



School of Arts & Science
ENGLISH DEPARTMENT
ENGL 254-01
Creative Writing: Fiction 2
2007F

COURSE OUTLINE

The Approved Course Description is available on the web @ _____

Ω Please note: this outline will be electronically stored for five (5) years only.
It is strongly recommended students keep this outline for your records.

1. Instructor Information

(a)	Instructor:	Laurie Elmquist		
(b)	Office Hours:	12:00 noon – 2:00 p.m.		
(c)	Location:	Paul 332		
(d)	Phone:	370-3355	Alternative Phone:	
(e)	Email:	elmquist@camosun.bc.ca		
(f)	Website:			

2. Intended Learning Outcomes

(No changes are to be made to this section, unless the Approved Course Description has been forwarded through EDCO for approval.)

Upon completion of this course the student will be able to:

1. Write stories that are clear, provocative and well-crafted.
 1. Create characters that are credible, convincing and consistent.
 2. Write plots that have continuity and consistency.
 3. Write dialogue that is related to characterization, action and plot.
 4. Write compelling description that appeals to all senses.
 5. Use perspective and point of view effectively.
 6. Use figures of speech effectively.

2. Critically analyze stories by professional writers and peers.
 1. Evaluate the effectiveness of structure, characterization, plot, point of view and style in a range of stories.
 2. Compare a variety of narrative styles and forms, including micro-fiction.
 3. Conduct appropriate research to give a piece of fiction credibility.
 4. Examine and evaluate the structure and limitations of different publication media (literary magazines, on-line magazines, anthologies, newspapers, etc.).

3. Submit a story submission for publication.
 1. Identify appropriate magazines and the stories they publish.
 2. Obtain publication guidelines via print or Internet.
 3. Write a cover letter and a brief biography.
 4. Submit a query for a manuscript to a publisher.

3. Required Materials

(a) Texts: *Writing Fiction: A Guide to Narrative Craft 7th edition* by Jane Burroway and Elizabeth Stuckey-French

Other: English 254 Course Pack (to be purchased at the book store)

4. Course Content and Schedule

English 254

Date	Readings ¹ , Assignments, Discussion Topics
Week One Tues. Sept. 4	Introduction <ul style="list-style-type: none"> Welcome to the class Why I Write <ul style="list-style-type: none"> Read Joan Didion's essay, "Why I Write" 18-22 in <i>Writing Fiction</i>. Freewriting Assignments: images, random elements
Thurs. Sept. 6	Getting Started with WebCT (lab) <ul style="list-style-type: none"> Online Activities #1-#4 What is Fiction? <ul style="list-style-type: none"> Read Chapter 1, "Whatever Works: The Writing Process" in <i>Writing Fiction</i>, focusing on pages 1-15 Your Own Voice <ul style="list-style-type: none"> Freewriting Assignment: sounds
Week Two Tues. Sept. 11	Kinds of Fiction—Appendix A <ul style="list-style-type: none"> Read Gabriel García Márquez's "An Old Man with Very Enormous Wings" (course pack) Read 413-416 Appendix A in <i>Writing Fiction</i> Group Assignments: 15 min assignments Story Ideas <ul style="list-style-type: none"> Read Judith Ortiz Cofer's "American History" (course pack) Freewriting Assignments: stories in your backyard, stories overheard, world events, paintings
Thurs. Sept. 13	Forward-moving stories <ul style="list-style-type: none"> Read Sherman Alexie's "This Is What It Means to Say Phoenix, Arizona" 377-385 What is Theme? <ul style="list-style-type: none"> Read Chapter 10, "I Gotta Use Words When I Talk to You" 359-368 Read "What Themes May Come" by John Winston Rainey (class handout)
Week Three Tues. Sept. 18	Due: Story #1: Stories Stumbled Upon Copy posted to WebCT by 9 a.m. and paper copy to me in class. Mechanics: Dialogue and Names Plot: Conflict <ul style="list-style-type: none"> Read Chapter 7, "The Tower and the Net: Story Form, Plot, and

¹ All readings must be done *ahead* of class. Please come to class ready to discuss them.

	<p>Structure” 259-276</p> <ul style="list-style-type: none"> • Read William Carlos Williams’ “The Use of Force” 277-279 • Read Margaret Atwood’s “Happy Endings” 279-281 • Freewriting Assignment: Plot Outline
Thurs. Sept. 20	<p>Connection and Disconnection</p> <ul style="list-style-type: none"> • Read Flannery O’Connor’s “Everything That Rises Must Converge” 282-292 • Read Caroline Adderson’s “Ring Ring” course pack • Freewriting Assignment: Incongruous Situation, Connection and Disconnection
Week Four Tues. Sept. 25	<p>Show Don’t Tell</p> <ul style="list-style-type: none"> • Read Chapter 2, “Seeing Is Believing: Showing and Telling” 25-79 • Read Dan Chaon’s “Big Me” 39-53. <p>Faults to Avoid/Prose Rhythms</p> <ul style="list-style-type: none"> • Read Chapter 9, “Is and Is Not: Comparison” 336-357 • Metaphor
Thurs. Sept. 27	<p>Publishing</p> <ul style="list-style-type: none"> • Blogs, Zines, Contests • Preparing your manuscript <p>Characterization, Part I</p> <ul style="list-style-type: none"> • Read Chapter 3, “Building Character: Characterization, Part 1” 80-99 • Read Charles Baxter’s “Gryphon” 99-110, ZZ Packer’s “Every Tongue Will Confess” 110-120 and Richard Ford’s “Rock Springs” 120-134 • Freewriting Exercises #1 - #4
Week Five Tues. Oct. 2	<p>Due: Story #2: Plot Please bring <u>four</u> copies of your story for in-class critique. Hand in one unmarked copy to me.</p>
Thurs. Oct. 4	<p>Author Reading: Caroline Adderson</p>
	<p>Due: One-page response to Author Reading</p> <p>Characterization, Part II</p> <ul style="list-style-type: none"> • Chapter 4, “The Flesh Made Word” 137-153 • Read Eudora Wealty’s “A Visit of Charity” 154-158
Thurs. Oct. 11	<p>Due: Story #3: Character Please bring <u>four</u> copies of your story for critique. Hand in one unmarked copy to me.</p>
Week Seven Tues. Oct. 16	<p>Setting I</p> <ul style="list-style-type: none"> • Chapter 5, “Far, Far Away: Fictional Place” 173-187 • Read Jim Shepard’s “Love and Hydrogen” 206-215
Thurs. Oct. 18	<p>Setting II</p> <ul style="list-style-type: none"> • Chapter 6, “Long Ago: Fictional Time” 218-231 • Read Raymond Carver’s “A Serious Talk” 253-256 and Tobias Wolff’s “Bullet in the Brain” 158-161
Week Eight	<p>Author Reading: Rob Wiersema</p>

Tues. Oct. 23	Due: First Portfolio: 3 finished stories
Thurs. Oct. 25	Due: One-page response to Author Reading Point of View I <ul style="list-style-type: none"> • Chapter 8, “Call Me Ishmael” 296-303 • Read Daniel Orozco’s “Orientation” 311-315, Gish Jen’s “Who’s Irish” 315-323 and Anton Chekhov’s “Gusev” 323-332.
Week Nine Tues. Oct. 30	Point of View II <ul style="list-style-type: none"> • Chapter 8 continued (304-311) • Unreliable Narrator
Thurs. Nov. 1	Theme Revisited <ul style="list-style-type: none"> • Reread Chapter 10, “I Gotta Use Words When I Talk to You” 359-368 • Dream Journal
Week Ten Tues. Nov. 6	Due: First Draft of Story #4: Setting Please bring <u>four</u> copies of your story for critique. Hand in one unmarked copy to me.
Thurs. Nov. 8	Unity <ul style="list-style-type: none"> • Non-linear structure • Read Michael Trussler’s “The Fair” (course pack)
Week Eleven Tues. Nov. 13	Structure Revisited <ul style="list-style-type: none"> • Flashback • Other structures to explore
Thurs. Nov. 15	Due: First Draft of Story #5: Flawed Narrator Please bring <u>four</u> copies of your story for critique. Hand in one unmarked copy to me.
Week Twelve Tues. Nov. 20	Revision: <ul style="list-style-type: none"> • Scenes/Summary • Setting/Details • Read Chapter 11, “Play It Again Sam” 388-397 Discussion: Appropriation of Voice
Thurs. Nov. 22	Revision: <ul style="list-style-type: none"> • Dialogue • Metaphor • Read John Winston Rainey’s “Dialogue as Action” (class handout)
Week Thirteen Tues. Nov. 27	Due: First Draft of Story #6: Nonlinear Structure Please bring <u>four</u> copies of your story for critique. Hand in one unmarked copy to me.
Thurs. Nov. 29	Publishing (Meet in Ewing lab) <ul style="list-style-type: none"> • Preparing a collection of short stories for submission • Writing a query letter to an agent/publisher • Publishers for short story collections • Writing Groups
Week Fourteen Tues. Dec. 4	Hand in your 2nd portfolio: three finished stories <ul style="list-style-type: none"> • Class Reading

Thurs. Dec. 6	<ul style="list-style-type: none"> • Class Reading
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5. Basis of Student Assessment (Weighting)

(Should be linked directly to learning outcomes.)

(a) Assignments:

First drafts and class reading	15%
Participation in peer editing	15%
Author readings	10%
Midterm portfolio of short stories	30%
Final portfolio of short stories	<u>30%</u>
	100%

(b) Quizzes

(c) Exams

(d) Other (e.g., Attendance, Project, Group Work)

6. Grading System

(No changes are to be made to this section, unless the Approved Course Description has been forwarded through EDCO for approval.)

Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D	Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite.	1
0-49	F	Minimum level has not been achieved.	0

Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy E-1.5 at camosun.ca for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that, due to design may require a further enrollment in the same course. No more than two IP grades will be assigned for the same course. (For these courses a final grade will be assigned to either the 3 rd course attempt or at the point of course completion.)
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.

7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College calendar, at Student Services or the College web site at camosun.ca.

STUDENT CONDUCT POLICY

There is a Student Conduct Policy **which includes plagiarism**. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, at Student Services and on the College web site in the Policy Section.

Students' Responsibilities

Everyone learns differently. It is up to you to take an active part in the class and to make sure you are getting the nurturing, encouragement, criticism, evaluation, and information that you need. Please do not hesitate to email or phone if you have any questions.

- Please keep copies of *drafts* as well as final essays. I will ask to see the *process* of the work, not just the final product. Portfolios include in-class writing, as well as earlier drafts and critique from your instructor and peers.
- You should ALWAYS keep a copy of EVERYTHING you hand in for evaluation. Accidents sometimes happen and work may be misplaced.
- **You must complete all assignments to receive a grade in this course. If your homework assignments are late, they will not receive a grade, but must still be handed in.**
- Plagiarism will result in an automatic F grade for the work involved. See Section 1, "Academic Misconduct," in the Camosun College Calendar.

Attendance

Your attendance and participation are required. If you miss too many classes you will be asked to withdraw from the course. Assignments will not be accepted from students who miss more than 25% of classes (7 classes).

Format Requirements for Assignments

1. All homework must be typed.
2. In the left-hand corner, please include your name, my name (Laurie Elmquist), English 254, and the date. As well, each finished story should have a thoughtful title. (No separate title pages, please.) Centre the title.
3. All assignments should be written in 12 pt. Font and Times New Roman style. Be sure your printer produces type at least as dark as the type on this page. Please double-space your work, and number your pages.

ADDITIONAL COMMENTS AS APPROPRIATE OR AS REQUIRED