after sentence.</p>
Week Four, Day Two		<p><u>Reading:</u></p> <p><i>Method and Madness,</i> chapter 6, "Who's Telling This Story?" (190-206)</p> <p><u>Assignments Due:</u></p> <p>--</p> <p><u>In Class:</u></p> <p>Introduce Workshops</p> <p>Drafting: Linear & Associative</p> <p>Quality vs. Quantity: Attention to Sentence-level</p> <p>Point of View Options</p> <p>Judgmental Narrators</p> <p>3rd-Person: Distance & Closeness</p> <p>Free Indirect Discourse</p> <p>Exercise: Change Point of View</p>

When	Topic	Notes
Week Five, Day One		<p>Unit #2: Realism and the Vivid Continuous Dream</p> <p><u>Reading:</u></p> <p><i>Method and Madness</i></p> <p>"The Workshop Method" (429-432)</p> <p>"Shitty First Drafts," Anne Lamott, (455-458)</p> <p><u>Assignments Due:</u></p> <p>A First Draft</p> <p>Begin a draft of your workshop story; use some of the writing you've done in class or for at-home exercises, if you like. Bring in 1-2 double-spaced pages to share. Come ready to talk about your writing process, any frustrations, anxieties, etc.</p> <p><u>In Class:</u></p> <p>Discuss Anne Lamott</p> <p>Workshop Method and Pitfalls</p> <p>Constructive Feedback</p> <p>Share In-Process Work</p> <p>Review Narrative Modes & Scene Rendering</p> <p>DUE AT MIDNIGHT:</p> <p>Submit Exquisite Corpse Sentence on Canvas. Make sure you include your name (or pseudonym) in () after sentence.</p>
Week Five, Day Two		<p><u>Reading:</u></p> <p>"The Blue Demon of Ikumi," Kelly Luce, on Canvas</p> <p>*Bring your textbook to class, too!</p> <p><u>Assignments Due:</u></p> <p>--</p> <p><u>In Class:</u></p> <p>Working with Subtext</p> <p>Powerful Dialogue</p> <p>Luce's Story: Tracking Time, Subplot, and Mini-Stories</p> <p>Exercise: Mixed Plot Points</p> <p>Ending: Literature vs. Hollywood</p> <p>Fiction Continuum</p> <p>Exercise: Multiple Endings</p>

When	Topic	Notes
Week Six, Day One		<p><u>Reading:</u></p> <p><i>Method and Madness</i>, "Bullet in the Brain," Tobias Wolff (570-573)</p> <p><u>Assignments Due:</u></p> <p>Post your story on Canvas by class time</p> <p><u>In Class:</u></p> <p>Discuss Tobias Wolff</p> <p>Change vs. Movement in Stories Backstory & Flashback</p> <p>Unity of Effect: Tracking Literary Strategies & Theme</p> <p>Final Prep for Workshop</p> <p>DUE AT MIDNIGHT:</p> <p>Submit Exquisite Corpse Sentence on Canvas. Make sure you include your name (or pseudonym) in () after sentence.</p>
Week Six, Day Two		<p>WORKSHOP</p> <p><u>Reading:</u></p> <p>Four Student Stories to be Workshopped</p> <p><u>Assignments Due:</u></p> <p>Feedback for Each Student Story:</p> <p>At least 300-400 words:</p> <ol style="list-style-type: none"> 1) applauding hot spots, 2) describing at least one literary strategy at play (put in bold), and 3) offering considerate suggestions <p><u>In Class:</u></p> <p>Workshop</p>

When	Topic	Notes
Week Seven, Day One		<p>WORKSHOP</p> <p><u>Reading:</u></p> <p>Four Student Stories to be Workshopped</p> <p><u>Assignments Due:</u></p> <p>Feedback for Each Student Story:</p> <p>At least 300-400 words:</p> <ol style="list-style-type: none"> 1) applauding hot spots, 2) describing at least one literary strategy at play (put in bold), and 3) offering considerate suggestions <p><u>In Class:</u></p> <p>Workshop</p> <p>DUE AT MIDNIGHT:</p> <p>Submit Exquisite Corpse Sentence on Canvas. Make sure you include your name (or pseudonym) in () after sentence.</p>
Week Seven, Day Two		<p><u>Reading:</u></p> <p>"What You Pawn I Will Redeem," Sherman Alexie, on Canvas</p> <p>"Finklestein 5," Nana Kwame Adjei-Brenyah(trigger warning - violence), on Canvas</p> <p><u>Assignments Due:</u></p> <p>--</p> <p><u>In Class:</u></p> <p>Intro to Contemporary Literature</p> <p>Discuss Alexie & Adjei-Brenyah</p> <p>Diverse Perspectives</p> <p>Double-Consciousness</p> <p>Real World, Skewed Narration</p> <p><u>Exercise: Warring Identities</u></p>

When	Topic	Notes
Week Eight, Day One		<p><u>Reading:</u></p> <p><i>Method and Madness</i></p> <p>Chapter 10, "Recognizable People" (326-338)</p> <p>"My Date with Satan," Stacey Richter (417-426)</p> <p><u>Assignments Due:</u></p> <p>Warring Identities: Draw from your own experience by creating a character who has a "double-consciousness" with at least two conflicting identities warring inside of them. Particularly show the character's perception of what society values vs. a psychological/emotional pull to do the opposite. 2-3 paragraphs.</p> <p><u>In Class:</u></p> <p>Share Warring Identities Writing</p> <p>Creating "Real" Idiosyncratic Characters</p> <p>Subtext and Surprises</p> <p>Discuss Stacey Richter</p> <p>Exercise: Things I Know About Her/Character Study</p> <p>DUE AT MIDNIGHT:</p> <p>Submit Exquisite Corpse Sentence on Canvas. Make sure you include your name (or pseudonym) in () after sentence.</p>
Week Eight, Day Two		<p><u>Reading:</u></p> <p>"I Demand to Know Where You're Taking Me," Dan Chaon, on Canvas(trigger warning - sexual)</p> <p><u>Assignments Due:</u></p> <p>Character Study: 5-6 Modules: Mimic last class's exercise "A Stolen Biography" to develop a complex character. Try to imply some character flaws as well as good qualities.</p> <p><u>In Class:</u></p> <p>Share Character Studies</p> <p>Villains & Complex Characters</p> <p>Flaws & Balance</p> <p>Discuss Dan Chaon</p> <p>Minor Characters</p>

When	Topic	Notes
Week Nine, Day One		<p><u>Reading:</u></p> <p>"Some Other, Better Otto," Deborah Eisenberg, on Canvas</p> <p><u>Assignments Due:</u></p> <p>--</p> <p><u>In Class:</u></p> <p>Capturing a Life</p> <p>Minor Characters</p> <p>Balancing Scene and Exposition</p> <p>Third-Person and Narrative Distance</p> <p>Long Form Stories</p> <p>Review Literary Strategies</p> <p>DUE AT MIDNIGHT:</p> <p>Submit Exquisite Corpse Sentence on Canvas. Make sure you include your name (or pseudonym) in () after sentence.</p>
Week Nine, Day Two		<p><u>Reading:</u></p> <p>"Hills Like White Elephants," Ernest Hemingway (269-272)</p> <p>"My Man Bovanne," Toni Cade Bambara (273-277)</p> <p><u>Assignments Due:</u></p> <p>Post your story on Canvas by midnight tonight</p> <p>*Bring your laptop or a draft of your story to class</p> <p><u>In Class:</u></p> <p>Voice: Language, Style</p> <p>Details & Exposure: Minimalism/Maximalism</p> <p>Telling as Showing</p> <p>Telling-Showing Continuum</p> <p>Balancing Exposition & Scene</p> <p>Language & Voice as "Showing"</p>
SPRING BREAK		<p>*Read and comment on workshop stories</p>

When	Topic	Notes
<p>Week Ten, Day One</p>		<p>WORKSHOP</p> <p><u>Reading:</u></p> <p>Four Student Stories to be Workshopped</p> <p><u>Assignments Due:</u></p> <p>Feedback for Each Student Story:</p> <p>At least 300-400 words:</p> <ol style="list-style-type: none"> 1) applauding hot spots, 2) describing at least one literary strategy at play (put in bold), and 3) offering considerate suggestions <p><u>In Class:</u></p> <p>Workshop</p> <p>DUE AT MIDNIGHT:</p> <p>Submit Exquisite Corpse Sentence on Canvas. Make sure you include your name (or pseudonym) in () after sentence.</p>
<p>Week Ten, Day Two</p>		<p>WORKSHOP</p> <p><u>Reading:</u></p> <p>Four Student Stories to be Workshopped</p> <p><u>Assignments Due:</u></p> <p>Feedback for Each Student Story:</p> <p>At least 300-400 words:</p> <ol style="list-style-type: none"> 1) applauding hot spots, 2) describing at least one literary strategy at play (put in bold), and 3) offering considerate suggestions <p><u>In Class:</u></p> <p>Workshop</p>

When	Topic	Notes
Week Eleven, Day One		<p><u>Reading:</u></p> <p>"A Very Old Man with Enormous Wings," Gabriel Garcia Marquez (252-256)</p> <p>--AND--</p> <p>Choose ONE:</p> <p>"End of the Line" OR "Marzipan," Amee Bender, on Canvas</p> <p><u>Assignments Due:</u></p> <p>--</p> <p><u>In Class:</u></p> <p>Alternative Realities</p> <p>Disrupting Dream of Realism</p> <p>Experimental Side of Continuum</p> <p>Discuss Marquez & Bender</p> <p>Exercise: Using Magic and Surreal Landscape with Purpose</p> <p>DUE AT MIDNIGHT:</p> <p>Submit Exquisite Corpse Sentence on Canvas. Make sure you include your name (or pseudonym) in () after sentence.</p>
Week Eleven, Day Two		<p>CLASS CANCELLED</p> <p>Get ahead on reading for next week!</p>
Week Twelve, Day One		<p><u>Reading:</u></p> <p>"In Persuasion Nation," George Saunders, on Canvas</p> <p><u>Assignments Due:</u></p> <p>Surreal Landscape: 2-3 paragraphs: set the scene for a magical real or surreal world that reveals some strange insight into the nature of humanity/life/society.</p> <p><u>In Class:</u></p> <p>Review Exquisite Corpses</p> <p>Share Surreal Landscape Writing</p> <p>Postmodernism</p> <p>Absurdism & Satire</p> <p>Episodic/Modular Writing in Postmodern World</p> <p>Discuss George Saunders</p> <p>Exercise: Satirical Vignette</p>

When	Topic	Notes
Week Twelve, Day Two		<p><u>Reading:</u></p> <p>READ TWO SETS:</p> <ol style="list-style-type: none"> 1. "Little Red Riding Hood," on Canvas and "Wolf Parts," Matt Bell on Canvas(trigger warning – intense sexual) 2. "Rumpelstiltskin," on Canvas and "A Day in the Life of Half of Rumpelstiltskin," Kevin Brockmeier on Canvas 3. "The Six Swans," on Blackboard and "The Swan Brothers," Shelley Jackson on Canvas(trigger warning – some sexual) <p><u>Assignments Due:</u></p> <p>--</p> <p><u>In Class:</u></p> <p>Intertextuality & Appropriation</p> <p>Fairytales Then & Now</p> <p>Discuss Original Fairytales</p> <p>Discuss Postmodern Fairytales</p> <p>Postmodern Themes: Fragmentation, Gender Politics, Loss of Identity, Cynicism, Sexuality, etc.</p> <p>Simon Rich: Remaking Myth</p>
Week Thirteen, Day One		<p><u>Reading:</u></p> <p>Postmodern Story Packet</p> <p><u>Assignments Due:</u></p> <p>Remixed Fairytale: 1-2 pgs: Begin rewriting a fairytale or myth of your choosing to fit postmodern themes and interests.</p> <p><u>In Class:</u></p> <p>Share Remixed Fairytales</p> <p>Formalism</p> <p>Twitter, Personality Test, etc.</p> <p>Exercise: Mimicking Form</p> <p>Discuss Postmodern Premises</p> <p>Brainstorm and Try Ideas</p> <p>Postmodern Story Reminders</p>
Week Thirteen, Day Two		<p><u>Reading:</u></p> <p>"How to be a Writer," Lorrie Moore, on Canvas</p> <p><u>Assignments Due:</u></p> <p>--</p> <p><u>In Class:</u></p> <p>Metafiction</p> <p>Using Form for Purpose</p>

When	Topic	Notes
Week Fourteen, Day One		<p><u>Reading:</u></p> <p><i>Method and Madness</i>, Chapter 12, "What's This Story Really About?" (397-404)</p> <p><u>Assignments Due:</u></p> <p>--</p> <p><u>In Class:</u></p> <p>Tracking Strategies in Art</p> <p>Analyzing Artistic Choices</p> <p>Weight and Unity in Stories</p> <p>Shaping Meaning</p> <p>Tracking Strategies Worksheet</p> <p>Respectful Feedback: Informative, not Prescriptive</p>
Week Fourteen, Day Two		<p><u>Reading:</u></p> <p>"White Angel," Michael Cunningham (313-325)</p> <p><u>Assignments Due:</u></p> <p>Post your story on Canvas by class time</p> <p><u>In Class:</u></p> <p>Tracking Strategies Practice</p> <p>Discuss Michael Cunningham</p> <p>Tracking Strategies Assignments</p>
Week Fifteen, Day One		<p>WORKSHOP</p> <p><u>Reading:</u></p> <p>Four Student Stories to be Workshopped</p> <p><u>Assignments Due:</u></p> <p>Feedback for Each Student Story:</p> <p>At least 300-400 words:</p> <ol style="list-style-type: none"> 1) applauding hot spots, 2) describing <u>your assigned literary strategy</u>, and 3) offering considerate suggestions <p><u>In Class:</u></p> <p>Workshop</p>

When	Topic	Notes
Week Fifteen, Day Two		<p>WORKSHOP</p> <p>Reading:</p> <p>Four Student Stories to be Workshopped</p> <p><i>Optional: Method and Madness, Chapter 13, "Learning to Fail Better" (427-439; excluding sections already read)</i></p> <p>Assignments Due:</p> <p>Feedback for Each Student Story:</p> <p>At least 300-400 words:</p> <ol style="list-style-type: none"> 1) applauding hot spots, 2) describing <u>your assigned literary strategy</u>, and 3) offering considerate suggestions <p>In Class:</p> <p>Workshop</p> <p>Last day of instruction:</p> <p>Making Sense of Feedback</p> <p>Approaching Revision</p> <p>Defining Reasons for Decisions</p> <p>Emily Dickenson's Feedback</p> <p>Final Reflection Directions</p> <p>FINAL REFLECTION IS DUE DURING FINAL EXAM WEEK</p>