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Fall 9-1-2020

### CRWR 410.01: Advanced Fiction Workshop

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CRWR 410 • Fall 2020 • TR 12:30-1:50 • Room: ISB 110

Boris Fishman • [boris.fishman@mso.umt.edu](mailto:boris.fishman@mso.umt.edu) • Office: LA 130

Office hours: TR 2:00-3:00

### Learning outcomes

In this class, we will use published stories, craft manuals, and workshopping of each other's stories to learn how to be better readers, better writers, and maybe even better human beings. What you take out of the class will be almost directly proportional to what you put in.

We will also practice being opinionated without being judgmental. **Tolstoy**: "If I were told that I could write a novel in which I should set forth the apparently correct attitudes toward all social questions, I would not devote even two hours of work to such a novel."

### Grading

You will be graded on:

- Attendance (please see policy below) – 25%
- Sincerity of effort in your writing and critiques of writing by others – 50%
- Class participation – 25%
- There is *no* final project or extra credit. There is only the work you do throughout the semester.

### Prep materials

I am not asking you to purchase any books. In exchange, this class will involve a fair amount of printing. I am not asking for this without mindfulness of the environmental impact – but there is no substitute for engaging with the work actively, pen or pencil in hand. Of course, it's possible to do so electronically, but **laptops and cell phones will not be permitted in class**, so hard copies it will have to be.

### Withdrawal/dropping

Please see the university calendar for all deadlines: [UM Registrar Calendar](#)

### A note about this supremely annoying moment in time

This is a *very* large class, about twice the ideal. The circumstances that created this situation are as outside my control as yours – though I'm happy to discuss them – so let's just do the best we can together.

### 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.** Communication, and the trust it builds up, goes a *very* long way. (This goes for all issues, not just absences.) The more

often and clearly you communicate about your needs – *before* your lateness or absence, not *after* – the more understanding and accommodation you are likely to receive. There are 14 other people counting on your presence for the class to run with maximum effectiveness. Please be respectful of their time and mine.

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 (see below).

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.

Students in the National Guard or Reserves are permitted excused absences due to military training. Students must submit their military training schedule to their instructor at the **beginning of the semester**. Students must also make arrangements with the instructor to make up course work for absences due to military service.

#### Lateness:

Please be on time. Chronic lateness will result in docked grades.

#### Absence:

More than one unexcused absence will compromise your grade. Five or more unexcused absences will result in a failing grade. Here's the breakdown.

2<sup>nd</sup> absence: final grade drops one letter grade (example: A drops to B)

3<sup>rd</sup> absence: final grade drops two letter grades (example A drops to C)

5<sup>th</sup> 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.

**Lastly, just because an absence is excused does not mean you can have an unlimited amount.** The range of the flexibility and accommodation depends on the situation and your corroboration as per the requirements above. **(Please also see, below, the particulars of attendance accommodations for students with disabilities.)**

## Class structure

On Tuesdays, we will discuss the assigned craft reading, the assigned published short stories, and the *Paris Review* author interview you will read every week, and also do some craft exercises, if time allows. **Please bring to class on Tuesday a printed 250-word (at least) creative response to this reading.** (Same style conventions as for story submissions.) It could be several writing exercises you chose to do; it could be notes you took on what you read; it can be story-worthy things you noticed during the week. I would use it to write scenes imitating the author's voice, or a scene I know won't go into the story I'm working on (as a way of releasing some pressure on it), or to just take close notes, which I find the time to do less often than I'd like. Treat it as a journal – the idea is to get you thinking about craft, not to give you busy work. If it feels like drudgery, you're doing it wrong. If it feels like fun, you're doing it right. (It is, however, important not to confuse *fun* with *easy*.) Please don't be late with these. **“Can I just e-mail you mine after class?” will not be received with enthusiasm.** Don't wait to do, or print, these till the last minute. If you want us to read and discuss a certain story or craft essay, please tell me – I would be happy to find room for it in the schedule.

NB: Right now, the only issues of *Paris Review* electronically available to us (through Mansfield Library, at [Paris Review](#)) are 1994-2000, so your choices of which interviews we will read will have to come mostly from these years. Due to the inconvenience of searching the database, I have gone through and selected the options, which appear at the end of this syllabus. All you have to do is choose. You are not required to print or mark up these interviews, though you are encouraged to. We *will* discuss them in class. You *are* expected to look up and be able to refer to some basic biographical and artistic information about the author in question. A couple of links off a basic Google search will get you what you need. Resist the temptation to rely on Wikipedia alone, unless it's a particularly well-researched entry.

On Thursdays, we will workshop the two stories submitted for that week. Each of you will write and workshop two original stories. **Please e-mail your story to the class (and to me) no later than class time the Thursday a week before it will be discussed.** Aim for stories that are at least 10 pages and at most 20 unless there's a good, considered reason to go short (or long). In the last two weeks, we will spend both Tuesday and Thursday on workshopping to accommodate a second submission from everyone in class. We will not discuss your craft reading during these classes, but your responses to it will continue to be required. If you are eager to revise one of the

stories you submitted using the techniques you learned in class, let me know and I'll be happy to look at it. It has to be a substantive revision.

Please note that due to the fact that we have no class Nov. 3, the Tuesday-Thursday order above will flip starting Thursday, Nov. 5, so that Thursdays will be for craft and Tuesdays for story workshopping, but this is largely moot, as on Tuesday, Nov. 10, we move to full-time story workshopping.

## Writing requirements and etiquette

### DON'Ts

- a. Please do not turn in stories that have spelling errors.
- b. Please do not turn in stories that have not been proofread.
- c. Please do not turn in stories that are not grammatical, unless lack of grammar or non-standard grammar has purpose in your story. (It will never have purpose in your written critiques.)
- d. Please do not turn in stories that do not respect *some kind of* convention of fiction-writing, to be discussed in class. You can mark dialogue with double quotation marks, with single quotation marks, or with dashes – but you need to stick with one, and you need to use it every time someone speaks. You need to put your commas inside your quotation marks. Etc.
- e. Please do not turn in stories that were written the night before. It'll show every time. You will get a warning once, and after that, your work will not be workshopped.

If more than 10% of your work features the above problems, I will not look at it. As in everything, sincerity in effort is a major mitigating factor. If you're not certain about something, please ask – I would be very glad to help.

### DOs

- f. Please identify your stories with your name.
- g. Please double-space your stories.
- h. Please use 12-point Times New Roman font.
- i. Please number the pages in your stories.

- You are welcome and encouraged to write about people who are not like you, but please take care not to traffic in lazy stereotypes. Political correctness – NO. Curiosity, empathy, goodwill, and sensitivity – YES. Don't worry about making mistakes – as long as they're sincere, they're a great opportunity to discuss something meaningful. This is a safe space for exploration, learning, trying things out – as long as the trying is sincere. We're all on the same team. Let's stay there. If you're not certain about how to handle something, please ask.

- In your stories, be as experimental and non-traditional as you like, but respect us by turning in work into which you've put genuine effort. You will be welcome to participate in the discussion of your story, but:

- “You didn’t get it” is not a useful response to feedback. If more than one or two people didn’t get something, it might be because you could do a better job with it. Have a listen – you can always ignore it later.
- “It really happened that way” is not a useful response – great fiction has a very different structure from real life.
- “It’s supposed to be vague” is not a useful response – ambiguity (though never vagueness) has a place in great fiction, but it’s hard to pull off and in clarity is never a part of it. More like double-clarity. I’ll explain.
- On the other hand, not everything you hear from your classmates (or me) will be useful. Feel free to ignore some, or all, of it. Trust your gut.

### Reading requirements and etiquette

Print out the story, read it twice – first to understand what it says, second to evaluate it – mark it up heavily (we will discuss in class what I mean), compose a 250-word (at least) critique about what you think worked and didn’t, print two copies of the critique (same style conventions as for story submissions), bring it all to class, and return the marked-up story + critique to the author, and the second copy of the critique to me. Please don’t be late with these. **“Can I just e-mail you mine after class?” will not be received with enthusiasm.** Don’t wait to do, or print, these till the last minute.

There are too many of us to go around the room one by one, and I don’t like doing that, anyway – the point is to get a conversation going. Please volunteer your thoughts, or be prepared to be called on. The conversation will benefit from having everyone’s voice, but if you are strenuously opposed to speaking, let me know.

### DON’Ts

- “I didn’t like it” is not adequate criticism. “I didn’t think there was enough at stake for the main character when they lose the dog – they never liked the dog in the first place” is.
- “I didn’t understand it” is not adequate criticism. “I couldn’t understand whether, in the end, the character becomes the dog, or remains human” is.
- “I don’t like science fiction” is not adequate criticism. “I think that just because this is science fiction doesn’t mean the universe shouldn’t have rules and logic of its own” is.
- As I hope does not require saying, no ad hominem attacks – no attacks, period. You don’t have to like the story, but you do have to help the author figure out how to make it stronger, in the context of what they were trying to achieve.

### DOs

- Your criticism should be like your writing: Concrete, specific, vivid. Please cite examples. Please feel free to offer alternative solutions to what you see as the story’s challenges, as long as they’re suggestions rather than prescriptions.
- Please evaluate the story in terms of what the author was trying to achieve. If the characters are detached and remote, is that because the author seems to want to make them come alive and just

hasn't yet figured out how to do it, or because it's an intentional evocation of something essential to the story? Just because it's intentional doesn't mean it works, of course, and if you think it doesn't, you should say so (gently). But it's important to try to work from how they do it rather than how you'd do it.

- If you're looking for how to begin, it can help to start by summarizing what you understood to be the point, the contract, the intended achievement of the story. You might continue by specifying what worked well – and extreme concreteness is just as critical here. Then what didn't.

- Every story has to grapple with structure, pacing, characterization, dialogue, stakes, the usual craft business. Even alternative universes need logic and rules. Even autofiction needs to be shaped and distilled. If you're trying to figure out how to continue, work down the checklist.

### In closing:

- **Plagiarism** is defined in the [UM Student Conduct Code](#) as representing another person's words, ideas, data, or materials as one's own. In this course it will result in a failing grade. Or, as the Provost's office puts it, "All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code: ([UM Student Conduct Code](#))."

- Students with disabilities may request reasonable modifications by contacting me. The University of Montana assures equal access to instruction for students with disabilities in collaboration with instructors and Disability Services for Students, which is located in Lommasson Center 154. The University does not permit fundamental alterations of academic standards or retroactive modifications. Please see [UM Student Disability Services](#) for more information. **There is more information at the bottom of this syllabus. In brief, a DSS letter by itself will not be adequate as a justification for unlimited missed classes.** In concert with DSS, the English Department has arrived at a policy that requires a failing grade after 8 absences for a student with reasonable accommodations.

- As the semester progresses, the class may need to amend this syllabus and schedule to suit changing needs, such as a shift to remote instruction. The university expects you to have ready access to computers or other electronic devices that will allow you to meet and communicate online.

- Moodle will not play a large, if any, role in our class.

### And:

John Gardner, *The Art of Fiction*, p. 115: "Sentimentality, in all its forms, is the attempt to get some effect without providing due cause. (I take it for granted that the reader understands the difference between *sentiment* in fiction, that is, emotion or feeling, and *sentimentality*, emotion or feeling that rings false, usually because achieved by some form of cheating or exaggeration.) Without sentiment, fiction is worthless. Sentimentality, on the other hand, can make mush of the finest characters, actions, and ideas."

One big problem of contemporary fiction is that in fearing sentimentality, the author forgets to include sentiment. So: Write from your heart, and write your heart out.

## Week 1:

### CLASS 1: August 20 (Thu)

- Introductions, syllabus discussion, workshopping order, *Paris Review* selections, etc.
- **First principles:** Observation. Concrete vs. Abstract. Concision. Word choice. Cliché. Overwriting. Active voice. Authenticating Detail. Etc. (See handout.)
- **Know the rules before you break them:** Plot (conflict, tension, stakes). Dialogue (fragments, non-linearity, specificity). Character. Point of view. Setting. Etc.

## Week 2:

### CLASS 2: August 25 (Tue)

#### **Craft:**

- a. Zadie Smith, "Fascinated to Presume"
- b. Selections from Anne Lamott's *Bird by Bird*: "Getting Started" (3-15), "False Starts" (80-84), "Shitty First Drafts" (21-27), "Plot" (54-63), "Plot Treatment" (85-92)
- c. Leslie Epstein, "All right, not alright."

#### **Stories:**

- a. Amy Bonnaffons, "Horse"
- b. Mary Gaitskill, "A Romantic Weekend"

- *Paris Review* Interview

### CLASS 3: August 27 (Thu)

- Stories 1-2

## Week 3:

### CLASS 4: Sep. 1 (Tue)

#### **Craft:**

- a. Strunk & White on concision, concreteness, and active voice (34-41)
- b. John Gardner, from "Common Errors" (98-101)
- c. William Zinsser, "The Transaction," "Simplicity," "Clutter" (3-18), "Words" (34-39)

#### **Stories:**

- a. Annie Proulx, "Brokeback Mountain"
- b. Mia Alvar, "Shadow Families"

- *Paris Review* Interview

### CLASS 5: Sep. 3 (Thu)

- Stories 3-4



#### Week 4:

CLASS 6: Sep. 8 (Tue)

**Craft:**

- a. John Gardner, from “Basic Skills, Genre, and Fiction as Dream” (22-38)
- b. Raymond Carver, “John Gardner: The Writer as Teacher” (40-47) + “Fires” (28-39)

**Stories:**

- a. Aleksandar Hemon, “A Coin”
- b. Lyudmila Petrushevskaya, “Songs of the Eastern Slavs”

- *Paris Review* Interview

CLASS 7: Sep. 10 (Thu)

- Stories 5-6

#### Week 5:

CLASS 8: Sep. 15 (Tue)

**Craft:**

- a. Francine Prose, “Words” (13-26)
- b. John Gardner, from “Interest and Truth” (43-57)
- c. Norman Mailer, “Real Life Versus Plot Life” (89-96)

**Stories:**

- a. Tobias Wolff, “Hunters in the Snow”
- b. Dina Nayeri, “The Big True”  
([https://ideasimagination.columbia.edu/content/images/DinaNayeri\\_Big-True.pdf](https://ideasimagination.columbia.edu/content/images/DinaNayeri_Big-True.pdf))

- *Paris Review* Interview

CLASS 9: Sep. 17 (Thu)

- Stories 7-8

#### Week 6:

CLASS 10: Sep. 22 (Tue)

**Craft:**

- a. John Gardner, from “Metafiction, Deconstruction, and Jazzing Around” (82-94)
- b. Anne Lamott, “Character” (44-53), re-read “False Starts”

**Stories:**

- a. Ottessa Moshfegh, pp. 1-42 from *Eileen*
- b. Bernard Malamud, “A Summer’s Reading”

- *Paris Review* Interview

CLASS 11: Sep. 24 (Thu)

- Stories 9-10

Week 7:

CLASS 12: Sep. 29 (Tue)

- **Craft:**

a. John Gardner, from “Common Errors” (115-124)

b. **Dialogue:**

- Richard Wright, “Man, God Ain’t Like That” from *Eight Men*

- Nikolas Cruz report to FBI

- Anne Lamott, “Dialogue” (64-73)

**Stories:**

a. Flannery O’Connor, “A Good Man Is Hard to Find”

b. Paul Beatty, pp 1-35 from *The Sellout*.

- *Paris Review* Interview

CLASS 13: Oct. 1 (Thu)

- Stories 11-12

Week 8:

CLASS 14: Oct. 6 (Tue)

**Craft:**

a. John Gardner, from “Technique” (125-142)

b. **Point of view:**

- Norman Mailer, “First Person Versus Third Person” (84-88)

- John Gardner, “Point of View” (155-159)

- Openings by McInerney, Ferris, Ishiguro, Dostoevsky

**Stories:**

a. Ethan Canin, “The Palace Thief”

b. Molly Antopol, “The Quietest Man”

- *Paris Review* Interview

CLASS 15: Oct. 8 (Thu)

- Stories 13-14

Week 9:

CLASS 16: Oct. 13 (Tue)

**Craft:**

a. John Gardner, from "Plotting" (165-194)

**b. Style**

- Norman Mailer, "Style" (74-83) + "Instinct and Influence" (97-100)

- William Zinsser, "The Audience" (26-33)

**Stories:**

a. George Saunders, "Love Letter"

b. Jhumpa Lahiri, "The Third and Final Continent"

- *Paris Review* Interview

CLASS 17: Oct. 15 (Thu)

- Stories 15-16

Week 10:

CLASS 18: Oct. 20 (Tue)

**Craft:**

- *Ron Carlson Writes A Story*

**Stories:**

a. Shirley Jackson, "The Daemon Lover"

b. Raymond Carver, "Cathedral"

- *Paris Review* Interview

CLASS 19: Oct. 22 (Thu)

- Stories 17-18

Week 11:

CLASS 20: Oct. 27 (Tue)

**Craft:**

a. Flannery O'Connor, "The Nature and Aim of Fiction" (63-86)

**Stories:**

a. Junot Díaz, "Drown"

b. David Bezmozgis, "Little Rooster"

- *Paris Review* Interview

CLASS 21: Oct. 29 (Thu)

- Stories 19-20

## Week 12:

CLASS 22: Nov. 5 (Thu)

### **Craft:**

a. Nadine Gordimer, “Adam’s Rib: Fictions and Realities” (1-19)

### **Stories:**

a. Franz Kafka, “A Hunger Artist”

b. Paul Beatty, *The Sellout*, pp. 3-35

- *Paris Review* Interview

## Week 13:

CLASS 23: Nov. 10 (Tue)

- Stories 21-22

CLASS 24: Nov. 12 (Thu)

- Stories 23-24

**Revision:** Flannery O’Connor, “The Geranium” + “Judgment Day” + “How Racist Was Flannery O’Connor?” from *The New Yorker*.

- *Paris Review* Interview

## Week 14:

CLASS 25: Nov. 17 (Tue)

- Stories 25-26

CLASS 26: Nov. 19 (Thu)

- Stories 27-28

**Revision:** Raymond Carver, “What We Talk About When We Talk About Love” – Before, as “Beginners” (Carver) and After (Gordon Lish) + “Rough Crossings” from *The New Yorker*.

- *Paris Review* Interview

## Week 15:

CLASS 27: Nov. 24 (Tue)

- Stories 29-30

- *Paris Review* Interview

Paris Review, “The Art of Fiction” interviews, 1994-2000 (with some recommendations/options from poetry, nonfiction, screenwriting, etc.)

Spring 1994: Ken Kesey  
Summer 1994: Alice Munro (**recommended**)  
Fall 1994: Louis Auchincloss  
Winter 1994: Chinua Achebe, Czeslaw Milosz (**poetry**)

Spring 1995: Ted Hughes (**poetry**), Primo Levi (**recommended**)  
Summer 1995: P. D. James, Patrick O'Brian  
Fall 1995: N/A  
Winter 1995: Susan Sontag (**recommended**)

Spring 1996: Billy Wilder (**screenwriting**), Richard Price  
Summer 1996: Camilo Jose Cela, William F. Buckley, Jr.  
Fall 1996: Richard Ford, Amos Oz (**recommended**)  
Winter 1996: Gary Snyder (**poetry**)

Spring 1997: David Mamet (**theater**), Wendy Wasserstein (**theater**), Sam Shepard (**theater**)  
Summer 1997: John le Carré  
Fall 1997: Seamus Heaney (**poetry**)  
Winter 1997: Jeanette Winterson (**recommended**), Barney Rosset (**publishing**)

Spring 1998: Martin Amis  
Summer 1998: Russell Banks (**recommended**), Ismail Kadare  
Fall 1998: V. S. Naipaul (**recommended**)  
Winter 1998: Jose Saramago

Spring 1999: William Styron (**recommended**), Peter Matthiessen  
Summer 1999: Robert Fagles (**translation**)  
Fall 1999: Tahar ben Jelloun (**recommended**), Arthur Miller (**theater**)  
Winter 1999: August Wilson (**theater**), Mavis Gallant

Spring 2000: N/A  
Summer 2000: T. C. Boyle, Robert Giroux (**publishing**)  
Fall 2000: Hunter S. Thompson (**journalism**), Gustaw Herling, William T. Vollmann (**recommended**)  
Winter 2000: N/A

**And, from our story/craft reading:**

- Annie Proulx: PDF (Spring 2009)
- Tobias Wolff: PDF (Fall 2004)
- Bernard Malamud: PDF (Spring 1975)
- George Saunders: [The Paris Review](#) (Winter 2019)
- Raymond Carver: PDF (Summer 1983)
- Nadine Gordimer: PDF (Summer 1983)

**Or any others you can find on the *Paris Review* site that are available in full.**

**Further info on accommodation of students with disabilities** ([UN Disability Services](#)):

“Class attendance and assignment policies are set by faculty or departments. When the functional limitations of the disability affect a student’s participation in his/her classes, the student’s coordinator may recommend flexibility with attendance and deadline policies as a possible reasonable modification.

However, flexibility with attendance and deadline policies may not be reasonable if class participation is determined as an essential component of the class.

Instructors do not have to grant retroactive modification requests from students.

When requesting extended deadlines, students must to notify the instructors before the due date and make arrangements with the instructor to determine the new due date. The extended deadlines should not compromise the integrity of the course.

Instructors determine policies about make-up work, missed quizzes or exams. The instructors have the right to hold to their academic standards and are not required to lower or modify essential course elements to provide modifications to students with disabilities.

Discussion between the instructor and the student is essential. Disability Services coordinators are available to participate in such discussions.”

**Preferred Name & Preferred Gender Pronouns**

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student’s legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records.

**University of Montana Policy on Discrimination, Harassment, Sexual Misconduct, Stalking and Retaliation:** <https://www.umt.edu/policies/browse/personnel/discrimination-harassment-sexual-misconduct-stalking-and-retaliation>

**Covid-19 Safety Information**

- The university requires mask use inside classrooms.
- The university had provided each student with a cleaning kit. The university expects students to clean their personal work space when they arrive for class, and before they leave the classroom.
- Classrooms may have one-way entrances / exits to minimize crowding.
- Please don’t congregate outside the classroom before and after class.
- The university is using specific seating arrangements to ensure social distancing and support contact tracing efforts. Please abide by them.
- The university may use attendance records to support contact tracing efforts.
- Please avoid eating or drinking in the classroom, as it requires mask removal.

- As it goes without saying, if you feel sick and/or if you're exhibiting Covid-19 symptoms, or have reason to believe you have come into close contact with someone who has Covid-19, **please do not come to class** and contact the Curry Health Center at (406) 243-4330.
- Up-to-date Covid-19 Information from the University of Montana:
  - UM Coronavirus Website: [UM Corona Virus Website](#)
  - UM Covid-19 Fall 2020 website: [UM Covid 19 Fall 2020](#)