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Spring 2-1-2019

### CRWR 210A.01: Intro to Fiction Workshop

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**CRWR210A-01: Intro to Fiction Workshop: TR 12:30 – 1:50 PM (Spring 2019)**  
**Schreiber Gym 303, 12:30 – 1:50 PM**

**Instructor Information**

- ★ Instructor: Jesse Durovey
- ★ Mailbox: LA 129
- ★ Office: COR 254
- ★ Office Hours: Tuesdays 2:00 PM – 4:00 PM & Thursdays 2:00 PM – 3:00 PM
- ★ Email: [jesse.durovey@umontana.edu](mailto:jesse.durovey@umontana.edu)

**Course Information**

This class will lay the groundwork for reading, discussing, and writing short fiction. Since one must become a skilled reader before it is possible to become a skilled writer, we will frontload much of the required texts for this course. As a student, you will be expected to read all required texts (read each story twice and take notes) before the date assigned in the attached schedule.

Additionally, you are required to read and respond to the stories of your peers. Workshops will begin during the fourth week of class and will continue until the final day of class. You will be required to type up a one-page response, which you must bring to class on the assigned date, on each student draft. (Bring two copies of response: one for author and one for me.) Thoughtfully respond to these stories. You will be asked to respond to how/if the story is working (keeping in mind fiction terms and structure) not how/if you *like* the author's story. Keep your criticism respectful, helpful, and constructive. Verbal abuse or insults of any kind will not be tolerated, in speech or in writing.

Each student will be expected to workshop two stories. The final portfolio will consist of these two workshopped stories and one *substantially* revised draft.

**Learning Outcomes**

- Acquire foundational skills in reading, discussing, and writing short fiction.
- Demonstrate an understanding of the terminology and concepts that apply to fiction.
- Practice the art of writing and revising short fiction.
- Learn to critique the quality of one's own work and that of peers.

**Readings\***

Fiction:

- Shirley Jackson, "The Lottery"
- Tim O'Brien, "How to Tell a True War Story"
- Phil Klay, "FRAGO"
- Joy Williams, "Escapes"
- Ambrose Bierce, "An Occurrence at Owl Creek Bridge"
- Anne Beattie, "Snow"
- Denis Johnson, "Car Crash While Hitchhiking"
- Ottessa Moshfegh, "Dancing in the Moonlight"
- Mary Miller, "Big Bad Love"
- Mark Richard, "Strays"

Non-fiction:

- Didion, "On Keeping a Notebook"
- Excerpt from Vonnegut, "8 Rules for Writing"
- Handout, "Fiction Terms"
- Handout: "Writing Dialogue"

- Handout: “The Hero’s Journey”

\*I will email digital copies of all readings, which you must print out and bring to class for discussion.

### **Other Requirements**

- notebook for in-class writing
- binder/folder for final portfolio

### **General Class Expectations**

You will be expected to:

- attend all class meetings and conferences (see attendance policy, below)
- arrive to class on time and prepared
- thoroughly read all assigned texts
- provide evidence of that close reading in discussion
- participate actively and constructively in class discussions
- participate in in-class writing exercises
- participate in peer workshops and group work
- compose and submit out-of-class writing assignments
- draft and revise essays of various lengths and purposes
- submit all work on time (on the hour and day it is due; see Late Policy)

### **Grading**

I encourage you to talk with me at any time to better understand my comments or to discuss your overall progress and success in the class.

#### **Grading Policy**

Students enrolled in CRWR210 are graded by the traditional letter grade A, B, C, D, F or are given NC for no credit. The NC grade does not affect grade point average. It is reserved for students who have worked unusually hard, attended class regularly and completed all assignments but whose skills are not at a passing level at the end of the semester.

#### **Class Attendance/Absence Policy**

Students who are registered for a course but do not attend the first two class meetings may be required to drop the course. This rule allows for early identification of class vacancies to permit other students to add classes. Students not allowed to remain must complete a drop form or drop the course through CyberBear to avoid receiving a failing grade.

Students who know they will be absent should contact me in advance.

Students are expected to attend all class meetings and complete all assignments for courses in which they are enrolled. I may excuse brief and occasional absences for reasons of illness, injury, family emergency, religious observance, cultural or ceremonial events, or participation in a University sponsored activity. (University sponsored activities include for example, field trips, ASUM service, music or drama performances, and intercollegiate athletics.) I will excuse absences for reasons of military service or mandatory public service; please provide appropriate documentation.

Cultural or ceremonial leave allows excused absences for cultural, religious, and ceremonial purposes to meet the student’s customs and traditions or to participate in related activities. To receive an authorized absence for a cultural, religious or ceremonial event the student or their advisor (proxy) must submit a formal written request to the instructor. This must include a brief description (with inclusive dates) of the cultural event or ceremony and the importance of the student’s attendance or participation. Authorization for the absence is subject to approval by the instructor. Appeals may be made to the Chair, Dean or Provost. The excused absence or leave may not exceed five academic calendar days (not including weekends or holidays). Students remain responsible for completion or make-up of assignments as defined in the syllabus, at the discretion of the instructor.

### **T-R classes (T represents Tuesday; R represents Thursday)**

More than two absences from a T-R class will compromise your grade. 5 or more absences from a T-R class will result in a failing grade. Here's the breakdown:

- ★ 3rd absence: final grade drops one letter grade (A drops to B)
- ★ 4th absence: final grade drops two letter grades (A drops to C)
- ★ 5th absence: final grade is an F

Here's the reasoning behind the attendance policy. Without attending class, you cannot perform your role as a student involved in learning, planning, inventing, drafting; discussing reading and writing; learning and practicing rhetorical moves and concepts; or collaborating with your instructor and classmates. Remember, however, that's why a few absences are allowed; please reserve those for emergencies.

I reserve the right to adjust the policy in cases of significant, documented illness or emergency. Please note that instances of poor time management on your part do not constitute extenuating circumstances. If you must miss class, you are responsible for obtaining any handouts or assignments for the class from a classmate. Make sure you talk with me in advance if you are worried about meeting a deadline or missing a class.

### **Participation**

Participation includes coming to class prepared and on time, taking part in class discussions, asking questions, contributing your knowledge and insights in whatever form is appropriate, and striving to make all your contributions excellent. It also includes doing the required reading and writing for each class. Lateness will hurt your grade because it is an unnecessary interruption and because latecomers are likely to miss valuable information. Please see *Participation Grade Descriptors* for more information.

### **Academic Conduct**

You must abide by the rules for academic conduct described in the Student Conduct Code. If you have any questions about when and how to avoid academic dishonesty, particularly plagiarism, please review the Conduct Code and talk with your instructor. Academic honesty is highly valued in the University community and acts of plagiarism will not be tolerated.

### **Composition Program Plagiarism Policy**

According to the University of Montana Student Conduct Code, plagiarism is "representing another person's words, ideas, data, or materials as one's own." The Composition program recognizes that plagiarism is a serious academic offense, but also understands that some misuse of information can occur in the process of learning information literacy skills. Therefore, if student writing appears to have been plagiarized, in full or in part, intentionally or unintentionally, or due to poor citation, the following will procedure will take place:

- The student will be made aware of areas in the text that are not properly integrated or cited.
- The student will receive no credit on the paper; it is up to him/her to prove that he/she turned in original work.
- The student will be asked to provide the teacher with copies of the research she/he used in writing the paper.
- The student and teacher will meet to discuss research integration.
- If the student cannot provide documentation of her/his research, further disciplinary action will be taken.

In the case that the student is unable to provide evidence of his/her original work or in the case that the teacher has evidence that the student has repeatedly plagiarized his/her work, the teacher will consult with the Director of Composition for direction with further disciplinary action.

In the case of blatant or egregious offenses, or in the case of repeated plagiarism, the Director of Composition will work with the Dean of Students to determine further disciplinary action.

Students should review the Student Conduct Code so that they understand their rights in academic disciplinary situations. The Student Conduct Code can be found here: [http://www.umt.edu/vpsa/policies/student\\_conduct.php](http://www.umt.edu/vpsa/policies/student_conduct.php)

## **Students with Disabilities**

Qualified students with disabilities will receive appropriate accommodations in this course. Please speak with me privately after class or in my office. Please be prepared to provide a letter from your DSS Coordinator. DSS at UM encourages "...students to request modifications early in the semester. Students are also advised by Disability Services to make an appointment with the instructor in advance...Retroactive modification requests do not have to be honored." [https://www.umt.edu/dss/Faculty/Frequently\\_Asked\\_Questions.php](https://www.umt.edu/dss/Faculty/Frequently_Asked_Questions.php)

***This syllabus and the attached daily schedule are subject to change.***

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### **CRWR210A-01 Daily Schedule**

#### Week 1

1/10 (R): Welcome and Introductions

#### Week 2

1/15 (T):

##### **Reading Due:**

- Shirley Jackson, "The Lottery"

1/17 (R)

##### **Reading Due:**

- Tim O'Brien, "How to Tell a True War Story"
- Kurt Vonnegut, "8 Rules"

#### Week 3

1/22 (T)

##### **Reading Due:**

- Joan Didion, "On Keeping a Notebook"

##### **Writing Due:**

- "True" Stories

1/24 (R)

##### **Reading Due:**

- Phil Klay, "FRAGO"

#### Week 4

1/29 (T)

##### **Reading Due:**

- Joy Williams, "Escapes"

##### **Writing Due:**

- 2x Workshops (Avg. 1 – 2 per class period from this point on)

1/31 (R)

##### **Reading Due:**

- Ambrose Bierce, "An Occurrence at Owl Creek Bridge"

##### **Writing Due:**

- 2x Workshops

#### Week 5

2/5 (T)

**Writing Due:**

- 2x Workshops

2/7 (R)

**Reading Due:**

- Anne Beattie, “Snow”

**Writing Due:**

- 1x Workshops

Week 6

2/12 (T)

**Reading Due:**

- Denis Johnson, “Car Crash While Hitchhiking”

**Writing Due:**

- 1x Workshops

2/14 (R)

**Writing Due:**

- 2x Workshops

Week 7

2/19 (T)

**Writing Due:**

- 2x Workshops

2/21 (R)

**Writing Due:**

- 2x Workshops

Week 8

2/26 (T)

**Writing Due:**

- 2x Workshops

2/28 (R)

**Reading Due:**

- Denis Johnson, “Car Crash While Hitchhiking”

**Writing Due:**

- 2x Workshops

Week 9

3/5 (T)

**Writing Due:**

- 1x Workshops

3/7 (R)

**Writing Due:**

- 1x Workshops

Week 10

3/12 (T)

**Writing Due:**

- 1x Workshops

3/14 (R)

**Reading Due:**

- Otessa Moshfegh, “Dancing in the Moonlight”

**Writing Due:**

- 1x Workshops

Week 11

3/19 (T)

**Reading Due:**

- Mary Miller, “Big Bad Love”

**Writing Due:**

- 2x Workshops

3/21 (R)

**Writing Due:**

- 2x Workshops

Week 12

*3/25 – 3/29: Spring Break – No Classes*

Week 13

4/2 (T)

**Reading Due:**

- Mark Richard, “Strays”

**Writing Due:**

- 2x Workshops

4/4 (R)

**Reading Due:**

- Denis Johnson, “Car Crash While Hitchhiking”

**Writing Due:**

- 1x Workshops

Week 14

4/9 (T)

**Writing Due:**

- 2x Workshops

4/11 (R)

**Writing Due:**

- 2x Workshops

Week 15

4/16 (T)

**Writing Due:**

- 2x Workshops

4/18 (R)

**Writing Due:**

- 2x Workshops

### Week 16

4/23 (T)

#### **Writing Due:**

- 2x Workshops

4/25 (R) LAST DAY OF CLASS – Final “Exam”

#### **5/3—IMPORTANT—Final Exam Period**

**Friday, May 3 @ 8:00 – 10:00 AM**

#### **Writing Due:**

- Portfolio: Must include two original stories and one substantial revision.

### **Portfolio Letter Grade Descriptors for CRWR 210**

#### **A**

Superior portfolios will demonstrate initiative and rhetorical sophistication that go beyond the requirements. A portfolio at this level is composed of well-edited texts representing different writing situations and genres that consistently show a clear, connected sense of audience, purpose and development. The writer is able to analyze his or her own writing, reflect on it, and revise accordingly. The portfolio takes risks that work.

#### **B**

Strong portfolios meet their rhetorical goals in terms of purpose, genre, and writing situation without need for further major revisions of purpose, evidence, audience, or style/ mechanics. The writer is able to reflect on his or her own writing and make some choices about revision. The writer takes risks, although they may not all be successful.

#### **C**

Consistent portfolios meet the basic requirements, yet the writing would benefit from further revisions of purpose, evidence, audience, or writing style/mechanics (or some combination) and a stronger understanding of rhetorical decision-making involved in different writing situations and genres. The writer composes across tasks at varying levels of success with some superficial revision. The writer has taken some risks in writing and exhibits some style.

#### **D**

Weak portfolios do not fully meet the basic evaluative standards. Most texts are brief and underdeveloped. These texts show a composing process that is not yet elaborated or reflective of rhetorical understanding related to composing in different genres and for a range of writing situations. Texts generally require extensive revisions to purpose, development, audience, and/ or style and mechanics.

#### **F**

Unacceptable portfolios exhibit pervasive problems with purpose, development, audience, or style/ mechanics that interfere with meaning and readers’ understanding. Unacceptable portfolios are often incomplete. A portfolio will also earn an F if it does not represent the writer’s original work.

### **Participation Letter Grade Descriptors for CRWR 210**

#### **A**

Superior participation shows initiative and excellence in written and verbal work. The student helps to create more effective discussions and workshops through his/her verbal, electronic, and written contributions. Reading and writing assignments are always completed on time and with attention to detail. In workshop or conferences, suggestions to group members are tactful, thorough, specific, and often provide other student writers with a new perspective or insight.



**B**

Strong participation demonstrates active engagement in written and verbal work. The student plays an active role in the classroom but does not always add new insight to the discussion at hand. Reading and writing assignments are always completed on time and with attention to detail. In workshop or conferences, suggestions to group members are tactful, specific, and helpful.

**C**

Satisfactory participation demonstrates consistent, satisfactory written and verbal work. Overall, the student is prepared for class, completes assigned readings and writings, and contributes to small group workshops and large class discussions. Reading and writing assignments are completed on time. In workshop or conferences, suggestions to group members are tactful and prompt, but could benefit from more attentive reading and/or specific detail when giving comments.

**D**

Weak participation demonstrates inconsistent written and verbal work. The student may be late to class, unprepared for class, and may contribute infrequently or unproductively to classroom discussions or small group workshops. Reading and writing assignments are not turned in or are insufficient. In workshops or conferences, suggestions to group members may be missing, disrespectful, or far too brief and general to be of help.

**F**

Unacceptable participation shows ineffectual written and verbal work. The student may be excessively late to class, regularly unprepared, and not able to contribute to classroom discussions or small group workshops. This student may be disruptive in class. Reading and writing assignments are regularly not turned in or are insufficient. In workshops or conferences, the student has a pattern of missing, being completely unprepared, or being disruptive.