ENG 464: ADVANCED FICTION WRITING  
Spring 2015

Instructor  Lisa Norris  
Office  L and L 404  
Office Hrs  2:45-3:45 pm T, Th; 2-3pm MW  
Office phone  509-963-1745—but email is better. I can’t check phone messages if I’m not on campus.  
email:  NorrisL@cwu.edu  

*Note: You can expect an answer to email within 48 hrs (usually less)

Don’t get it right, just get it written.—James Thurber  
Lower your standards and keep writing.—William Stafford

Course Description

This workshop-based course for advanced writers of fiction 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 a live performance, perform their own work in class readings, and provide feedback for each other’s original work. Students will also be asked to co-lead workshop discussions and report on a story collection of their own choosing. They should be prepared to spend considerable time and effort responding to published work and peers’ writing as well as doing their own original fiction writing.

Texts

• Your peers’ and your own original work. (Set aside money to print copies: you will be required to bring them to class as your text.)  
• Occasional handouts/online offerings

Assignments and Grading

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>Percentage</th>
<th>Where to Submit</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Homeworks</td>
<td>10 ea x 8 = 80</td>
<td>8 x 1% ea = 8%</td>
<td>Paper in class</td>
</tr>
<tr>
<td>Workshop Leadership</td>
<td>25 ea x 2 = 50</td>
<td>2 x 2.5% ea = 5%</td>
<td>Oral, paper, in class</td>
</tr>
<tr>
<td>Redeployment groupwork</td>
<td>40</td>
<td>4%</td>
<td>Oral, paper, in class</td>
</tr>
<tr>
<td>Response to live performance</td>
<td>20</td>
<td>2%</td>
<td>Paper in class and Discussions online</td>
</tr>
<tr>
<td>Oral performance of original work</td>
<td>5 x 2 = 10</td>
<td>.5 x 2 = 1%</td>
<td>Oral in class</td>
</tr>
<tr>
<td>Story Reviews</td>
<td>5 x 30 = 150</td>
<td>.5 x 30 = 15%</td>
<td>Paper in class</td>
</tr>
<tr>
<td>Oral Class Participation (MT/Final)</td>
<td>50 x 2 = 100</td>
<td>5 x 2 = 10%</td>
<td>Oral, in class</td>
</tr>
<tr>
<td>*Two unexcused absences in a given period will lower your grade by one letter</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Story 1 final</td>
<td>250</td>
<td>25%</td>
<td>On paper and Discussions online</td>
</tr>
</tbody>
</table>

*The final loses 5% or 12.5 points if the
Workshop draft is not complete and on time 

<table>
<thead>
<tr>
<th>Story 2 final</th>
<th>300</th>
<th>30%</th>
<th>On paper and Discussions online</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The final loses 5% or 15 points if the workshop draft is not complete and on time</em></td>
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</table>

<table>
<thead>
<tr>
<th>Extra Credit (Resp to another lit. performance)</th>
<th>Up to 10</th>
<th>1%</th>
<th>On paper and Discussions online</th>
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</table>

<table>
<thead>
<tr>
<th>Totals</th>
<th>1000</th>
<th>100% (or 101% with EC)</th>
</tr>
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“On Time” Policy

Being well organized and meeting deadlines are essential to a working writer's life, and you are a working writer for the duration of this class.

Note that the following MUST be on time, or they will not be accepted:

- **Story Drafts and Peer Reviews** must be on time in order for peer partners to have ample opportunities for revision before the final draft is due. **If you don’t turn in a complete draft on time meeting the minimum word count, you will receive no peer or instructor feedback, and your final draft will be docked 5 percent.**
- Oral Assignments cannot be late since they are part of a scheduled class.
- **Final Exam** must be on time since we have no more time after that!
- **SEOI must be complete before the quarter ends.**

**NOTE** that for the above assignments, if you are unable to come to class due to a medical or family emergency, you should go through the Office of the Dean for Student Success (963-1515) to arrange excused absences from all your classes. I will receive official notice that way, and if you are able, you can email me also to inform me of the situation and work out the next step.

I offer some mercy on other assignments. Given our short timeline, and the reality that life sometimes intrudes in unforeseen ways, I will grant everyone one free “mulligan”—that is, one opportunity only for ONE late submission, for the other assignments. If you are going to turn in the submission late, it must be accompanied by a note explaining the reason for the "mulligan." **NO LATE PAPERS WHATSOEVER WILL BE ACCEPTED AFTER THE LAST DAY OF CLASS.**

Course Activities:

**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. Please note that while lots of action and/or fantastic and/or science fiction elements of stories can be imaginative, they do not, by themselves, make good quality literary stories. Whatever genre you choose must include the elements of a literary fiction (see rubric below for stories).

**Readings**
You should have completed readings from texts assigned on the schedule by the date they appear there.

**Homework & In-Class Writing**
Homework is designed to prepare you for class participation, and homework and in-class writing offer stepping stones for completed stories.

**Group Leadership**
Twice during the quarter, you will be required to lead class discussion with a small group.
Oral Performance and Presentation
Twice during the quarter, you will be asked to perform (read) your original fiction. Once with the same group, you will report orally on a book of short stories you’ve read.

Drafts and Revisions of Original Work
You will turn in two story drafts for whole-class peer review. Drafts should be a minimum of 1,500 words and no more than 3,500 words. Using your peers’ and the instructor’s comments, you will revise that work. Revisions must be a minimum of 2,500 words. There is no maximum length for the revisions.

Response to Live Performance of Fiction
Using guidelines provided in class, you are required to respond to one live literary performance—I have suggested readings in the class schedule.

Graduate Students Only
Graduate students are required to do something extra to earn their advanced credits. They will be asked to present an extra oral report to the class--either on the literary marketplace (by examining five top national literary magazines) or on the MFA/PhD programs (by examining five of the top programs in the country).

Grammar Skills
Because students have completed Central’s English 101 and 102 (or the equivalent) or have transferred to CWU with AA degrees, grammar and usage are assumed as acquired basic skills, and grading will reflect your progress in correct usage. However, many students continue to experience problems with these skills. Keep in mind that you may have lovely ideas, but bad sentences are like dirty windows—I can’t see the ideas through the grime of bad grammar.

Oral Class Participation Rubric

<table>
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<tr>
<th>Score</th>
<th>Grading Narrative</th>
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<tbody>
<tr>
<td>A</td>
<td>Someone who has been a reliable and constant positive force in class and who likely has never missed more than one class and whose regular comments reflect excellent consideration of the class readings.</td>
</tr>
<tr>
<td>B</td>
<td>A reliable and constant positive force who may have missed two classes and whose regular comments reflect a good, but not thorough, consideration of the readings.</td>
</tr>
<tr>
<td>C</td>
<td>A mostly positive force in class, but sometimes unprepared to fully engage us or rarely speaks and/or someone who has likely missed more than two classes but not more than three, and whose comments reflect some familiarity with the readings.</td>
</tr>
<tr>
<td>D</td>
<td>Someone who has not contributed enough to be a positive force through poor attendance (missed more than three classes), or who has attended but offered a disruptive presence, poor participation, or poor preparedness.</td>
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Story Evaluation Rubric

An excellent story can be evaluated in terms of its ENERGY, TENSION, STRUCTURE, IMAGES and INSIGHT. You may also recognize the quality of a story by using the following criteria:
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
2. Good pacing achieved by a balance of showing and telling
3. Fully developed, consistent and engaging characters
4. Interesting voice (diction + syntax + subject matter)
5. Well controlled and appropriate point of view
6. Well-evoked settings
7. Clear and interesting themes which provide insight about human lives
8. Clear and interesting sensory details/images
9. 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.

Revision Policy

Revision is already built into the class plan. You will receive feedback as you go, rework, revise, and turn in a finished, polished product at the end of the quarter. Due to time constraints, no other revisions are allowed.

Special Needs

If you have a disability that may prevent you from meeting course requirements, contact the instructor immediately to file a Student Disability Statement and to develop an Accommodation Plan. Course requirements will not be waived but reasonable accommodations will be developed to help you meet the requirements. You are expected to work with the instructor and the CWU Disability Support Specialist to develop and implement a reasonable Accommodation Plan. For contact information at Center for Disability Services (CDS) please visit http://www.cwu.edu/~dss/cms/.

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
**Integrity**

**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 no one is watching.—C.S. Lewis*

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### Learning Outcomes and Assessments for Eng 464

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<tr>
<th>Outcome</th>
<th>Assessment</th>
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<tbody>
<tr>
<td>Compose original literary fiction that demonstrates a thorough knowledge</td>
<td>Write and submit stories for group review.</td>
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<tr>
<td> development, dialogue, exposition and setting.</td>
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<tr>
<td>Experiment with point of view, diction and syntax to achieve a</td>
<td>Imitate published models via written exercises.</td>
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<td> distinctive voice.</td>
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<tr>
<td>Apply revision techniques modeled in the text to clarify and deepen</td>
<td>Revise workshopped stories for the portfolios.</td>
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<tr>
<td> original passages and scenes.</td>
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<tr>
<td>Analyze contemporary collections of stories and/or novels, taking</td>
<td>Students’ oral participation in the workshop gives them practice in</td>
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<td> advantage of visiting writers particularly, to consider how such</td>
<td> articulating what does/doesn’t work in stories.</td>
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<tr>
<td> books are structured and arranged, and read individual stories,</td>
<td></td>
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<tr>
<td> analyzing them from a writer’s point of view, considering tools of</td>
<td></td>
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<td> the craft.</td>
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<tr>
<td>Students will learn to use revision techniques based on reviewers’</td>
<td>Read/perform original works of fiction, and/or lead class discussions</td>
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<td> and instructor’s comments.</td>
<td> and/or offer individual analyses/reviews of individual stories.</td>
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<tr>
<td>Analyze the literary market and develop strategies for publication.</td>
<td>Complete quizzes on relevant reading/lecture material and prepare original</td>
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<td></td>
<td> work for submission to literary markets.</td>
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Eng 464 Schedule (subject to change depending on our mutual needs!)

Class time: MW 1-1:50 pm
Class location: L and L 243

T March 30:  
Topic: Creative Writing Process
Introduction
LaPlante Chpt. 1 (1-10) and Chpt 13 (427-439)
In-class writing due

Th April 2:  
Topic: The Short Story
LaPlante Chpt. 2 (29-37) and Chpt. 4 (96-106)
And "What Makes a Short Story?" (109-118)
"Woman Hollering Creek" (21-28)
"Silver Water" (53-60)
"Bullet in the Brain" (570-573)
HOMEWORK 1: Answer questions in text for "Woman Hollering Creek" and "Silver Water"

4 pm ADVISING MEETING/MEET N GREET FOR PCW MAJORS IN L and L 106

T April 7:  
Topic: Details
LaPlante Chpt. 3 (61-74)
"The Things They Carried" (79-92)
"Nebraska" (92-25)
HOMEWORK 2: Answer questions in text for "The Things They Carried" and "Nebraska"
HOMEWORK 3: Turn in 500 words of your first story

Th April 9:  
Topic: Showing and Telling
LaPlante Chpt. 5 (147-158)
"Everything That Rises Must Converge"
HOMEWORK 4: EXERCISE 1, p. 161

T April 14:  
Topic: Plot
LaPlante Chpt. 9 (326-338)
"Surrounded by Sleep" (343-353)
"The Management of Grief" (353-365)
HOMEWORK 5: Answer questions in text after each story;
HOMEWORK 6: Turn in 1000 words of your first story

Th April 16:  
Topic: Theme/Insight; Sensation/Subtext
LaPlante Chpt. 12 (397-404)
"Ralph the Duck" (406-417)
"My Date With Satan" (417-426)
HOMEWORK 7: Answer questions in text after each story.

T April 21:  
POET THOMAS SAYERS ELLIS READS AT 7:30 PM IN SURC THEATRE

Topic: Beginnings
LaPlante Chpt. 11 (366-374)
"Customs of the Country" (376-388)
"Aftermath"(388-396)
HOMEWORK 8: Skim through the openings of the stories assigned so far. Choose your two favorite beginnings and explain why they work
well, using the criteria given in Chpt. 11.

**Th April 23:**  
**Story 1 due for Workshop**  
Revisit LaPlante Chpt 13  
In class mock workshop--peer reviews due for 2 sample stories

**Highly recommended: Get Lit Festival**  
7pm in Spokane--Reading by Sharma Shields and Ben Percy. See details:  

**Sat April 25:** 2 pm in Spokane—Reading by Molly Giles and Melanie Rae Thon. See details:  

**T April 28:**  
Workshop  
Peer Reviews due for Group A (Group B leads)

**Th April 30:**  
Workshop  
Peer Reviews due for Group B (Group C leads)  
*4 pm CAREER PANEL FOR PCW MAJORS*

**T May 5:**  
Workshop  
Peer Reviews due for Group C (Group A leads)

**Th May 7:**  
*Topics: Performance, Story Collections, Publishing*  
Reading TBA (in *Deployment*); Grad Student Presentation?

**T May 12:**  
Oral Performances by Selected Students TBA  
*POET ALLISON JOSEPH READS AT 7:30 PM IN SURC THEATRE; CRAFT TALK AT 2 PM IN BLACK 151--we will attend as a class.*

**Th May 14:**  
**Revision of Story 1 due**  
Oral Performances by Selected Students TBA

**T May 19:**  
**Story 2 due for workshop**  
*POET TIM SEIBLES READS AT 7:30 PM IN SURC THEATRE; 2 pm CRAFT TALK IN BLACK 151--we will attend as a class.*

**Th May 21:**  
**SOURCE (No class—please attend Source! Consider especially the Manastash reading)**

**T May 26:**  
Workshop  
Peer Reviews due for Group C (Group B leads)

**Th May 28:**  
Workshop  
Peer Reviews due for Group B (Group A leads)

**T June 2:**  
Workshop  
Peer Reviews due for Group A (Group C leads)

**Th June 4:**  
Discussion of Story Collection

**FINAL due**  
*2 pm Wednesday, June 10; final reading/celebration*  
June 13:  
Commencement  
June 16:  
Grades Due