

**THE CRAFTING OF FICTION**  
**Course Syllabus**

DAY	LESSON	OBJECTIVE
<b>WEEK ONE</b>		
Monday:		
Morning –	<ul style="list-style-type: none"> <li>• Introductions</li> <li>• Ice Breaker: “37 Things”</li> <li>• Pre-assessment of Skills</li> </ul>	<ul style="list-style-type: none"> <li>• Discovering things in common and discovering our individuality</li> <li>• Reading, annotating, editing, defining, and creative fiction writing</li> </ul>
Afternoon –	<ul style="list-style-type: none"> <li>• Expectations &amp; Goals for class (journals, workshop, different paces, etc.)</li> <li>• Discuss reading as a writer – What is the author trying to convey? Why choose to write this story? In this style? (structure, dialogue, tone, etc.)</li> <li>• Discuss what books they like, what topics &amp; style they tend toward?</li> <li>• Writing Exercise: “I Remember” and “Random Words”</li> <li>• Read: Excerpts from Gardener’s, <i>The Art of Fiction</i></li> </ul>	<ul style="list-style-type: none"> <li>• Preparing for the expectations and defining the aspects of literary fiction</li> <li>• Content and Meaning in Fiction</li> <li>• Getting to know the students interests</li> <li>• Generating story ideas from our personal experiences and understanding where it originates</li> <li>• Identifying some of the crucial aspects of crafting fiction and writing it well</li> </ul>
Study Hall –	<ul style="list-style-type: none"> <li>• Read: Raymond Carver’s “On Writing” Grace Paley’s “A Conversation with My Father” &amp; Lorrie Moore’s “How to Become a Writer” (respond in journal: RIJ)</li> <li>• Writing Ex: Develop (in detail) a Character (<i>Handouts</i>)</li> <li>• Extra: Glance over the glossary in <i>The Story and Its Writer</i></li> </ul>	<ul style="list-style-type: none"> <li>• Responses focus students’ understanding of the content and meaning in a short story, how the writer crafted it, and the writer’s purpose in writing it</li> <li>• Developing round, multifaceted characters/Primary and secondary Characters</li> <li>• Identifying terminology of the craft</li> </ul>
Tuesday:		
Morning –	<ul style="list-style-type: none"> <li>• Discuss: Carver; Paley, &amp; Moore</li> <li>• Activity: Brainstorm on the board common clichés &amp; cliché storylines, etc. (<i>handout</i>)</li> <li>• Discuss Taboo Subjects &amp; Cliché: Moore’s use of it effectively</li> </ul>	<ul style="list-style-type: none"> <li>• Critical Analysis: Reading writing about writing, deconstructing a story, and understanding the writer’s objective</li> </ul>

DAY	LESSON	OBJECTIVE
Study Hall –	<ul style="list-style-type: none"> <li>• Read: Raymond Carver’s “What We Talk About When We Talk about Love” and George Saunders’ “The Falls” (RIJ)</li> <li>• Writing Ex: “The Well-chosen Modifier” – Write a story with no adjectives or adverbs (10-15 minutes)</li> <li>• Extra – Read <i>Bird by Bird</i></li> </ul>	<ul style="list-style-type: none"> <li>• The power of simplicity: understanding how additives can be unnecessary and too easy, ala Carver</li> </ul>
Wednesday:		
Morning –	<ul style="list-style-type: none"> <li>• Field Trip: Town Coffeehouse</li> <li>• Writing Ex: “Finding Fiction” and “Sparkwords” Brainstorm for story ideas/Instructor advice</li> </ul>	<ul style="list-style-type: none"> <li>• Generating Story ideas</li> </ul>
Afternoon –	<ul style="list-style-type: none"> <li>• Discuss Carver and Saunders</li> <li>• Read Anne Lamott for ideas and conference; last 1/2 hour – write on morning exercises/ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Understanding Subtext</li> <li>• Effective use of Dialogue (i.e.)</li> <li>• Direct vs. Indirect Discourse</li> </ul>
Study Hall –	<ul style="list-style-type: none"> <li>• Read Franz Kafka’s “A Hunger Artist” &amp; Cynthia Ozick’s “The Shawl” (RIJ)</li> <li>• Writing Ex.: Through Different Eyes (perspective)</li> </ul>	
Thursday:		
Morning –	<ul style="list-style-type: none"> <li>• Discuss Kafka and Ozick (Setting &amp; Mood)</li> <li>• Writing Exercise: Character and Setting/Story # 1 Writing</li> </ul>	<ul style="list-style-type: none"> <li>• Setting and Mood</li> <li>• Cadence and Tone</li> </ul>
Afternoon –	<ul style="list-style-type: none"> <li>• Writing Lab: Story #1 cont. (instructor guidance)</li> </ul>	
Study Hall –	<ul style="list-style-type: none"> <li>• Writing Lab: Story #1 cont. (instructor conference and informal workshopping)</li> </ul>	
Friday:		
Morning –	<ul style="list-style-type: none"> <li>• Writing Lab: Story #1</li> </ul>	
Afternoon –	<ul style="list-style-type: none"> <li>• Writing Lab: Story # 1 cont</li> </ul>	
Sunday:		
Study Hall –	<ul style="list-style-type: none"> <li>• Writing Lab: Story # 1</li> </ul>	

DAY	LESSON	OBJECTIVE
<b>WEEK TWO</b>		
Monday:		
Morning –	<ul style="list-style-type: none"> <li>• 9:00-11:00 Finish Story #1 if needed or Brainstorming/Writing Exercises/Recommended Reading from the Text for Story#2</li> <li>• Read and Discuss Tobias Wolff’s “Bullet to the Brain” and Ernest Hemingway’s “The Killers”</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• Using fiction to inspire fiction</li> <li>• The Tip of the Iceberg: Understanding how what’s left “unsaid” in a story can inform the reader/Interpretation and Inference</li> </ul>
	<ul style="list-style-type: none"> <li>• Read Rick Moody’s “Boys” &amp; Kincaid’s “Girl” (RIJ)</li> <li>• Writing Ex: Write from the opposite gender or in one of the specific styles studied in the morning or afternoon session morning</li> </ul>	Stream of Consciousness Generating ideas for story #2
Study Hall –	<ul style="list-style-type: none"> <li>• Read &amp; Critique./Respond to Stories 1-3</li> </ul>	
Tuesday:		
Morning –	<ul style="list-style-type: none"> <li>• Workshop Stories 1-3</li> </ul>	
Afternoon –	<ul style="list-style-type: none"> <li>• Writing Lab: Story #2</li> </ul>	
Study Hall –	<ul style="list-style-type: none"> <li>• Read &amp; Critique/Respond to Stories 4-6</li> </ul>	
Wednesday:		
Morning:	<ul style="list-style-type: none"> <li>• Workshop Stories 4-6</li> </ul>	
Afternoon:	<ul style="list-style-type: none"> <li>• Writing Lab: Story #2 cont</li> </ul>	
Study hall:	<ul style="list-style-type: none"> <li>• Read &amp; Critique/Respond to Stories 7-11</li> </ul>	
Thursday:		
Morning –	<ul style="list-style-type: none"> <li>• Workshop Stories 7-10</li> </ul>	
Afternoon –	<ul style="list-style-type: none"> <li>• Writing Lab: Story #2 cont</li> </ul>	
Study Hall –	<ul style="list-style-type: none"> <li>• Afternoon – Film: <i>Finding Forrester</i></li> </ul>	<ul style="list-style-type: none"> <li>• “The Rules” and how to break them</li> <li>• “Just Write!”</li> </ul>
Friday:		
Morning –	<ul style="list-style-type: none"> <li>• Finish Film</li> <li>• Mini Workshops on Story #2</li> <li>• Instructor Conferencing</li> </ul>	
Afternoon –	<ul style="list-style-type: none"> <li>• Writing Lab: Story #2 cont</li> </ul>	
Sunday:		
Study Hall –	<ul style="list-style-type: none"> <li>• Writing Lab: Story #2</li> </ul>	

DAY	LESSON	OBJECTIVE
<b>WEEK THREE</b>		
Monday:		
Morning –	<ul style="list-style-type: none"> <li>• Read &amp; Critique Denis Johnson’s “Emergency,” Junot Diaz’ “”, Haruki Muikami Johnathan Sanfan Foer””</li> <li>• Discussion: Story and Structure/Revision and Editing</li> <li>• Writing Exercise: Map the Story scene by scene, then do your own.</li> </ul>	<ul style="list-style-type: none"> <li>• Understanding Structure and identifying areas for Revision</li> </ul>
Afternoon:	<ul style="list-style-type: none"> <li>• Continuation of Morning Exercises</li> </ul>	
Tuesday:		
Morning:	<ul style="list-style-type: none"> <li>• Writing Lab: Revision</li> </ul>	
Afternoon –	<ul style="list-style-type: none"> <li>• Read: Vladimir Nabokov’s “Signs and Symbol’s”</li> <li>• Writing Exercise and Boardwork (groups): Find all of the signs and symbols in the story</li> <li>• Then discuss what they mean and Nabokov’s intentions in writing such a piece—“Shchekkotiki!”</li> </ul>	<ul style="list-style-type: none"> <li>• Deciphering Metaphor and Foreshadowing</li> <li>• Reading for Joy!</li> </ul>
Study Hall -	Game: Balderdash Instructor Conferencing	
Wednesday:		
Morning –	<ul style="list-style-type: none"> <li>• “You Teach the Class”—Begin Teaching Presentations: Read in Groups and prepare your story for discussion. <ul style="list-style-type: none"> <li>○ Margaret Atwood’s “Happy Endings” (How? And Why?)</li> <li>○ Gabriel Garcia Marquez’s “The Very Old Man with Enormous Wings” (Thematic Intent)</li> <li>○ Diane Shoemperlen’s “Body Language,” (Style)</li> <li>○ Don DeLillo’s “Videotape” (The Lens)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Students identify how to critically analyze on their own and present their findings as well as facilitate discussion.</li> </ul>
Afternoon –	<ul style="list-style-type: none"> <li>• Writing Lab: Revisions</li> </ul>	
Study Hall –	<ul style="list-style-type: none"> <li>• Film: <i>SAVED</i></li> </ul>	
Thursday:		
Morning –	<ul style="list-style-type: none"> <li>• Discussion: Graphic Story telling Read: R. Crumb and Marowitz- “A Hunger Artist,” Art Spiegelman, <i>Maus</i>, etc . . .</li> </ul>	Visual Fiction and Expanding Horizons

<b>DAY</b>	<b>LESSON</b>	<b>OBJECTIVE</b>
Afternoon –	<ul style="list-style-type: none"> <li>• Finish Revisions and Morning Activity (con't)</li> <li>• Construct Class Anthology</li> </ul>	
Study Hall –	<ul style="list-style-type: none"> <li>• Finish any last projects</li> <li>• Game Activity: “Mafia”</li> </ul>	
Friday:		
Morning	<ul style="list-style-type: none"> <li>• Anthology Reading and “SPUD”!</li> </ul>	