

**Syllabus: English 3320:001 Creative Writing: Fiction Fall Semester 2020 Wed. evening 6:00-8:50 p.m.**

**Instructor: Dr. Nelson Sager Office: MAB 112D Office Hours: Tues., Wed., 9-11 others by appt.**

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**OBJECTIVES:** (1) to familiarize students with the terms, forms, and techniques of writing fiction and creative non-fiction; (2) to help students develop personal writing processes (stimulus, production, revision) for creating their own narratives; (3) to help students produce a portfolio of short fiction and creative non-fiction they have created; (4) to guide students in producing a selection of stories or short non-fiction works to be submitted for publication (5) to give students the opportunity to present their creative works orally in a formal reading.

**GRADING AND ASSIGNMENTS:**

[1] Attendance; Counting the night of the final, there are fifteen (15) meetings of this class; each one is worth two points in the compilation of your grade in the course. The criteria of attendance is actual appearance in the classroom, plus participation in discussion, exercises, work-shopping, or whatever comprises the activities for the class meeting (30 pts); [2] Attempting Short Works of Fiction or Creative Non-Fiction for workshopping: As the class examines various types, forms, and formats for prose creative expression; students will be required to attempt writing works which emphasize various narrative techniques: (1) a creative work effectively using action; (2) a creative written work emphasizing plot; (3) a creative work effectively using character development; (4) a creative work effectively using point of view; (5) a creative work emphasizing setting; (5) a creative work emphasizing a current, topical subject or situation (i.e. the COVID 19 situation) ; (5) a work of fiction or creative non-fiction with the emphasis on effective verbal imagery or symbolism; (6) a creative narrative work modeled on a successful published piece of short fiction which is not your own (30 pts); [3] Submission of Creative Fiction or Non-Fiction Works for Publication: This is the most significant assignment in the class, preparation of two works for submission to a magazine or journal in print or on-line. These must be turned in by December 2, 2020; (18-30 pts); [4] participation in final oral reading of selected fiction or creative non-fiction works, effectively presented in formal reading setting (i.e. read in a formal setting from a podium) (10 pts).

<b>Type of Submitted Assignment</b>	<b>Points possible for assignments</b>	<b>Rules applying to increased points</b>
Any creative work [narrative or creative non-fiction] submitted for work-shopping of one page or more i.e. (flash-fiction story, short story, or chapter of a novella not intended for workshopping in class	one point per submission	can be upgraded if work-shopped and submitted as a category work of fiction or creative non-fiction with necessary features
Any submitted category creative fiction or non-fiction work submitted for work-shopping of one page or more in length	three points per submission	can be upgraded if the work meets the category requirements of types of fiction or non-fiction
Works submitted that meet category requirements	five points per work	can be upgraded if the work is submitted for publication
Works submitted for publication	five points per work	only assignment counted twice

The major assignments will be graded numerically on the basis of the values listed in the preceding chart. Points from attendance and graded assignments completed will be totaled to arrive at a course average. The course letter grade will be based on letter grade equivalents to the numerical class average as follows:

[89.51-100+ = A] [79.51-89.50 = B] [69.51-79.50 = C] [60 -69.50 = D] [Below 60 = F]

**Text: *The Making of a Story*. Alice LaPlante. New York: Norton, 2007, ISBN: 9780393337082.**

**Tentative Reading Assignments and Activities for the Course: [Notice word “tentative”, that is “subject to change.”**

**Aug 26 Intro to class; lecture/discussion: a paradigm of fictional techniques and narrative structure {i.e. How do we define narrative forms, as opposed to other literary generic forms?} Reading Assignment : Chapter 1, pp. 23-56.**

**September 02 Reading Assignment : *The Making of a Story*, chap. 2, pp. 57-106**

**September 09 Reading Assignment : *The Making of a Story*, chap. 3, pp. 107-151**

**September 16 Reading Assignment : *The Making of a Story*, chap. 4, pp. 152-203**

**September 23 Reading Assignment : *The Making of a Story*, chap. 5, pp. 204-257**

**September 30 Reading Assignment : *The Making of a Story*, chap. 6, pp. 258-317**

**October 07 Reading Assignment : *The Making of a Story*, chap. 7, pp. 318-340**

**October 14 Reading Assignment : *The Making of a Story*, chap. 8, pp. 341-374**

**October 21 Reading Assignment : *The Making of a Story*, chap. 9, pp. 375-417**

**October 28 Reading Assignment : *The Making of a Story*, chap. 10, pp. 418-484**

**November 04 Reading Assignment : *The Making of a Story*, chap. 11, pp. 465-506**

**November 11 Reading Assignment : *The Making of a Story*, chap. 12, pp. 507-541**

**November 18 Reading Assignment : *The Making of a Story*, chap. 13, pp. 542-618**

**November 25 No Class: Thanksgiving Break**

**December 02 Last Class Day: *The Making of a Story*, chap. 14, pp. 619-642**

**December 7-10 finals week Formal reading of selected work of fiction or creative non-fiction**