



COURSE OUTLINE

This course will provide students with practical experience in writing a novel. Students will learn how to write for quantity, write to a deadline, meet daily word-count goals, and sketch an entire story arc. At the end of the course, students will have a 50,000 word first-draft of a novel.

The course description is online @ <http://camosun.ca/learn/calendar/current/web/anth.html>

Ω Please note: the College electronically stores this outline for five (5) years only.
 It is **strongly recommended** you keep a copy of this outline with your academic records.
 You will need this outline for any future application/s for transfer credit/s to other colleges/universities.

1. Instructor Information

| | | | | |
|-----|---------------|---|--|--|
| (a) | Instructor: | Candace Fertile | | |
| (b) | Office Hours: | MW 11:30-12:30 T/TH 1:00-2:00 or by appointment | | |
| (c) | Location: | Paul 337 | | |
| (d) | Phone: | 250.360.0152 | | |
| (e) | Email: | fertile@camosun.bc.ca | | |

2. Intended Learning Outcomes

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

1. The Writing Process

Upon completion of this course students will be able to

- Write on deadline.
- Meet daily word-count goals.
- Write uncritically for quantity.

2. The Manuscript

Upon completion of this course students will be able to:

- Develop scenes.
- Create complex characters.
- Create plots, subplots, and through-lines.

3. The Big-Picture Rewrite

Upon completion of this course students will be able to:

- Write a chapter by chapter analysis to clarify the novel’s current structure.
- Clarify how the interrelated plots and subplots play out against the chapters.
- Break down each chapter into its component scenes.
- Cut filler scenes.
- Transform passages of summary into scene.
- Change the order of scenes.
- Take inventory of characters and their actions.
- Cut extraneous characters.
- Bind characters more tightly to the core of the story.
- Improve the inventory of characters through-lines.

3. Required Materials

Things Feigned or Imagined: The Craft in Fiction by Fred Stenson

4. Course Content and Schedule

Tuesday classes are in Fisher 336; Thursday classes are in Ewing 200 (computer lab). Tuesday classes tend to be theoretical (Stenson's book will be used for the process and craft of writing fiction); Thursday classes are hands-on or fingers on keyboard. The focus of the class is writing, writing, writing. And more writing. You will have some class time on Thursdays in the computer lab for writing, but you must be aware that the bulk of your writing will be done outside of class time.

5. Basis of Student Assessment (Weighting)

40% daily/weekly word count (700 words per day; minimum 4200 words per week for 12 weeks for a total of 50400 minimum; by Monday 9am each week starting January 20)
30% quality of draft (content—story, plot, characters, setting, point of view, scene, summary, dialogue, grammar, spelling, formatting—Monday 9 am April 7)
10% revised section (10-15 pages; Thursday, April 10 by 5pm in hard copy)
20% in-class work (throughout course)

6. Grading System

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. (<i>For these courses a final grade will be assigned to either the 3rd course attempt or at the point of course completion.</i>) |
| 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 the College web site in the Policy Section.

Other Information

1. The weekly (or daily) drafts are submitted online by email. Your draft must be an attachment in a Word document. Drafts must be double-spaced, with one-inch margins. Number the pages in the upper right-hand corner. Use a basic font, such as Times-Roman or Calibri or Cambria, 12 point.
2. In-class written work will be hand-written or computer-created, depending on the day.
3. The revised section, due April 8, must be handed in hard copy and emailed.
4. Work must be submitted on time. Try not to get into a panic about deadlines. Please come see me about challenges you may be facing regarding your workload before everything is a complete mess. I am here to try to help you.
5. Keep a copy of all your work, especially anything handed in for grades. One easy way to make a copy is to email your work to yourself. Flash-drives are good. Use whatever works for you.
6. If you miss a class for any reason, you need to find out from another student what you missed. I cannot reproduce the class. If you do not understand something, please see me.
7. You do not need to make an appointment to see me during office hours. Just come by. If you cannot come during office hours, we can work out another time.
8. The best way to contact me is in class. The next best way is to email me. I check my email at least once a day and will reply within 24 hours. I do not usually check email on the weekends, so if you email me on the weekend, I will reply on the next work day. Make sure that the College has your current email address.
9. When you email me, you must indicate put the course (CRWR 153). Include your name (first and last) in the subject line if your email address does not clearly use your name. Any email I cannot readily identify as coming from a student (or someone else I know), I simply delete.
10. Plagiarism results in an F for the assignment. Just don't do it. And I assume that because you have chosen this course you like to write or want to write fiction, so plagiarism should not be an issue.
11. Please turn off all phones and other devices. (Computers are on in the lab.)
12. Successful writers are disciplined. They do not wait for that elusive thing called inspiration. They sit down (usually) at a desk and work. They do it every day. Or almost every day. Competence in anything and then mastery of it comes with practice. Ask any hockey player. Or ballet dancer. Or musician. Or snowboarder. Or writer. So try to establish a habit of writing (if you have not already done so). It helps to have a place in which you feel comfortable. If you have to clear off your desk or a table every time you decide to write, you are slowing your progress. Try to have your necessary tools ready: computer, desk, chair, reference materials, paper, coffee, chocolate, whatever you need. And it is extremely helpful to turn off email and social network sites. It may also be helpful to set a timer. And it's helpful to have a schedule (just like a time for working out). We will discuss more practical strategies in the class. Many guidelines about writing exist (even some rules, according to some people), but the most important thing is to put words on paper or a screen. And keep doing it.
13. Writing a novel takes organization. It's work. And it's fun.

Some Writing Tips from Authors

"My first rule was given to me by TH White, author of *The Sword in the Stone* and other Arthurian fantasies and was: Read. Read everything you can lay hands on. I always advise people who want to write a fantasy or science fiction or romance to stop reading everything in those genres and start reading everything else from Bunyan to Byatt." — **Michael Moorcock**

"Protect the time and space in which you write. Keep everybody away from it, even the people who are most important to you." — **Zadie Smith**

"Always carry a note-book. And I mean always. The short-term memory only retains information for three minutes; unless it is committed to paper you can lose an idea for ever." — **Will Self**

"It's doubtful that anyone with an internet connection at his workplace is writing good fiction." — **Jonathan Franzen**

"Work on a computer that is disconnected from the internet." — **Zadie Smith**

"Read it aloud to yourself because that's the only way to be sure the rhythms of the sentences are OK (prose rhythms are too complex and subtle to be thought out—they can be got right only by ear)." — **Diana Athill**

"Don't tell me the moon is shining; show me the glint of light on broken glass." — **Anton Chekhov**

"Listen to the criticisms and preferences of your trusted 'first readers.'" — **Rose Tremain**

"The writing life is essentially one of solitary confinement – if you can't deal with this you needn't apply." — **Will Self**

"Be your own editor/critic. Sympathetic but merciless!" — **Joyce Carol Oates**

"Keep your exclamation points under control. You are allowed no more than two or three per 100,000 words of prose. If you have the knack of playing with exclamers the way Tom Wolfe does, you can throw them in by the handful." — **Elmore Leonard**

"Remember: when people tell you something's wrong or doesn't work for them, they are almost always right. When they tell you exactly what they think is wrong and how to fix it, they are almost always wrong." — **Neil Gaiman**

"The main rule of writing is that if you do it with enough assurance and confidence, you're allowed to do whatever you like. (That may be a rule for life as well as for writing. But it's definitely true for writing.) So write your story as it needs to be written. Write it honestly, and tell it as best you can. I'm not sure that there are any other rules. Not ones that matter." — **Neil Gaiman**

"The nearest I have to a rule is a Post-it on the wall in front of my desk saying 'Faire et se taire' (Flaubert), which I translate for myself as 'Shut up and get on with it.'" — **Helen Simpson**