

Syllabus for: English 33: Prose Fiction

Semester & Year:	Spring 2014
Course ID and Section Number:	English 33 (Section E4844)
Number of Credits/Units:	3
Day/Time: Location:	F 8:30-11:40 in HU 217
Instructor's Name:	David Holper
Contact Information:	Office location and hours: HU 108I or by appointment Phone: 476-4370 Email: david-holper@redwoods.edu

Course Description (catalog description as described in course outline): A study in the art of writing fiction, emphasizing communication, clarity, and development. Students read and analyze many types of stories while they generate, expand, critique, and revise their own and others' stories.

Student Learning Outcomes (as described in course outline) :

- ◆ Recognize writing fiction as a process that involves inventing, drafting, revising, and editing.
- ◆ Differentiate between concrete detail and abstraction and apply this knowledge effectively in writing stories.
- ◆ Apply basic grammar and punctuation rules to clarify ideas.
- ◆ Effectively portray scene, dialogue, and time.

Special accommodations: **College of the Redwoods complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. Please present your written accommodation request at least one week before the first test so that necessary arrangements can be made. No last-minute arrangements or post-test adjustments will be made. If you have a disability or believe you might benefit from disability related services and may need accommodations, please see me or contact Disabled Students Programs and Services. Students may make requests for alternative media by contacting DSPS.**

Academic Misconduct: **Cheating, plagiarism, collusion, abuse of resource materials, computer misuse, fabrication or falsification, multiple submissions, complicity in academic misconduct, and/ or bearing false witness will not be tolerated. Violations will be dealt with according to the procedures and sanctions proscribed by the College of the Redwoods. Students caught plagiarizing or cheating on exams will receive an "F" in the course.**

The student code of conduct is available on the College of the Redwoods website at:
<http://www.redwoods.edu/District/Board/New/Chapter5/Ap5500.pdf>

College of the Redwoods is committed to equal opportunity in employment, admission to the college, and in the conduct of all of its programs and activities.

English 33

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College of the Redwoods
SYLLABUS

"It is only the story that can continue beyond the war and the warrior... It is only the story... that saves our progeny from blundering like blind beggars into the spikes of the cactus fence. The story is our escort; without it, we are blind. Does the blind man own his escort? No, neither do we the story; rather it is the story that owns us." Chinua Achebe

Course Description:

This course involves analysis of literary models, prose, and literary writing, primarily short fiction, with student and teacher critiques.

Course Learning Outcomes:

- Recognize writing fiction as a process that involves inventing, drafting, revising, and editing.
- Differentiate between concrete detail and abstraction and apply this knowledge effectively in writing stories.
- Apply basic grammar and punctuation rules to clarify ideas.
- Effectively portray scene, dialogue, and time.

Required Texts/Materials:

- 1) *Bird by Bird* by Anne Lamott. (This text is not on reserve at the library, nor is it in the Writing Center. You'll find it for sale in the bookstore.)
- 2) A class booklet.
- 3) A writer's notebook.
- 4) Enough 3 x 5 cards to do a synopsis during most of the weeks of the semester.

Triad:

Name: _____ Contact info: _____
Name: _____ Contact info: _____

Welcome to English 33! I'm excited to be your teacher, and I hope that each of us will enjoy and learn a great deal during this semester. This will be an intensive course because I will ask a lot of each one of you, but in return, I hope you will find this to be one of your most memorable writing classes. The primary goals of this course are to teach you how to develop your own distinct writing voice, to improve your creative writing skills in several different styles and forms, to learn how to critique other people's work fairly and in depth, and to find out how to submit your work for publication. Beyond that--and perhaps more importantly--I want you to learn to write more powerfully, passionately, and naturally.

Your Instructor: Dave has done a little of everything, including taxi driver, fire fighter, cook, soldier, house painter, and teacher. He took his BA in English at Humboldt State University, where he also studied journalism. After his graduation, he served for four years in the Army Military Intelligence Corps, then went on to take a Masters of Fine Arts in English at the University of Massachusetts at Amherst, where he wrote a book of short stories. Since then, he has published a number of stories and poems. Currently he lives in Eureka and teaches full-time at CR.

Emergency Response: in the event of an earthquake, whether upstairs or downstairs, we will wait in the classroom (duck and cover under desks) until the shaking has stopped. Then if it's clear that the deck is sound, we will exit in an orderly way and exit out of the north end of the building, walk out to the lawn next to the pond (across the street). We will not go down to the parking lot until it has been determined that there is no tsunami risk. Cell phone use is fine, but keep in mind that cell phone circuits often overload in an emergency.

Syllabus Calendar: This will be posted on the course website every Thursday afternoon.

Required Reading: We will read approximately one-two sections a week from *Bird by Bird* by Anne Lamott and a story a week (from the class booklet). In addition, we will regularly do journals or exercises based on these readings. When we read stories, I'll ask you to write a synopsis of the story on a 3 x 5 card, which will be worth 5 points and is due at the start of the class session in which we'll discuss the story. You are strongly encouraged to mark up your books, save quotes in your writer's journals, and make notes all over the writing that you read.

PDFs and Printing: This semester the readings will be provided as PDFs or Word documents through the class web calendar. You'll need to find these documents, print them, and read and prepare for class.

Required Writing: We will do an exercise for each week of class (except when we are writing stories or revisions of stories). These exercises can be between 2-4 pages. They are worth 20 pts. each and are due as posted on the syllabus. In addition, there are two stories required for the semester, each worth 100 pts. Also, you will be expected to revise each of these stories at least one time: the revisions are worth 100 pts. apiece. A revision is more than correcting spelling errors; a revision should show significant progress in your approach to the narrative. If you turn in a revision that is generally the same as the earlier draft, you may get the second draft back as no credit (with a request that you accomplish a more substantive revision). At the end of the semester, you will be required to submit one polished piece of work for the class booklet, which will be between 5-20 pages of writing, and will be worth 100 pts. This last piece of writing should be the best quality work you've produced all semester.

Work Format: All work must be typed and labeled (whether it's an exercise, a story draft, or a polished piece of work). Word processors are available in the library. No cover sheets are necessary, nor are any type of folders, paper or plastic. Type your name, draft #, and date in the upper left-hand corner; also please include titles for your stories. Please remember to number your pages. Do not use scratch paper that has already been printed on, nor type on the front and backs of pages: use only one side of the page. Remember to double space your work, so your instructor can edit it.

Late Work: If you miss a class, you should make up the work before the next class and put it in the instructor's box. Don't wait until the next class to turn it in. If you fall behind several weeks, coupled with absences (see below), this pattern may result in the instructor no longer accepting late work at all, which may result in your failing the course.

Attendance/Promptness: Students at the College are expected to attend all sessions of each class in which they are enrolled. Students may not miss more than two weeks of class. For example, if a class meets once a week, students should not exceed 2 absences for the semester. If a student exceeds the limit on absences before week 11 of the semester, an instructor will notify the student that he or she has been dropped. After week 10, excessive absences will likely result in failure.

In addition, I strongly discourage your coming more than 10 minutes late or leaving more than 10 minutes without first clearing it with me. Such practices are disruptive for you and everyone else. If you do come late or leave early (more than 10 minutes) or unprepared that will count as $\frac{1}{2}$ an absence. If you miss a class, please remember, it is your responsibility to find out from another student what you missed by calling someone on the phone list.

Before Census (Week 3): Be aware that if you've missed two classes and have not turned in work, your name will be cleared from the class roster following in Week 3 (Census Week). If you're in this boat and haven't talked to Dave yet about your situation, you should do so as soon as possible. It's fairly easy to be reinstated if you're accidentally dropped, but it's easier still to avoid being dropped in the first place.

Conferences and the Final: To encourage you to participate in both these activities, there are 20 pts. for the midterm conference; there are 50 pts. for the final.

Your Portfolio: Please save all your work (and drafts) this semester so that you can see what happened this semester, as well as have stories or exercises to revise; and, in case I accidentally do not record the grade, you'll have a copy of the graded work. More importantly, you'll probably want to look back on this work later, so save, save, save; backup, backup, backup.

Grading

This is one of the few CR courses that may be taken for pass/no pass rather than for a grade. You are encouraged to take advantage of this option to free yourself to write without worrying about a grade. For a grade of pass, you must apply in the Admissions & Records office before (TBA) for the credit/no credit option. Not completing the credit requirements described would result in a no pass grade if you had applied for the pass option. If you had not applied for this option, it would mean a grade of D or F.

If you do not apply for the pass/no pass option, your grade will consist of

- 1) Weekly exercises: 20 pts. each
- 2) Stories drafts: 100 pts. each
- 3) Revised story drafts: 100 pts. each
- 4) Conferences: 20 pts. each
- 5) Polished piece for class booklet: 100 pts. each
- 6) Attendance at final: 50 pts.

Note: This syllabus may be modified during the course of the semester, as needed. If there are corrections or additions, these will be posted on the syllabus calendar, which can be found on the course website.

Guidelines to Sharing Fiction & Critique

For the Writer:

- 1) Once you've read your story or had your story read, please listen attentively and do not interrupt the other class members or instructor.
- 2) Do not rebut the criticisms either during or after a discussion.
- 3) Just because it's true is not enough.
- 4) If you get criticism about poorly typed or edited copy, that's a clear sign to you that you need to spend more time preparing your texts for class.
- 5) It is a good idea to take notes on a copy of the story so that you don't forget what is being suggested.
- 6) You have the right to stop the discussion if it becomes too personal or painful; however, you should not use this right lightly. Once you have stopped a discussion on a story, it may not be discussed again in class.
- 7) Revise while the ideas are still fresh.
- 8) If there are too many different ideas on how to revise, you might treat the ideas like a shopping list--buy what appeals to you. If you can't decide what to do, come see the instructor for a personal conference.

For the Class Participants:

- 1) Comment always with the mind to help. It's best if your responses are given out of a loving sense of trying to help.
- 2) Look for something good first.
- 3) It is not necessary to have the perfect or longest response to a story. Often times it's better to listen carefully and comment selectively, no matter how much you feel you know. A balanced discussion will be better for all of us than a discussion dominated by a few.
- 4) Everyone is entitled to an opinion in this class, even if you don't agree with another person.
- 5) Don't interrupt one another.
- 6) Don't attack one another's responses.
- 7) Don't use humor or sarcasm as a weapon.
- 8) Avoid name calling at all costs.
- 9) If you see someone become discouraged by a critique, go up to that person afterwards and encourage him/her.
- 10) Don't use comparison to published work as a means to show someone the "right way"; the writer must find his/her own way.

Calendar

Note: this calendar may be adjusted as needed. Please pay attention to weekly updates.

Week 1

- 1) Orientation and introductions
- 2) Fill out student information sheet
- 3) Read over syllabus
- 4) Discuss inevitability in stories: read and write endings to "The Elephant"

- Homework
- 1) Buy a writer's notebook. Start recording ideas, dreams, questions, quotes, etc., that you think may be useful in your writing.
 - 2) Establish a time and place for your writing: if you don't do this at the outset, you'll probably find yourself falling behind quickly in the class, and you'll wind up not meeting your writing goals. This will probably just cause you to feel disappointed in yourself. So start early and make your writing a regular part of your week-- or better yet--day.
 - 3) Buy *Bird by Bird* and the class booklet at the bookstore. Also, buy yourself a binder to put the class booklet in, as well as some binder paper for notes or in-class writing. Make sure to bring your class booklet to every class and *Bird by Bird* to those classes when I've indicated.
 - 4) Read "[On Hope](#)" [online here](#), write a synopsis of the story on a 3 x 5 card (that you'll turn into Dave for 5 pts. at the next class), and come prepared to discuss. That means underline, take notes, and think about how the story creates its meaning. Most writers agree that the thing that most lead them to success was a lot of reading and a lot of writing and revising. So read a lot!
 - 5) Exercise #1: Write 2-4 pages (typed and double spaced) in which you incorporate both a description of the place where you grew up and a story of something memorable that either happened to you or to someone you knew. Keep to the point of view of yourself as a child or a teen. You can fictionalize this where the memory grows thin or where the story itself falls short in terms of drama, detail, or some other essential factor; in fact, I would encourage you to do so. Make sure to bring five copies to class: one clean one to turn in to Dave, one to read from, and three to share in a small group. Also make sure to label it Exercise 1.
 - 6) If you're going to take the class Pass/No Pass, get over to Admissions and Records and file to do that; otherwise, you're taking the class for a letter grade.

7) Don't forget: bring in your most embarrassing or worst CD--and be prepared to part with it!

Week
2

- 1) Share your most embarrassing or worst CDs
- 2) Phone list handed out
- 3) Freewrite: a familiar landscape/atmosphere. [Manet's haystacks](#).
- 4) Talk about the structure of a story
- 5) Mini lesson on plot
- 6) Discuss "On Hope" and Dave will collect your 3 x 5 card synopsis (5 pts.)
- 7) Go over guidelines to sharing fiction and critique in syllabus
- 8) Share exercises in groups and turn in a clean copy to Dave

Homework

- 1) In your writer's journal, make a list of what you consider behaviors that annoy you. Also, make a list of obsessive characteristics--either in yourself or others. You may want to write about these lists and see what you notice. If you've had an experience with either of these things (annoyance or obsession), write for a bit and see what memories or experience you've had with such things or people.
- 2) Now choose one of the following exercises (for Exercise 2) and write two-four pages-- and make five copies to bring to class to share in a small group.
 - A) Write a story about a character who becomes obsessed with something or someone. It might be an idea, a lover, a habit, a dream. Then let the plot evolve out of that obsession.
 - B) Take a habit that annoys you no end in other people--and then create a character who has that habit, although probably is relatively unaware of it. Then write a comic piece about what happens to that person one day as a result of his/her bad habit and a person like yourself who can't stand it.
 - C) Have you ever noticed how opposites attract? Write a story about two people who are opposites in some way and put them in a pressure cooker--a stuck elevator, a shipwreck, an endless layover, a marriage, a relationship--and watch the sparks fly.
 - D) Create a desperate character who must accomplish something really important within a short period of time. Then put some obstacles in his/her way and watch what happens as you crank up the pressure.
- 2) Print and read "[Lamb to the Slaughter](#)" by Roald Dahl and come prepared to discuss this in class. Also, don't forget to write a synopsis of the story on a 3 x 5 card to turn in at Class 3 (for five points).
- 3) Read "Introduction" and "Getting Started" from BBB (*Bird by Bird*).

Hi-light any great quotes and bring your book to our next class for sharing them aloud. Also, you might transfer anything really useful into your writer's journal for later consideration.

Week 3

- 1) Syllabus calendar: don't forget that next week is a holiday: Valentine's Day**
- 2) Dave will read several strong pieces from the stack and talk about setting scenes and finding a conflict**
- 3) Share a conflict**
- 4) Share BBB quotes from readings.**
- 5) Discuss "Lamb to the Slaughter" and figure out the story. Also discuss types of irony and what they are used for: dramatic, verbal, situational**
- 6) Notes on copy editing marks**
- 7) Review rules on dialogue**
- 8) Share exercise 2 in small groups.**
- 9) Dave will hand back graded work.**

Homework 1) Find a copy of your favorite recipe or type it up--bring 5 copies to Class 4.

2) Choose one of the following exercise on irony and write two-four pages--and make five copies to bring to share in a small group. Work on making sure to establish a conflict immediately and to set clear time, place, action, dialogue).

A) Create a character with a phobia of something and write a sketch in which the character in trying to overcome his/her habit, runs directly into it. That's situational irony.

B) Create a character who has difficulty responding to anything without being sarcastic. Bring that character into contact with someone who is very sincere--and then watch how they interact with one another. This will work particularly well if the sincere character wants to change the world for the better, but the other is over-obsessed about doing that. This exercise is practice in verbal irony.

C) Create a character and set him/her in motion toward a goal, but then tell us (the audience) something so important that that character doesn't know--and then watch as that character heads right toward that goal. This should create tension or humor or at least expectation. That's dramatic irony.

3) Print and read "[How to Become a Writer](#)" by Lorrie Moore, paying particular attention to the irony. Be come prepared to discuss what makes this a story.

4) Read *BBB* and mark up to share quotes/ideas with class. Read pp. 16-32 and do record any great quotes in your writer's journal. Bring your book to class to share these quotes.

Week 4: Valentine's Day: Holiday

Week

5

1) Syllabus calendar

2) Dave will read a few strong pieces from the exercise 2 stack.

3) Quickwrite: describe a character walking by the shore of a lake. The character has just killed someone. However, you cannot explain that directly. Instead, through his observations and the way the character perceives the landscape, through simile or metaphor, through the atmosphere of the setting, convey to the audience that this character has just killed someone.

4) Share *BBB* quotes from reading.

5) Share recipes and stories

6) Discuss "How to Become a Writer" and figure out the story. Also discuss how it is used in this story, and, in fact, how it makes this a story.

7) Share exercises in small groups.

8) Dave will collect exercises and synopses; then hand back graded work.

1) Using your favorite recipe, write a four-page sketch/story in which the food plays a significant role in either character, plot, or both. This may involve eating the food, preparing it, discussing it, having a memory about it, or just thinking about it. The

Homework make sure to include a central conflict from early on, stick with one protagonist, use dialogue, and include specific details that help define the setting, characters, situation. Make sure to bring five copies to class. Coming without sufficient copies means the small groups don't function.

2) Print and read "[The Conjuror Made off with the Dish](#)" and pay attention to how it makes it a story, as well as how food is integrated into the plot/theme of the story. Write a synopsis of the story on 3 x 5 card for turn in at class.

3) Read *BBB* and mark up to share quotes/ideas with class. Read pp. 33-43 and record great quotes in your writer's journal. Bring the book to the next class to share your most noteworthy quotes or passages.

4) Print and read [Stephen King on Revision](#).

Week 6

1) Syllabus calendar and announcements

- 2) Dave will read a strong piece or two out of the stack
- 3) Quickwrite: describe a familiar face, person
- 4) Share BBB quotes from readings (pp. 33-43).
- 5) Three dimensionality in characterization

Robin Hood clip

My Dog Skip clip

- 6) Discuss "The Conjurer Made Off With the Dish" especially the food. How it's incorporated into the theme/plot of the story. Also, Dave will collect your 3 x 5 card synopses.
- 7) Share food exercises in small groups.
- 8) Dave will take roll, collect work, and hand back everything that's graded.

Homework

- 1) Call for Stories: write a 5-20 page story (try not to go under or over) and bring five copies to our next class. You want to be on time with yours. You'll turn a clean one in to Dave and pass out copies for your group and comment on over the next week. If your story is chosen for the packet, you won't discuss it in a small group; rather, it will be discussed in class as a whole. There will be approximately four stories in the class packet.
- 2) Read *BBB* and mark up to share quotes/ideas with class. Read prologues. Do record any great quotes in your writer's journal.
- 3) Print and read "The Gingerbread Girl" (Part [A](#) & [B](#)) by Stephen G. Johnson. Come prepared to discuss. (Keep in mind that it's a long story, so don't read it at the last minute.) Also, don't forget to write a synopsis on a 3 x 5 card. Pay particular attention to how he develops character first before the plot. How much enters into his narrative.
- 4) Bring a book that you've enjoyed that you don't mind parting with. I suggest a paperback that you've enjoyed. Don't go out and buy one. Trade at the next class, so it's very important that you bring one. No cash trade.

Week 7

- 1) Pizza and share and trade books
- 2) Go over syllabus calendar for the week
- 3) With your story, turn one copy in to Dave and turn copies also to your small group.
- 4) Dave will read a few pieces from the stack
- 5) Writing exercise: dealing with sentences and how to modify them.
- 6) Share *BBB* quotes and ideas from 44-63.
- 7) Discuss "The Gingerbread Girl" and Dave will collect synopses.
- 8) Dave will discuss how to submit your fiction, where to submit it to, and how to deal with the business end of writing.
- 9) Dave will take roll and hand back work.

Homework 1) Print and read "[Underneath the Bonfire.](#)" Concentrate particularly on what

you think happens to the young woman under the ice and what it signifies. How do you read the ending of the story? When you finish, write a synopsis of the story on a 3 x 5 card for turn during Week 8.

2) Read *BBB* and mark up to share quotes/ideas with class. Read pp. 64-84 and record any great quotes in your writer's journal. We'll share these at Class 9.

3) Read and edit the story draft you've been given. Then write up a one paragraph long comment in which you compliment the writer on what he/she has done well, discuss what needs development or needs to be added, and encourage her/him in that work.

4) Bring a photo of someone who is significant in your life (a friend, lover, family member, etc.). If it's a precious photo, you may want to put it in a document protector, but keep in mind that we'll be passing them around. You'll want to bring some sort of story about this person or the moment that this photo was taken.

Week 8

1) Syllabus calendar and announcements: don't forget next week is Spring Break

2) Share and trade books

3) Showing versus telling, p. 9 in your class booklet

4) Discuss "Under the Bonfire" and collect 3 x 5 card synopses

5) Share *BBB* quotes from readings (pp.44-63).

6) Hand out your stories to one another in small groups and turn in a clean one to Dave.

7) Dave will go over finding places to submit work to, submitting work for publication, writing a cover letter, entering contests, receiving rejection letters, etc.

Homework

1) Read *BBB* and mark up to share quotes/ideas with class. Read pp. 64-84 and record any great quotes in your writer's journal. We'll share these at Class 10.

2) Read and edit the story draft you've been given. Then write up a one paragraph long comment in which you compliment the writer on what he/she has done well, discuss what needs development or needs to be added, and encourage her/him in that work.

3) Bring a photo of someone who is significant in your life (a friend, lover, family member, etc.). If it's a precious photo, you may want to put it in a document protector, but keep in mind that we'll be passing them around. You'll want to bring some sort of story about this person or the moment that this photo was taken.

Week 9: Spring Break

Week 10:

1) Announcements and syllabus calendar

- 2) Rotten rejections
- 3) Share the photographs and stories you brought
- 4) Quickwrite: what's a story that you've had in you that you've want to write but haven't yet gotten to. Focus on a character or characters, a situation, an idea, and a conflict.
- 5) Bird by Bird quotes shared
- 6) Return the story draft that you read with comments to their authors. Make sure to pick up a xerox packet for group discussion at Class 11.
- 7) We'll watch some of the *The Hero's Journey* and discuss.
- 8) Dave will collect work and hand back stories with comments.

- Homework**
- 1) Read the stories in the packet (if you haven't already from a small group) and write a one paragraph comment on each, as well as mark up the story. Be prepared for discussion.
 - 2) Go to a cafe or some other public place and with your writer's notebook (without getting caught) sit close enough that you can overhear a conversation and record it. Don't expect to catch everything. Fill in the gaps later, and do get a look at some point at the people you're listening to so that you can add in a physical description later.
 - 3) Exercise 5: From the bare bones of the conversation that you overheard, write a two-four page sketch in which this overheard conversation plays a role.

Or another possibility: From the photograph that you shared, write a two-four page sketch in which this photograph plays a role.

Remember, do only one of the above and bring five copies to class.

- 4) Print and read "First Love, Last Rites" and come prepared to discuss the story, especially in terms of violence and desire. Don't forget to write a synopsis on a 3 x 5 card; in addition, if you owe any synopses of past stories, make sure to get them done and turned in.
- 5) If your story was not selected for the packet, based on the feedback you received from the group and Dave, write a revision. Bring only one copy to class, along with the earlier draft and Dave's comments (attached to the back). You'll turn in both together, with the revised version on top. This revision is due at Class 10 and is worth 100 points.

- Week 11**
- 1) Syllabus calendar
 - 2) [The New Yorker Rejects Its Own Story: What Slush Pile Rejections Really Mean](#)
 - 3) Dave will read a couple of pieces from the stack (photo exercise) and hand back all work and grade strips
 - 4) Discuss "First Love, Last Rites" and Dave will collect 3 x 5 cards.
 - 5) How did the overheard conversation go? Then share Exercise 6 in small groups and hand in a clean copy to Dave.
 - 6) We'll take a look at how time works in fiction.

7) Dave will collect any more revisions of Story 1 (with earlier drafts and comments stapled to the back).

- Homework**
- 1) Call for stories #2. Write a 5-20 page story (try not go under or over the limit) and bring five copies to our next class. You have to be on time with this piece in order to be considered for the packet. You'll turn a clean one in to Dave and pass out copies for your group to read and comment on over the next week. If your story is chosen for the class packet, you won't discuss it in a small group; rather, it will be discussed in the class as a whole. There will be approximately four stories in the class packet as before.
 - 2) Read *BBB* pp. 85-109, and, as always, mark up the text and come with the book prepared to discuss for our next class.
 - 3) Read "[First Kiss](#)" by Joelle Porter (then Fraser) and write a synopsis on a 3 x 5 card for Class 12. This story is taken from her first book, *The Territory of Men*. Pay particular attention to what she does to lift this first kiss experience beyond the mundane.

Week 12 1) Syllabus calendar and announcements

- 2) Dave will ask a number of writers to read their strong pieces from the stack
- 3) Simile exercise: p. 17
- 4) Share *BBB* quotes 85-109
- 5) Quickwrite: what's something that is frustrating you in your drafting, revising, receiving feedback, writing process, or work itself.
- 6) Dave will collect Story 2, draft 1, and everyone should distribute his/her other copies to other students for feedback for next week.
- 7) Discuss "First Kiss" by Joelle Fraser

- HW**
- 1) Read and edit the story draft (of Story 1, Draft 2) you've been given. Then write up a one paragraph long comment in which you compliment the writer on what he/she has done well, discuss what needs development or needs to be added, and encourage her/him in that work.
 - 2) Play catch up. Dave is providing you several weeks in which all of you should get completely caught up. Check your grade strip for what's missing or go online and check the grade program. Also, you should begin thinking of what the polished piece you'll choose will be for the Polished Piece booklet (due in Week 14--and you can't be late on this one!).
 - 3) Read *Bird by Bird* pp. 110-130 and mark up for discussion next class.
 - 4) Print and read "[Orientation](#)." Concentrate particularly on how effective you think the second person is (that's "you") and whether or not this piece constitutes a story. If so, how so? When you finish, write a synopsis of the story on a 3 x 5 card for turn in at next class.

Week 12 1) Go over syllabus calendar

- 2) Hand out the second packet of stories.

2) Announcements, including recruitment of an artist to do the cover for the polished piece book. Dave will share some of the past booklets for 33, as well as explain when your polished piece is due (Week 14), how it's due (with just your name and title: use paper clip, not a staple; also, leave the page numbers off your work). Make sure you've carefully edited this piece.

3) Turn in any work that you owe, collect any feedback on your story draft from your peers, and Dave will hand back all story drafts with his comments (except for the four in the packet).

4) Conferences

Homework 1) Folks whose second stories weren't in the packet should revise this week. Do be sure (when you turn it in) to include the earlier draft and comments.

2) Read the four stories in the packet for discussion at next week's class. Remember, you should read these stories, take notes as you go, and then type up a one paragraph comment. The comment should consist of praise for what's done well, suggestions on how to improve the piece, and then encouragement to go revise.

3) Cover artist can bring a draft for next week for any input, a vote, etc.

4) Bring *Bird by Bird* for discussion next week. Bring the book to class.

5) Bring your copy of "Orientation" for discussion.

6) Start thinking about what 5-20 page piece of writing you'll include in the Polished Piece booklet. This piece is due in class at Week 14, and you cannot be late!

Week 13 1) Syllabus calendar

2) Announcements

3)

4) Art for the cover of the Polished Piece booklet

5) Polished piece directions reviewed

6) Discussion of second packet stories

7) Revisions of Story 2 collected (with earlier draft and comments attached).

8) Synopsis collected of "[Orientation](#)" and discussion, if time permits.

Homework 1) Read *Bird by Bird* pp. 133-161. Find your favorite quotes for next week (we'll be sure to share your favorites).

2) Print and read "[My Mother](#)" and come prepared to discuss the story, especially in terms of what you think of this sense of a story and style. Don't forget to write a synopsis on a 3 x 5 card; in addition, if you owe any synopses of past stories, make sure to get them done and turned in.

3) If you haven't already done so, revise Story 2 (based on Dave's comments and/or class discussion). Make sure that you include the earlier draft and Dave's comments on the bottom, as well as the revised version on top. This revision is due at Class 14 and is worth 100 points.

4) Select your polished piece (5-20 pages) and prepare it for turn in at the next

class (Class 14). Please note that you should not email this story in. You need to submit a paper copy, with your name on it, no pages numbered, and as clean as possible. (Don't staple it: use a paper clip, as Dave will be making a packet out of all the stories.) You must have this in on time because it will be submitted to Printing Services that day. This is one deadline you can't miss.

5) Make sure to come prepared to purchase the Polished Piece booklet next week.

6) Mark your calendar for the potluck, which will be on Friday 5/10 from noon-2 pm. Remember that failure to attend will cost you 50 pts.

Week 14 1) Go over syllabus calendar and announcements

2) Organize potluck

3) Collect cover and polished pieces for the polished piece booklet; collect revisions of story 2 (with earlier draft and comments attached); collect any other gradeable work.

4) Tightening your prose, p. 29

5) Share *Bird by Bird* quotes/ideas: 131-161

6) Discuss "My Mother" and collect synopsis cards.

7) Quick write: three things that you're taking away from the class this semester that have helped you as a writer.

8) Dave will share some of the work he's been doing this semester.

9) Dave will hand back work, as well as collect all the work you have to turn in.

HW

1) If you haven't already done so, finish the revisions of Stories 1 & 2: don't forget to include the earlier drafts and comments on the back.

2) Finish any other outstanding work you have: check your grade online if you're not sure.

3) Exercise 7: Find someone in class and meet with that person sometime in this next week, spend between 30 minutes-1 hour writing, type up this exercise, and bring five copies to class. If you're looking for an idea to write on, one technique that others have used effectively is to play a riff off another story--bringing it into a contemporary formation, particularly a mythic story. One group in the past used the poem "[Goblin Market.](#)" Or it could be an updating of the [story of Prometheus](#), such as Mary Shelley did in [Frankenstein](#). Or any myth or story that interests you. This is our last writing assignment.

4) Next week (later in the week) make sure to buy the polished piece booklet in the bookstore. Your task for the final is to read every story in the booklet and provide a one-paragraph long comment to the author. The comment should specifically compliment the writer on the areas of the story that you thought were most successful, as well as encourage that writer to go forward with his/her work.

5) Mark your calendar for the potluck, which will be on Friday 5/10 from noon-2 pm. Remember that failure to attend will cost you 50 pts.

6) Finish *Bird by Bird* in the next two weeks.

Week 15 1) Reminders about the final: directions, booklet, what you're bringing, etc.

2) Class feedback form

3) Quickwrite: what your next writing project is (or should be) and what you plan to do to get it done.

4) Share last exercise

5) Dave will collect and hand back work.

Homework 1) **Make sure to buy the booklet of polished pieces in the bookstore today and get started reading and responding to everyone's polished pieces.**

2) **Read each of the pieces in the class booklet of polished pieces and write a one-paragraph comment to each, emphasizing the successes in the piece--and encouraging them to go on in their writing. Make sure to bring your booklets and your comments (in an envelope), so you're ready to respond to everyone's story.**

3) **Mark your calendar for the final, which will be on Friday 5/10 from noon - 2 pm. Remember that failure to attend will cost you 50 pts.**

Week 16

FINAL We'll meet with our packets (which you'll have purchased in advance at the campus bookstore) and an envelope full of one-paragraph comments to hand out to each student writer. Again, missing the final is not acceptable, and you will lose 50 pts. for your absence. Late work will not be accepted at the final. Work is due no later than the last Friday of class in Week 15.