

**Camosun College @ Westshore  
Spring 2011**

**English 154, Section 02  
Creative Writing: Fiction 1**  
Thursday 6:00-8:50 p.m.  
814 Goldstream Ave.

*“Read, read, read. And write every day. Never compare yourself to anyone but yourself.  
The question you ask of yourself each evening is: Did I write, did I spend time?  
Show up for work every day, like any good citizen.” --Richard Bausch*

**Instructor:** Dr. Jodi Lundgren  
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**Office hours @ Westshore:** By appointment.

### **Calendar Description**

This course offers students with strong writing ability a chance to explore and develop their skills and possible goals in writing prose fiction, especially short stories. Students study such elements as characterization, plot, dialogue, setting, point of view, openings and endings, and theme.

### **Course Description**

Writing for its own sake, developmental exercises, craft-focused readings, and in-class story workshopping are at the heart of this course. To develop as a creative writer involves 1) tapping your creativity and 2) learning technique. These projects involve *practice*, in both senses. When you practice writing, you perform exercises, acquire skills, and build towards a larger goal, such as creating a successful short story. When you make writing your practice, you write as a daily habit that forms an end in itself. Such process-oriented writing prevents writer's block by releasing a verbal flow and by strengthening your relationship to the page. Both kinds of practice thus form crucial components of this class. A willingness to engage in them is primary; a close second is active participation in discussions and in-class assignments.

### **Learning Outcomes**

At the end of this course, students should be able to

- Appreciate, at the beginner's level, what it means to write fiction.
- Practice the writing process appropriate to fiction.
- Produce plots, settings, characters and appropriately nuanced language with effective use of figures of speech.
- Compose a journal for the purpose of experiencing the effectiveness of journal keeping.
- Practice appropriate research for giving fiction credibility.
- Identify the various resources available for writers.
- Prepare a story for submission for publication.

### **Required Materials**

Schoen, Steven. *The Truth About Fiction*.

Course Pack entitled **English 154, Winter 2011, Instructor: Jodi Lundgren**

A good dictionary and thesaurus.

\$15 or so set aside to make copies of your work for distributing in class.

An active email account (for class announcements).

A 8 1/2 X 11 notebook or binder for the morning pages—bring this to each class for spot checks.

Make sure you have access to a stapler for when you hand in your assignments.

### Class Operation

**Each week**, we will discuss a section from Schoen’s *The Truth About Fiction* together with stories from the course pack, generally focusing on one aspect of storytelling. We will sometimes do spontaneous in-class exercises, often in groups. By the following **Monday at 12 noon**, 4 designated “early birds” will post stories on Camosun’s D2L website. (You will sign up for your turn in advance.)

**Before class on Thursday**, all students will read the student writings and be assigned to write a typed, 1-page response to **one** of the pieces. As well, all students must themselves complete the assignment. (You may skip **ONE** of these weekly exercises so that you have completed **FIVE** short exercises by March 31. If you choose to complete more than five, I will count only your 5 highest marks.) In class on Thursday, we will workshop the student writings. I will collect the written responses at the end of the session (so bring two copies: one for me, and one for the writer).

#### **A note on workshopping:**

We will operate on the assumption that it is most useful first to identify what is working well in a piece of writing. To pinpoint where a text excels—where it is distinctive, fresh, engaging or compelling—helps the writer to build on inherent strengths rather than striving to meet externally imposed ideals. In revision, the writer can aim to raise less realized parts of the writing to the level already attained in the strongest passages. This method encourages the development of the student’s own voice and channels readers’ critical energies in productive directions. In this class, you will learn a lot about collegiality—giving feedback and helping each other become better readers and more imaginative writers. As a side-benefit, you may well find that your tastes as a reader of fiction expand.

### Assignments and Evaluation

1. Morning pages	10%
2. 5 Writing Exercises (+ 1 revision)	25%
3. 2 proposals: final story and future story	10%
4. Written peer critiques + participation	15%
5. Mini-presentation (5 min.)	5%
6. Participation in class reading	5%
7. Final story (draft + revision) (8 pages, but no more than 20)	30%

Grading creative writing is, to say the least, very subjective and very difficult. Therefore, I privilege effort over achievement, so be warned: the less-talented hard worker will do better in my class than the semi-enthused genius. I certainly don’t do this privately as a reader, but I do as a creative writing instructor giving grades.

Even with this policy, grading creative writing is still subjective and difficult, so if you receive a grade with which you are unhappy, you may turn in a revision within one week of getting it back. Your grade is guaranteed not to go down: if by chance the revision does not receive an equal or better mark, your initial grade will hold; otherwise, the new grade supersedes the old. In addition, one **mandatory** revision will take place at a common time: you’ll revise **one** short assignment of your choice with a short explanation of the changes you’ve made. **Don’t skip the revision, or you’ll lose 5% from your “Writing Exercises” grade.**

**A note on the morning pages:** you receive credit for the morning pages strictly on quantity. I won't read them but I *will* check the page count sporadically. See assignment sheet for details, and bring your notebooks to each class for spot checks.

### **Requirements**

\* Out-of-class assignments must be **stapled, typed and double-spaced** using a **standard 12 point font**. Use **one-inch margins** all around. **Number** the pages, and use your last name as a header on each page. In the top left hand corner of the assignment, provide the following (each item on a separate line, double spaced): your name, my name, the course name and number, and date. For the title, use "Assignment 1" (or 2, 3, etc.), followed by your own interesting and relevant title. **I cannot accept papers by email unless otherwise stated. (D2L t.b.a.)**

\* A significant portion of your grade for this class is based on **participation and peer critiques**. Note that the time we spend in class doing exercises, discussing readings, and workshopping your assignments is as important to your education as the time you spend alone working on your writing. Regular attendance is therefore vital. **In-class work depends on interaction with your fellow students in the classroom and cannot be made up.** Each missed class activity will thus have a detrimental effect on your participation grade.

### **Policies**

\*It is our shared responsibility to develop and maintain a positive learning environment for everyone. As a fellow learner, you are asked to respect the learning needs of your classmates and assist your instructor in achieving this critical goal.

\* **Assignments are due** at the beginning of class on the due date. Because your classmates' participation grades depend in part on their peer reviews of your work, it is doubly crucial to submit your drafts on time. **Once** during the semester, you may hand in an out-of-class assignment up to three days late with no excuse. After this cut off point, you will forfeit the assignment. No further late assignments will be accepted. **However, there is no such thing as a late early-bird submission:** anyone who misses an early bird deadline forfeits the assignment. In the event that illness or emergency affects your ability to meet a deadline, contact me *as early as possible* and obtain documentation.

\* **Disability Resource Centre** provides support services to students with a broad range of disabilities to ensure equitable access to post-secondary opportunities. Students with documented disabilities requiring academic and/or exam accommodation should schedule an appointment with Disability Resource Centre as early as possible. Lansdowne Campus: ID 202. Phone: 250-370-3312. TTY/TDD: 250-370-3311.

\* **Plagiarism**, the act of presenting the words, ideas, or data of another as if they were your own, is an **academic and/or artistic crime**. Camosun College's Student Conduct Policy covers both academic honesty and student behaviour and is outlined on pages 35-37 of the 2009/2010 Camosun College Calendar. Unfortunately, most cases of plagiarism happen as a result of an inaccurate understanding of the rules or repercussions or out of panic when a due date is looming. Please contact me at any point if you are unsure about an assignment, or if you are having so much difficulty writing that you are tempted to use someone else's work.

**A Final Word**

A smoothly functioning class depends on clear communication all around. Please get in touch with me whenever you want to discuss your ideas, the assignments, my comments, the classroom dynamics, or any other subject related to the class or your writing generally. I check email regularly and I encourage you to make an appointment to meet with me before class.

**Tentative Schedule**

The following outline will give you a general overview of the class. I will distribute detailed handouts in class as the course progresses. If you are ever in doubt as to what I expect of you, *please ask*. The need to adjust the schedule will almost certainly arise, so pay attention to announcements in class and over email.

- *TF* = *The Truth About Fiction* by Steven Schoen.
- *CP* = Course pack of readings.
- You are not responsible for the Exercises and Assignments contained within the readings unless specifically noted.
- Readings and assignments are **due** for the dates listed.

Thurs. Feb.3 Introduction to course, morning pages, and Assignment 1  
 Introduction to D2L  
 Sign up for early bird date  
 Mini-autobiography in class  
*CP* 21-41 Excerpts by Brande, Cameron, Goldberg  
*CP* 46 “Girl” by Jamaica Kincaid  
*CP* 47 “Bannock and Dishes” by Richard Van Camp

Thurs. Feb.10 **Assignment 1 due (2-3 pages)**  
**Read:** the student writings (early birds post to D2L by Monday @ 3 p.m.)  
*TF* Preface xv-xvii & Ch.1, Lying 101 (1-7)  
*CP* 42 “Appendix A: Kinds of Fiction” by Janet Burroway  
*CP* 50 “Guidelines for Critique Groups” by Judith Barrington  
*TF* Chapter 4, Plot (42-50)  
*CP* 54 “The Use of Force” by William Carlos Williams  
*CP* 58 “Popular Mechanics” by Raymond Carver  
*CP* 60 “What’s at Stake” by Ken Rivard  
*CP* 62 “Tick” by Joyce Carol Oates

Thurs.Feb.17 The student writings  
**Assignment 2 due (2-3 pages)**  
*TF* Chapter 3, Character (18-34)  
*CP* 66 “The Custodian” by Brian Hinshaw  
*CP* 64 “No One’s a Mystery” by Elizabeth Tallent

- Thurs. Feb.24 The student writings  
**Assignment 3 due (2-3 pages).**  
*TF* Chapter 7, Point of View 79-90  
*CP* 67 “Hills Like White Elephants” by Ernest Hemingway  
*CP* 71 “20/20” by Linda Brewer  
*CP* 71(a) from “The Boy Who Lived” by J.K. Rowling  
*CP* 71 (b) from “The Necklace” by Guy de Maupassant  
*CP* 72 “Filtering” by Janet Burroway  
*CP* 73 “Psychic Distance” by John Gardner  
*CP* 74 “How to Become a Writer” by Lorrie Moore
- Thurs. Mar.3 The student writings  
**Assignment 4 due (2-3 pages)**  
*TF* Ch. 2 Details (9-12); Ch.3 Presentation (35-40)  
*CP* 77 “Sock” by Lydia Davis  
*TF* Ch.2, Details (12-15—setting)  
*CP* 79 “Horst and Werner” by Grant Buday
- Thurs. Mar.10 The student writings  
**Assignment 5 due (2-3 pages)**  
*TF* Ch.6, Dialogue (67-78)  
*CP* 85(a) “The Baby in the Airmail Box” by Thomas King  
*CP* 89 “The Physical Building of Dialogue” by Carol Bly  
 Exercise with eavesdropped dialogue
- Thurs Mar.17 *TF* Ch.5, Story Structure (51-60)  
*CP* 91 “Powder” by Tobias Wolff  
*CP* 93 “Story” by Lydia Davis  
*TF* Ch.5, Story Structure (60-66); Ch.8, Style (91-94)  
*CP* 101 “Maria’s Older Brother” by Bill Gaston  
*CP* 96 “The First Survey” by Dorothea Brande  
*Schedule an individual meeting with instructor to discuss story proposal (Mar.31 or April 7)*
- Thurs. Mar.24 Spring Break: No class.
- Thurs. Mar.31 The student writings.  
**Assignment 6 due.**  
*CP* 111 “Criticism and the Story Workshop”; “Revision” by Burroway  
*CP* 116 “With Revision Comes Final Meaning” by Bernays and Painter  
**Assignment 7 due (final story proposal) (4 copies)**  
**Individual meetings with instructor**
- Thurs. April 7 **Individual meetings with instructor.**  
**Final story draft due for some.**

Thurs. April 14 **Revised story (Assignment 1-6) due in hard copies for in-class group work.**

**Final story draft due for some.**

*TF* Ch.8, Style 95-100

*CP* 109 “Excuses I Have Already Used” by Antonia Clark

*CP* 100 “Bread” by Michael Crummey

*CP* 110 “Souvlaki” by Jonathan Goldstein

Workshop 3 final stories.

Thurs. April 21 Workshop 6 final stories

**Revised story due.**

**Final story draft due for some.**

Thurs. April 28 Workshop 6 final stories.

Thurs. May 5 Final morning pages tally and discussion

*TF* Appendix, 107-110: Publication and Market Research

Writing your author biography and cover letter.

Strategies for public readings.

Thurs. May 12 **Final revision of story due**

**Also Assignment 8 due: Proposal for a fiction to be written somewhere, sometime before you die (2 pages).**

Class Reading/Party