FICTION WRITING. WINTER 2015.

Instructor: Lisa Norris
Office L and L 404
Office Hrs Tues, Thurs 2-3:30 pm and by appointment
Office phone 953-1745. Please use voicemail and remember to leave a return number. I do not check voicemail on weekends.
email: NorrisL@cwu.edu. **Note: Do not expect instant answers to email.

Don’t tell me the moon is shining; show me the glint of light on broken glass. ~Anton Chekhov

Texts

(2) Your exercises and stories. You will be responsible for making copies of your TWO stories for everyone in the class—that’s 21 copies including one for yourself.

Course description

This workshop-based course for new writers of fiction with previous creative writing experience requires students to write and revise their new work. Along with review and discussion of published stories, the class will do in-class writing exercises, attend live literary performances, and spend the quarter providing feedback for each other’s original work. Students will also be asked to co-lead workshop discussions. They should be prepared to spend considerable time and effort responding to both published and peers’ work as well as doing their own writing.

Learner Outcomes & Assessments:

<table>
<thead>
<tr>
<th>Students will learn to write dialogue, choose point of view, and use exposition, plot, characterization, and setting to enhance their stories.</th>
<th>Students will write scenes and complete stories using elements of fiction.</th>
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<tbody>
<tr>
<td>Students will learn to analyze published works of fiction in order to recognize elements of craft.</td>
<td>Quizzes will determine reading comprehension. Students will imitate elements of craft from the published works when they complete exercises and original stories.</td>
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<td>Students will learn to identify different genres in fiction—realism, magical realism, meta-fiction, satire, etc., as well as the shapes of stories (narrative arcs, character portraits, formal experiments)</td>
<td>Quizzes and oral participation will determine the level of students’ understanding. In-class exercises and students’ original stories will illustrate the mastery of the genres.</td>
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<td>Students will learn to articulate criteria for effective stories and to evaluate the success of their writers.</td>
<td>Students’ oral participation in the workshop gives them practice in articulating what does/doesn’t work in stories.</td>
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<td>Students will learn to use revision techniques based on reviewers’ and instructor’s comments.</td>
<td>Students will revise two stories.</td>
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<tr>
<td>Students will learn to reassess their original work after oral performance.</td>
<td>Students will participate in a class reading, after which the class will discuss effective strategies in fiction writing for performance.</td>
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Requirements & Grading:

<table>
<thead>
<tr>
<th>Task</th>
<th>Percentage of final grade</th>
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<tbody>
<tr>
<td>Oral Participation</td>
<td>10</td>
</tr>
<tr>
<td>Group Leadership (2 times at 5% each)</td>
<td>10</td>
</tr>
<tr>
<td>Written workshop responses (40 at .5% each)</td>
<td>20</td>
</tr>
<tr>
<td>Homework 1-4 (4 times at 1.5% each)</td>
<td>6</td>
</tr>
<tr>
<td>Response to LRVWS reader Harold Taw in fictional form (500 words)</td>
<td>4</td>
</tr>
<tr>
<td>Story Draft #1 (minimum 1,500 words). Please do not turn in more than 3,000 words.</td>
<td>5% off Midterm Portfolio if this draft is not on time and doesn't meet min. requirements.</td>
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<tr>
<td>Story Draft #2 (minimum 1,500 words). Please do not turn in more than 3,000 words. This must be a NEW story, not a continuation of Story #1.</td>
<td>5% off Midterm Portfolio if this draft is not on time and doesn't meet min. requirements.</td>
</tr>
<tr>
<td>Midterm Portfolio (revised Story #1). Minimum 2,000 words. At least 1/3 new writing. Include original story, revision statement and self-assessment.</td>
<td>25</td>
</tr>
<tr>
<td>Final Portfolio (revised Story #2). Minimum 2,000 words. At least 1/3 new writing. Include original story, revision statement and self-assessment.</td>
<td>25</td>
</tr>
<tr>
<td>Attendance</td>
<td>IMPORTANT. Missing more than 2 classes will affect your grade.</td>
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</table>

Drafting Creative Work

All work in the class should be NEW—that is, hot off the press, written this quarter for this particular class. No work done for other classes will be accepted.

Oral Class Participation

The class participation grade is a subjective grade I give you based on your “performance” in our general class discussions. Typically, a bad grade can be earned in one of three ways: 1) by not taking part in our discussions, 2) by not preparing enough to take part, and/or 3) by not being in class enough to take part in a substantive way. A vital part of our class involves responding to writing by your peers both out loud and in writing.
<table>
<thead>
<tr>
<th>Score</th>
<th>Grading Narrative</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>Someone who has been a reliable and constant positive force in class and who likely hasn’t missed more than two classes and whose comments reflect excellent consideration of the class readings.</td>
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<tr>
<td>B</td>
<td>A occasionally positive force who hasn’t missed more than two classes and whose comments reflect a good, but not thorough, consideration of the readings.</td>
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<tr>
<td>C</td>
<td>Someone who may have missed more than two classes and whose comments reflect familiarity with, but not careful consideration of, the readings.</td>
</tr>
<tr>
<td>D</td>
<td>Someone who has not contributed enough to be a positive force through poor attendance, poor participation, or poor preparedness; who has missed more than two classes; and/or who has been disruptive in class.</td>
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**Timeliness**

Except in extreme cases such as medical or family emergencies, stories submitted for the workshop MUST be on time. They are our texts, and it is vital that we have them on schedule. If you are contagious and unable to come to class, please make arrangements with me to turn in your work electronically. Otherwise, it is due in class in paper form. **No peer reviews may be made up.** Look to extra credit to make up missed work.

**Extra Credit**

One percent of your final grade is available in extra credit for those who attend and respond to a live literary performance other than the one assigned. These may include plays, poetry, fiction or creative nonfiction readings in any locale, or lectures by writers.

**Disability Policy**

CWU is committed to creating a learning environment that meets the needs of a diverse student body. If you anticipate or experience any barriers to learning, discuss your concerns with your instructor. Students with disabilities should contact Disability Services in Boullion 140, or at ds@cwu.edu, or 963-1202, to discuss a range of options, including accommodations, for removing barriers in the course.

**The Writing Center**

Tutors at the Writing Center are available to help you with your work. See the website for further details:

http://www.cwu.edu/~writingcenter/
Diversity

In my classroom, diversity is welcomed and celebrated. I will not tolerate any forms of prejudice or discrimination, including those based on age, color, disability, gender, national origin, political affiliation, race, religion, sexual orientation, or veteran status. We are here to learn in a climate of civility and mutual respect.

_We all live with the objective of being happy; our lives are all different and yet the same._—Anne Frank

To find out more about diversity, contact the Diversity Education Center at X1685 or see the website at:

www.cwu.edu/~diversity

**Academic Integrity** is expected of you. See the Student Code of Conduct if you are uncertain about what behaviors are considered unethical. Your work in this class should be original, unless I give you permission to work with others. Plagiarism—presenting the words of others as if they’re your own—is unethical. I may assign an F to any test, quiz or paper you turn in as your own work that is, in fact, not your own work.

*Integrity is doing the right thing, even if nobody is watching.*

Revisions

Revisions are built into the class plan as part of the final portfolio. No revisions will be accepted beyond the given due dates for them on the class schedule.

**Story Evaluation Rubric**

An excellent story includes most, if not all, of the following . . .

1. Believable, consistent and engaging plot or, if the story is nontraditional, some other kind of structure that works to move the story and connect events, with good pacing
2. Fully developed, consistent and engaging characters
3. Interesting voice
4. Well controlled and appropriate point of view
5. Well-evoked settings
6. Insight into the human condition
7. Excellent prose rhythms
8. Clear and interesting word choices
9. Surprising language (e.g., metaphors we haven't heard before)
10. Grammatical/mechanical correctness

*And sometimes…*

11. Evidence of genius
12. Good use of humor
13. Attempt to do something especially difficult or ambitious, even if it isn't completely pulled off.
Class Schedule

Please note that the schedule is subject to change depending on our mutual needs

Week 1
W Jan 7  Burroway 1-2

Week 2
M Jan 12  HW 1 due. Burroway 3-4
W Jan 14  HW 2 due. Burroway 5-6

Week 3
M Jan 19  MLK Holiday, No Class
W Jan 21  HW 3 due. Burroway 7-8

Week 4
M Jan 26  Story #1 (21 copies). Martin poems handout. Story handout and "Cathedral" by Raymond Carver due with comments (HW 4). Cathedral can be found at http://www.misanthropytoday.com/cathedral-by-raymond-carver-weekend-short-story/

T Jan 27  LRVWS: Terry Martin, 7:30 pm, Wildcat Shop
W Jan 28  A leads workshop for B stories + "Eveline" by James Joyce at: http://www.online-literature.com/james_joyce/959/

Week 5
W Feb 4  C leads workshop for D stories + "The Lady With the Dog" by Anton Chekhov at: http://www.online-literature.com/wilde/1297/

Week 6
M Feb 9  D leads workshop for E stories + "A Very Old Man With Enormous Wings" by Gabriel Garcia Marquez at: http://salvoblue.homestead.com/wings.html

Week 7
M Feb 16  President's Day Holiday, No Class
W Feb 1  Story 2 due (21 copies). Midterm reading. Midterm Portfolio due.

Week 8
M Feb 23  B leads workshop for A stories + Sampsell story (handout)

T Feb 24  LRVWS: Kevin Sampsell, 7:30 pm, Wildcat Shop


Week 9
M Mar 2  D leads workshop for B stories + "A Portion of Your Loveliness" by Amy Bloom at: http://www.narrativemagazine.com/issues/winter-2012/portion


Week 10
M Mar 9  A leads workshop for C stories + Burroway 9 + Raymond Carver's "The Bath" and "A Small, Good Thing" (handouts)

W Mar 11 Final Reading and Celebration

LAST CALL for final portfolio on noon on Thursday, March 19

Grades due March 24

Key to Groups

A: Nathan Baxter, Gabe Benson Richard Bidwell, Breanna Blair

B: Emily Bongat, Sydney Brace, Darik Brown, Chelsea DuChene

C: Samuel Faulk, Chris Finney, Casey Friedman, Amanda Funari

D: Zach Harris, Travis Higdon, Kendra Hinger, William Kulm

E: Mikey Marquiss, Dannah Parsons, Ashley Shuknecht, Dan Selzer