



ENGL*3050 Intermediate Fiction Writing Workshop

Fall 2020

Section(s): 01

School of English and Theatre Studies

Credit Weight: 0.50

Version 1.00 - August 21, 2020

1 Course Details

1.1 Calendar Description

Students will gain a deeper understanding of the basic elements of creative writing (character development, effective dialogue, narrative arc, and setting) through practical experiments, discussions, and group writing exercises. Through the writing workshops, students will hone their skills as creative writers, critical thinkers, and editors.

Pre-Requisites:

ENGL*1080, ENGL*2920

Restrictions:

Registration in the Creative Writing minor.

1.2 Timetable

Timetable is subject to change. Please see WebAdvisor for the latest information.

Schedule

Week One (Monday, Sept. 14/Wednesday, Sept. 16)

Workshop: Introduction

Recorded Lecture #1: Words and Sentences (Remember that you have to turn in the lecture quiz by noon on Thursday.)

Recorded Lecture #2: Character (Remember that you have to turn in the lecture quiz by noon on Thursday.)

Lecture Quizzes #1 and #2 due Thursday, Sept. 17, by noon in the Courselink Dropbox.

Week Two (Monday, Sep 21/Wednesday, Sep 23) 50 participation points

Reading for Workshop: *Stein on Writing*, chapters 4, 5, 12 and 21.

Critique for Workshop: Write down eight tips (at least two from each chapter) on writing from the reading that you found useful. Explain why you found these tips useful. 350-500 words. Due in Dropbox before workshop begins. This counts as a critique since it will be the basis of your oral participation. Worth 20 points.

Assignment: Creative Writing Exercise #1 (CW1) **due Friday, Sept. 25**, by noon in CourseLink Dropbox. Complete the character questionnaire for each of the three characters that might become the protagonist, antagonist, and helper in your story.

Week Three (Monday, Sep 28/Wednesday, Sep 30) 50 participation points

Reading for Workshop: Haruki Murakami's "The Wind-Up Bird and Tuesday's Women"; *Stein*

on *Writing*, chapter 6.

Assignments for Workshop: 1. Explain and analyze how Murakami creates characters, desires, and conflict (300-600 words). Remember to refer to readings and lectures in your analysis. **2.** Write down two tips on writing from the Stein chapter that you found useful and explain why you found these tips useful. 300-600 words. Both assignments are due in Dropbox before workshop begins.

Critique for Workshop: You will be assigned two exercises to critique. Write a 200- to 250-word review of each student's character exercises. Due in Dropbox before workshop begins.

Assignment: Creative Writing Exercise #2 (CW2) **due Friday, Oct. 2**, by noon in CourseLink Dropbox. For each character, tell us what they desire (100-200 words). Write an incident in their past that shaped that desire (300-600 words). Do this for each of your three characters.

Week Four (Monday, Oct 5/ Wednesday, Oct 7) 50 participation points

Reading for Workshop: excerpt from Alison Lurie's "The Foreign Affairs"; *Stein on Writing*, chapter 2

Assignments for Workshop: 1. Explain how we learn at least 5 about the character based on action or setting. Remember to refer to readings and lectures in your analysis. 300-600 words. **2.** Write down two tips on writing from the Stein chapter that you found useful. Explain why you found these tips useful. 300-600 words. Both assignments are due in Dropbox before workshop begins.

Critique for Workshop: You will be assigned two exercises to critique. Write a 200- to 250-word review of each student's character exercises. In your review identify two strengths and two weaknesses. Provide two suggestions for revisions. Refer to lectures and readings to support or contextualize your suggestions for revision. Due in Dropbox before workshop begins.

Week Five (Oct. 12/Oct. 14) NO WORKSHOPS (no participation points)

Recorded Lecture #3: The Journey/Narrative Arc (Remember that you have to turn in the lecture quiz by noon on Thursday.)

Recorded Lecture #4: Point of View (Remember that you have to turn in the lecture quiz by noon on Thursday.)

Lecture Quizzes #3 and #4 due Thursday, Oct. 15, at noon in the Courselink Dropbox.

Assignment: Creative Writing Exercise #3 (CW3) **due Friday, Oct. 16**, by noon in CourseLink Dropbox. Write two drafts of an opening “proto” scene of a short story you’re working on, using two of the three point of views studied (first person, second person and third person). For example, your first scene can be written in the first person; then write the same scene over using the second person point of view. Each section should be 300-600 words.

Week Six (Monday, Oct. 19/Wednesday, Oct. 21) 50 participation points

Recorded Lecture #5: Dialogue (Remember that you have to turn in the lecture quiz by noon on Thursday.)

Reading for Workshop: Pam Houston’s “How to Talk to a Hunter”; *Stein on Writing*, chapter 13

Assignments for Workshop: 1. Explain and analyze how Houston uses POV in her story. Remember to refer to readings and lectures in your analysis. 300-600 words. 2. Write down two tips on writing from the Stein chapter that you found useful. Explain why you found these

tips useful. 300-600 words. Both assignments due in Dropbox before workshop begins.

Critique for Workshop: You will be assigned two exercises to critique. Write a 200- to 250-word review of each student's character exercises. In your review identify two strengths and two weaknesses. Provide two suggestions for revisions. Refer to lectures and readings to support or contextualize your suggestions for revision. Due in Dropbox before workshop begins.

Lecture Quiz #5 due Thursday, Oct. 22, at noon in the Courselink Dropbox.

Assignment: Creative Writing Exercise #4 (CW4) **due Friday, Oct. 23**, by noon in CourseLink Dropbox. Write a proto scene in which your character interacts with another character without any dialogue. For the second section, rewrite the first section by adding dialogue. Each exercise should be 300-600 words.

Week Seven (Monday, Oct 26/Wednesday, Oct 28) 50 participation points

Recorded Lecture #6: Scene and Setting (Remember that you have to turn in the lecture quiz by noon on Thursday.)

Recorded Lecture #7: How Tyler uses Dialogue, Setting, and Scene Construction in Chapter 1 of *The Accidental Tourist*. (Remember that you have to turn in the lecture quiz by noon on Thursday.)

Reading: Chapter 1 of *The Accidental Tourist* (read before listening to lecture)

Assignments for Workshop: 1. Describe the surface journey and inner journey of your short story (300-600 words). **2.** Fill out scene questionnaire. Both assignments are due in Dropbox before workshop begins.

Critique for Workshop: You will be assigned two exercises to critique. Write a 200- to 250-word review of each student's character exercises. In your review identify two strengths and two weaknesses. Provide two suggestions for revisions. Refer to lectures and readings to support or contextualize your suggestions for revision. Due in Dropbox before workshop begins.

Lecture Quizzes #6 and #7 due Thursday, Oct. 29, at noon in the Courselink Dropbox.

Assignment: Creative Writing Exercise #5 (CW4) **due Friday, Oct. 30**, by noon in CourseLink Dropbox. Rewrite a proto scene you've already written and add conflict in which another character prevents your protagonist from getting or achieving something they want (300-600 words).

Week Eight (Monday, Nov 2/Wednesday, Nov 4) 50 participation points

Critique for Workshop: You will be assigned two exercises to critique. Write a 200- to 250-word review of each student's character exercises. In your review identify two strengths and two weaknesses. Provide two suggestions for revisions. Refer to lectures and readings to support or contextualize your suggestions for revision. Due in Dropbox before workshop begins.

Assignment: Short Story due Friday, Nov. 6, by noon in CourseLink Dropbox.

Week Nine: Revision Workshops (Monday, Nov 9/Wednesday, Nov 11) 100 participation points

Critique for Workshop: You will be assigned two short stories to critique. Write a 350- to 500-word review of each student's short story. In your review identify strengths and weaknesses. Provide suggestions for revisions. Refer to lectures and readings to support or contextualize your suggestions for revision. Due in Dropbox before workshop begins. Each critique will be worth 30 points (60 points total). Oral participation will be worth 40 points.

Week Ten: Revision Workshops (Monday, Nov 16/Wednesday, Nov 18) 100 participation points

Critique for Workshop: You will be assigned two short stories to critique. Write a 350- to 500-word review of each student's short story. In your review identify strengths and weaknesses. Provide suggestions for revisions. Refer to lectures and readings to support or contextualize your suggestions for revision. Due in Dropbox before workshop begins. Each critique will be worth 30 points (60 points total). Oral participation will be worth 40 points.

Week Eleven: Revision Workshops (Monday, Nov 23/Wednesday, Nov 25) 100 participation points

Critique for Workshop: You will be assigned two short stories to critique. Write a 350- to 500-word review of each student's short story. In your review identify strengths and weaknesses. Provide suggestions for revisions. Refer to lectures and readings to support or contextualize your suggestions for revision. Due in Dropbox before workshop begins. Each critique will be worth 30 points (60 points total). Oral participation will be worth 40 points.

Week Twelve: Revision Workshops (Monday, Nov 30/Wednesday, Dec 2) 100 participation points

Critique for Workshop: You will be assigned two short stories to critique. Write a 350- to 500-word review of each student's short story. In your review identify strengths and weaknesses. Provide suggestions for revisions. Refer to lectures and readings to support or contextualize your suggestions for revision. Due in Dropbox before workshop begins. Each critique will be worth 30 points (60 points total). Oral participation will be worth 40 points.

Revised Short Story: due Friday, Dec. 11, by noon in CourseLink Dropbox.

1.3 Final Exam

There will be no final exam.

2 Instructional Support

2.1 Instructional Support Team

Instructor:	Pablo Ramirez
Email:	pramirez@uoguelph.ca
Telephone:	+1-519-824-4120 x53262
Office:	MCKN 434

3 Learning Resources

3.1 Required Resources

Stein on Writing, Sol Stein (Textbook)

4 Learning Outcomes

4.1 Course Learning Outcomes

By the end of this course, you should be able to:

1. By the end of the course students should be able to:

1. **learn and apply a disciplinary vocabulary** that enables students to discuss, analyze, and evaluate the elements of storytelling.
2. **apply the techniques of point of view** in their creative work, understanding the implications of point-of-view choice, including first-person, second person and third-person. They will be able to understand Point of View in lectures and analyze Point of View in discussions of reading assignments in class discussions, and evaluate the use of Point of View in their work, as well as their classmates' creative work by participating in writing workshops.
3. **create well-developed characters** in their creative work. The lectures will help students understand how to construct a well-developed character. Through their discussions of reading assignments with the professor and their peers, students will analyze how authors develop characters. In workshops, they will evaluate their classmates' character development and learn to critique character constructions (both their own and their classmates').
4. **create a relevant Sense of Place** in their creative work, understanding how world creation is determined by point-of-view choice and character, and how the world is perceived by an individual character in a particular state of mind. Through the lectures and their discussions of reading assignments with the professor and their peers, students will be able to understand and analyze how authors create a Sense of Place. In their participation in workshops, they will evaluate their classmates' Sense of Place and learn to critique the use setting (both their own and their classmates').
5. **create effective Dialogue** in their creative work. Through the lectures and their discussions of reading assignments with the professor and their peers, students will be able to understand and analyze how authors create good dialogue. In their participation in workshops, they will evaluate and critique their classmates' use of dialogue and learn to critique the use setting (both their own and their classmates').
6. **participate effectively** in a writing workshop, discussing and evaluating the creative work by their classmates in a **Professional**, constructive manner.
7. **create effective Scenes** in their creative work by approaching the scene as the central unit of story and learn how to build story through development of scene and scene sequences and experimenting with partial, summary, or full scenes. Through their discussions of reading assignments with the professor and their peers, students will analyze how authors create good scenes. In their participation in workshops, they will evaluate and critique their classmates' construction of scene.
8. **understand, analyze and evaluate Narrative Arc** with the understanding that change or transformation is a central narrative element that involves the creation of tension and conflict, scene sequencing and effective beginnings and endings. Students will apply their understanding of Narrative Arc in their creative work.

Through the lectures and their discussions of reading assignments with the professor and their peers, students will understand and analyze how authors create a narrative arc. In their participation in workshops, they will evaluate and critique their classmates' and their creation of narrative arc.

9. **revise their creative work** by learning how to use criticism effectively to expand and improve their stories. They will apply their understanding of the **Revision** process in their final 3000- to 4200-word revision of one of the short stories they workshopped in class.
10. **creatively apply the knowledge and critical understanding of the elements of storytelling**, literary devices, and genre-specific methodologies to devise the best approaches for achieving their creative goals, literary effects and/or aesthetic ends.
11. **write effective sentences and engaging writing** that will develop into the student's own particular **writing style**.
12. **offer a nuanced, in-depth critique** of others' work in group collaborations and workshops
13. **engage respectfully and professionally** with the creative writing of other workshop participants and providing an oral critique of students' creative work
14. **achieve organizational and time management skills** in order to be prepared for class and submit work by assigned deadlines.

5 Teaching and Learning Activities

The course will consist of synchronous workshops and recorded lectures. See schedule for more information.

6 Assessments

Grade Breakdown:

Creative Writing Exercises	20%
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Writing Assignments	10%
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Participation (Oral and Written)	20%
Lecture Quizzes	10%
Short Story #1 (3,500 words)	20%
Revision (4,200 words)	20%

6.1 Marking Schemes & Distributions

Method of Evaluation:

Workshop Participation (20%)

Due to the pandemic, you are only required to attend one 80-minute synchronous workshop a week instead of the regular two weekly workshops. However, please keep in mind that this is a workshop-based course and requires your attendance and participation. If you cannot attend your weekly workshop regularly, please drop the course and take a fully asynchronous course instead.

Your participation is composed of two parts: written and oral. For the written portion of participation, you will write critiques on the exercises or stories being workshoped that day. The purpose of these critiques is to give your fellow writers advice and feedback on their short stories. The critiques also hone your skills at evaluating how writers apply the elements of storytelling in their work. While critiques represent a written form of participation, they are primarily the basis for oral participation. Therefore, written critiques will only be accepted if you participate in the discussion of the student's story. For each workshop, you will write a 200- to 250-word review of each student's character exercises. In your review, identify at least two strengths and two weaknesses. Provide two suggestions for revisions. Refer to lectures and readings to support or contextualize your suggestions for revision. Provide your name; the author's name, and the workshop date. These critiques are due before the workshop and

will be given to the student writer as feedback.

Each written critique will be graded out of 10 points. 8.0 to 10 points will be given to the critique that offered insightful suggestions for change; the best critiques usually refer to the critical readings or the lectures on the basic elements of short story; they are specific and constructive. 7.0 to 7.9 points will be given to useful suggestions for change that may not have provided sufficient or useful critical context. 5.0 to 6.9 point will be given to critiques that made brief, vague, uninformed, and/or wrongheaded (contrary to lectures and readings) suggestions for change. Zero points will be given to incomplete critiques. If you are called upon, be prepared to read your critique to the class. Critiques will only be accepted if you attend the entire class session.

If your exercise is being workshopped, your grade for the critique you wrote will be doubled.

Please note that critiques for the revision workshops will be 600 words and will be worth 30 points each. You will be asked to write two lengthy critiques for each revision workshop.

Your in-class participation will be graded out of 30 points for each workshop session.

Active participants will receive 23 to 30 points. Active participation involves answering questions from the instructor or adding to another student's comment about the work. It means participating and maintaining a conversation about the work. It also entails being able to elaborate on your written comments. If you simply read your critique, you will receive 20 to 22 points, depending on quality of your critique. If you read a critique that is incomplete or unhelpful, you will receive 17 to 19 points. If you prepare a critique but do not share it with the class, you will receive zero points. Please keep in mind that I rarely call on people to read their critiques. It is your responsibility to participate in class discussions.

Please note that participation (written and oral) for most workshops will be worth 50 points each. The revision workshops, however, are worth 100 points each: 60 points for the written portion and 40 points for oral participation. You will be expected to write a 600-word review for each short story being workshopped.

You have the opportunity to earn 700 participation points. However, your participation grade will be graded out of 600 points. This means that you are allowed to miss two 50-point workshops or one 100-point workshop without penalty. You are strongly encouraged to attend all the revision workshops.

Writing Assignments (10% total)

You are required to complete 9 writing assignments. The grades you receive on these nine assignments will be averaged and form your overall writing-assignment grade, which will be worth 10% of your overall grade.

Creating Writing Exercises (15%)

Students will be required to complete 5 writing assignments. Writing exercises may involve creative work or they may involve answering questions about a reading assignment. They may also involve multiple parts. Each student will have at least one exercise workshopped in

class. Students must attend the workshop in which their exercise is being discussed or receive a “zero” for their exercise and for participation.

Lecture Quizzes (10%)

After every recorded lecture, you will take a quiz, due Thursday of that week. You are required to complete 7 quizzes. The grades you receive on these quizzes will be averaged and form your overall quiz grade, which will be worth 10% of your overall grade.

One Short Story (20%)

Students will write one ten- to twelve-page (3,500-4,200 words) short story. All short stories will be due at the same time to avoid giving some students more time to write their stories. Students must attend the workshop in which their story is being discussed. Failure to do so, will result in a 20-point penalty on their short-story grade.

Revision (20%)

You will be asked to revise your short story. The revision should be a minimum of 12 pages (4,200) and a maximum of 15 pages (5250 words).

Late Policies: I realize that these are difficult times, so you are allowed to turn in eight assignments late. This includes writing assignments, creative writing exercises (unless your exercise is being workshopped the next week) and quizzes, but **not** critiques (see missed workshops), short stories or revisions. You have two weeks to turn in these assignments.

For example, if you do not turn in any of the assignments due for Week Three, you are missing three assignments. These assignments need to be turned in two weeks later by Friday, October 16, by noon. All class work, however, needs to be turned in by the last day of classes (Dec. 4) even if two weeks have not elapsed. **Late short stories or late revisions, however, will be penalized.**

No further extensions will be given. If you fail to turn in the late assignment two weeks later, you will receive a zero for the assignment. Despite this generous late policy, I strongly encourage you not to fall behind.

Missing Workshops: **You are allowed to miss two 50-point workshops or one 100-point workshop without penalty. You do not have to do any make-up work for these missed workshops.** (You are, however, required to attend the workshop in which your short story is being discussed.) Additional absences will be penalized.

These policies apply to both SAS and non-SAS students. No other accommodations will be provided unless you speak to me and provide proper documentation. **If no extension has been granted, a late assignment will be reduced by five points for every day that it is late, including weekends. After being late for five days (25 points), the assignment will not be accepted, and you will receive a zero.** Late papers will receive a grade and no comments.

7 University Statements

7.1 Email Communication

As per university regulations, all students are required to check their e-mail account regularly: e-mail is the official route of communication between the University and its students.

7.2 When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. The grounds for Academic Consideration are detailed in the Undergraduate and Graduate Calendars.

Undergraduate Calendar - Academic Consideration and Appeals

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-ac.shtml>

Graduate Calendar - Grounds for Academic Consideration

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

Associate Diploma Calendar - Academic Consideration, Appeals and Petitions

<https://www.uoguelph.ca/registrar/calendars/diploma/current/index.shtml>

7.3 Drop Date

Students will have until the last day of classes to drop courses without academic penalty. The deadline to drop two-semester courses will be the last day of classes in the second semester. This applies to all students (undergraduate, graduate and diploma) except for Doctor of Veterinary Medicine and Associate Diploma in Veterinary Technology (conventional and alternative delivery) students. The regulations and procedures for course registration are available in their respective Academic Calendars.

Undergraduate Calendar - Dropping Courses

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-drop.shtml>

Graduate Calendar - Registration Changes

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/genreg-reg-regchg.shtml>

Associate Diploma Calendar - Dropping Courses

<https://www.uoguelph.ca/registrar/calendars/diploma/current/c08/c08-drop.shtml>

7.4 Copies of Out-of-class Assignments

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

7.5 Accessibility

The University promotes the full participation of students who experience disabilities in their academic programs. To that end, the provision of academic accommodation is a shared responsibility between the University and the student.

When accommodations are needed, the student is required to first register with Student Accessibility Services (SAS). Documentation to substantiate the existence of a disability is required; however, interim accommodations may be possible while that process is underway.

Accommodations are available for both permanent and temporary disabilities. It should be noted that common illnesses such as a cold or the flu do not constitute a disability.

Use of the SAS Exam Centre requires students to book their exams at least 7 days in advance and not later than the 40th Class Day.

For Guelph students, information can be found on the SAS website
<https://www.uoguelph.ca/sas>

For Ridgetown students, information can be found on the Ridgetown SAS website
<https://www.ridgetownc.com/services/accessibilityservices.cfm>

7.6 Academic Integrity

The University of Guelph is committed to upholding the highest standards of academic integrity, and it is the responsibility of all members of the University community—faculty, staff, and students—to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff, and students have the responsibility of supporting an environment that encourages academic integrity. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor.

Undergraduate Calendar - Academic Misconduct
<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-amisconduct.shtml>

Graduate Calendar - Academic Misconduct
<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

7.7 Recording of Materials

Presentations that are made in relation to course work - including lectures - cannot be recorded or copied without the permission of the presenter, whether the instructor, a student, or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

7.8 Resources

The Academic Calendars are the source of information about the University of Guelph's procedures, policies, and regulations that apply to undergraduate, graduate, and diploma programs.

Academic Calendars

<https://www.uoguelph.ca/academics/calendars>

7.9 Disclaimer

Please note that the ongoing COVID-19 pandemic may necessitate a revision of the format of course offerings and academic schedules. Any such changes will be announced via CourseLink and/or class email. All University-wide decisions will be posted on the COVID-19 website (<https://news.uoguelph.ca/2019-novel-coronavirus-information/>) and circulated by email.

7.10 Illness

The University will not require verification of illness (doctor's notes) for the fall 2020 or winter 2021 semesters.
