

**English 311
Fiction Writing
M/W, 11:45-12:55
Spring 2010**

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Office Hours: Mon., 10:30-11:30; Tues., 1-2:30;
Wed., 2:30-4; and by appointment.**

Course Goals and Structure

English 311, Fiction Writing, will provide (a) an in-depth study of the genre of narrative fiction, and (b) a workshop setting for practice in the writing of fiction, specifically the short story. Students enrolled in this course should be prepared to do a substantial amount of reading, discussing, writing, and rewriting; I really believe that you will not produce work of any significance without engaging fully in *all* of these tasks. In the words of John Gardner, author of *The Art of Fiction*:

. . . in order to achieve mastery [the student writer] must read widely and deeply and must write not just carefully but continually, thoughtfully assessing and reassessing what he [sic] writes, because practice, for the writer as for the concert pianist, is the heart of the matter. Though the literary dabbler may write a fine story now and then, the true writer is one for whom technique has become, as it is for the pianist, second nature. Ordinarily this means university education, with courses in the writing of fiction, and poetry as well. Some important writers have said the opposite--for instance, Ernest Hemingway, who is quoted as having said that the way for a writer to learn his craft is to go away and write. Hemingway, it may help to remember, went away for free "tutorials" to two of the finest teachers then living, Sherwood Anderson and Gertrude Stein. (Vintage 1991, page 9)

You will, then, read, discuss, and write about various writers' ideas on the art of fiction, as well as a range of fine examples of narrative fiction from Joyce Carol Oates's anthology *Telling Stories*. You will produce a body of short pieces, including one full-length short story--in both preliminary and revised drafts; this material will be presented to, and evaluated by, the instructor in midterm and final portfolios. You will share your work with others in the class and respond to one another's work with seriousness and careful attention, and you will participate in a full-class workshop during the final two weeks of classes. And you will prepare required journal entries in response to assigned reading of one novel and a range of short stories. In other words, you will begin to engage in the slow, ongoing, and rewarding process of exploring the writing of fiction; your goal will be enhanced skills and understanding, not ultimate mastery. To quote Gardner again, "Mastery is not something that strikes in an instant, like a thunderbolt, but a gathering power that moves steadily through time, like weather" (15).

Required Texts and Materials

Kercheval, Jesse Lee. *Building Fiction: How to Develop Plot and Structure*. U of Wisconsin Press, 2003.

Oates, Joyce Carol, ed. *Telling Stories: An Anthology for Writers*. New York: W.W. Norton, 1998.

Strand, Ginger, *Flight*. New York: Simon & Schuster, 2005.

Multiples copies of (a) one first draft during Week 3, 6, or 9 and (b) final revised story for full-class workshop sessions during Weeks 13-14.

Handouts provided by instructor.

Attendance and Classroom Policies, and a Note on Plagiarism

We will meet twice a week (sometimes only once a week) for fourteen weeks; that isn't much time when you consider all we have to do. If you are serious about writing, you will show up *on time*, every time. More than two absences (excused or unexcused) will automatically lower your final grade.

All phones *turned off* during class time, please.

I would hope that it goes without saying that any work you submit for this course must be your own; to plagiarize in an upper-level writing course is to convey a shocking disrespect for writers and their work. Refer to the College's policy on academic honesty (available in the Student Handbook) for any needed clarification.

Small Groups, Full-Class Workshops, Writing Center Visits, Individual Conferences

We will negotiate the formation of small groups in class. For the first three assigned drafts that you write for this class, you will receive immediate feedback from a small group of your peers, plus a written response from one group member. In addition, you will receive full-class (plus instructor) workshop feedback for one of these three pieces, as a featured writer. Finally, you will receive full-class (plus instructor) workshop feedback for your final, longer short story during the last two weeks of the course. Remember, too, that you are welcome to schedule an individual conference with me at any time. Also remember that there are fine readers of your work available to you at any time, in the College Writing Center.

Evaluation*

*Remember that English Track 3 (Writing) majors must submit formal portfolios of their work for various courses, generally during the Spring semester of their junior year. If you are a Writing track major, then, you should get in the habit of retaining various drafts of assignments from all your writing classes.

Midterm Portfolio (35% of final grade)--due Wednesday, March 3:

A. First-person exploration: first and revised drafts

B. Editor's response to group member's first-person exploration (min. 1 page)

- C. Third-person exploration OR Reappropriation: first and revised drafts
- D. Editor's response to group member's third-person exploration or reappropriation (min. 1 page)
- E. Self-assessment/explanation of revision choices (min. 2 pages)

Final Portfolio (40% of final grade)--due Friday, April 30:

- A. Experimental or short short story (maximum three pages): first and revised drafts
- B. Editor's response to group member's experimental or short short story (min. 1 page)
- C. Longer story (minimum seven pages): first and revised drafts
- D. Editor's response to group member's longer story (min. 1 page)
- E. Self-assessment/explanation of revision choices (min. 2 pages)

Journal Entries: due during weeks 2, 4, 5, 8, 10 (two entries), 11, and 12 (20% of final grade)

Participation (5% of final grade):

- A. Class discussions
- B. Workshop groups
- C. Notes in response to featured writers' work during Workshop weeks
- D. Final, full-class workshop sessions

Schedule

Week 1 (1/18, 1/20)

- Mon. Introductions, discussion of syllabus, etc.
- Wed. Oates, Introduction; Chekhov (7)
Kercheval, Introduction and ch. 1; recommended exercises: 1-2 on pp. 10-11, and at least four of remaining exercises.
Fiction review (including material covered in Kercheval chs. 5-7); discussion of journal requirements; writing exercise(s).

Week 2 (1/25, 1/27)

- Mon. Discussion of writing exercise(s)
Kercheval, ch. 4; recommended exercises: 7-9 on p. 61
Martin (72), Wilson (75)
- Wed. Tallent (54), Viramontes (628), Banks (654), Moore (147); Journal 1 due
Discussion of first-person exploration; in-class writing
Setting up of small groups and procedures.

Week 3 (2/1, 2/3)

- Mon. & Wed. Small-group and Featured Writer Workshop 1: First-person

exploration

Week 4 (2/8, 2/10)

- Mon. Continued workshop time as needed
Editor's Letters due
Kercheval, ch. 3; recommended exercises: 1-4 on p. 43
- Wed. Mansfield (440), Bausch (590), Leavitt (650); Journal 2 due
Discussion of third-person exploration; in-class writing

Week 5 (2/15—no class, 2/17)*

- Wed. Ostriker (206), Ellison (221), Carter (225); Journal 3 due
Discussion of reappropriation; in-class writing

***Week 5: Required attendance at MCTC production of *Waiting for Godot* (performances Feb. 18-21).**

Week 6 (2/22, 2/24)

- Mon. & Wed. Small-group and Featured Writer Workshop 2: Third-Person
Exploration or Reappropriation

Week 7 (3/1, 3/3)

- Mon. Continued workshop time as needed
Editor's Letters due
Oates, pp. 179-181; Kercheval, ch. 9
Discussion of *Waiting for Godot* (brief written response due)
- Wed. **Midterm Portfolios due; no regular class meeting.**

SPRING BREAK

Week 8 (3/15, 3/17)

- Mon. Kercheval, ch. 12; Calvino (35 and 37), Lightman (60), Barthelme (475)
- Wed. Kercheval, ch. 11; Oates, Part I (pp. 3-5); Davis (46), Borowski (32),
Dybek (57); Journal 4 due
Discussion of short short story; in-class writing

Week 9 (3/22, 3/24)

- Mon. & Wed. Small-group and Featured Writer Workshop 3: Experimental or
short short story
Selection of stories from Oates, Part VIII for week 10

Week 10 (3/29, 3/31)

- Mon. Continued workshop time as needed
Editor's Letters due

Wed. Kercheval, ch. 2; recommended exercise: 5 on page 21
 Stories from Oates, Part VIII (as assigned); Journal 5 due
 Kercheval, ch. 8; recommended exercises: 1-2 on p. 129
 Stories from Oates, Part VIII (as assigned); Journal 6 due
 Discussion of longer story; in-class writing

Week 11 (4/5—no class, 4/7)

Mon. *Flight*, chapters 1-9 (pages 1-172); Journal 7 due

Week 12 (4/12, 4/14)

Mon. *Flight*, chapters 10-18 (pages 173-311); Journal 8 due

Wed. Class visit by Ginger Strand
 Distribution of stories and scheduling for final full-class workshop

Week 13 (4/19, 4/21)

Mon. Full-class workshop (longer story; min. 8 pages)

Wed. Full-class workshop

Week 14 (4/26, 4/28)

Mon. Full-class workshop

Wed. Course evaluations

Final Portfolios due by noon on Friday, April 30.