Creative Writing, Fiction, WR 241

# *General Information*

## • Instructor Information and Availability

Instructor name Terrance Millet

Phone number 541 9017-4555

E-mail address milletl@linnbentone.edu

Office hours T/R 2:30-4:00

Office number NSH 203

## • Course Information

Course name: Creative Writing: Fiction

Section number: WR 241

CRN:

Scheduled time/days: online

Number of credits: 3

Classroom(s): online

### • Prerequisites:

WR 121 English Composition with a grade of C or better.

##  • Course Materials

* Textbook(s), None. All our material is supplied on our Moodle website.
* Access to Moodle

## • Course-Specific Requirements

Access to Moodle

## • Course Description

Applies elements of short fiction (dialogue, setting, character conflict, etc) using workshop sessions in which students discuss the exercises and stories of their classmates. Note: May be repeated for up to six credits.

## • Student Learning Outcomes

Upon successful completion of this course, students will be able to:

* Demonstrate the skills of fiction writing (dialogue, setting, character, conflict, etc.) through learning and practicing the craft of fiction writing in a workshop environment.
* Write and speak effectively about the craft of fiction writing. Interpret fiction through critical evaluation.
* Write fiction that addresses elements of the human condition.
* Participate in activities that encourage personal awareness, growth, and/or creativity through fiction writing.

# *Class Policies*

## • Behavior and Expectations

You are held accountable to the [Student Code of Conduct](https://www.linnbenton.edu/current-students/administration-information/policies/students-rights-responsibilities-and-conduct), which outlines expectations pertaining to academic honesty (including cheating and plagiarism), classroom conduct, and general conduct.

### • Guidelines for communication

Use email: milletl@linnbenton.edu

### • Use of cell phones

Not during class, please.

## • Attendance/Tardiness Policy

One unexcused absence per term.

## • Testing

Open, take-home, or online.

## • Grading

Assignments

1 short story 50 points

1 revision of that story in a portfolio for submission 50 points

I set of weekly feedback letters per week on student

 stories 25 points

Active class participation

**A**:

1. Turn your story in on the date it is due.
2. Read your peers’ comments thoroughly and be able to tell me which advice seemed the most helpful and insightful, and why.  And the reverse. Be prepared and articulate.
3. Your story will contain a minimum of grammatical errors and typos (1 small error max per page), and will follow the correct submission format.
4. Your story uses concrete details, has a sense of voice and place, and contains a minimum of clichés in language and situation.
5. The story contains some kind of conflict or tension within the main character.
6. The dialogue is believable and helps create a sense of the character’s desires and fears, and contributes to the story’s action and complication.  None of it should be extraneous or not bear on the central issue.
7. Your story shows that you have full control over the point of view that you’ve chosen.
8. There are at least two complex, round, dynamic characters on stage at some point in the story.
9. It is clear that you have a grasp of the basic narrative structure: beginning, with its initial problem; rising action, in which the problem develops and intensifies; crisis, or epiphanic moment; and denouement, or tying it up with a resolution of the beginning problem.
10. The story feels fresh, vivid, original, and genuinely forays into a landscape of inner conflict and experience.
11. The story delves into deeper issues than lie on the literal level of action.  That is, the story is active on the level of metaphor and applies to the human condition.  It is not pulp.

**B**:

1. Turn your story in on the date it is due.
2. Read your peers’ comments thoroughly and be able to tell me which advice seemed the most helpful and insightful, and why.  And the reverse. Be prepared and articulate.
3. Your story will contain a minimum of grammatical errors and typos (2 small errors max per page), and will follow the correct submission format.
4. Your story uses concrete details, has a sense of voice and place, and contains a minimum of clichés in language and situation.
5. The dialogue has moments of believability, and it’s clear that you’ve made an effort to portray the characters’ fears and desires through it.
6. The story displays an effort to control the point of view you’ve chosen—a few errors are all right.
7. There are living, breathing characters who convince us they are real.
8. The story shows that you understand at least one of the elements of story structure.
9. The story has plenty of fresh, original, vivid writing, and a clear attempt to explore inner conflict.
10. The story falls a few pages short of the minimum.

**C**:

1. Turn your story in on the date it is due.
2. Read your peers’ comments thoroughly and be able to tell me which advice seemed the most helpful and insightful, and why.  And the reverse. Be prepared and articulate.
3. There are grammar and typo errors in your story.  The readers have spent too much time correcting mistakes.
4. The story, while managing to provide some concrete detail and making an attempt to create characters, still contains clichéd language, flat or stereotyped characters, or melodramatic situations.  Nevertheless, the effort is clear.
5. There are moments of inner tension in the character, and a good try at bringing the story to a crisis.
6. The story falls short of the minimum by nearly half.

**Some sort of D**

1. Turn your story in late.
2. Turn in a story so full of grammatical errors they detract from the story.
3. In spite of perceivable efforts at implementing dramatic action and characterization, the story is clichéd and melodramatic.

**Failing**

* Plagiarize.
* Turn in your story late.
* Turn in a story so full of formatting or grammatical errors that they detract from the story.
* Fulfill none of the story-mastery elements listed in the grade chart.



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| Letter Grade | Percentage | Performance |
| A | 90-100% | Excellent Work |
| B | 80-89% | Good Work |
| C | 70-79% | Average Work |
| D | 60-69% | Poor Work |
| F | 0-59% | Failing Work |

### • Late Assignment Policy

Late work is not accepted in a studio class such as this.

# *College Policies*

## • LBCC Email and Course Communications

You are responsible for all communications sent via Moodle and to your LBCC email account. You are required to use your LBCC provided email account for all email communications at the College. You may access your LBCC student email account through Student Email and your Moodle account through Moodle.

## • Disability and Access Statement

LBCC is committed to inclusiveness and equal access to higher education. If you have approved accommodations through the Center for Accessibility Resources (CFAR) and would like to use your accommodations in this class, please contact your instructor as soon as possible to discuss your needs. If you think you may be eligible for accommodations but are not yet registered with CFAR, please visit the [CFAR Website](http://www.linnbenton.edu/cfar) for steps on how to apply for services. Online course accommodations may be different than those for on-campus courses, so it is important that you make contact with CFAR as soon as possible.

## • Statement of Inclusion

To promote academic excellence and learning environments that encourage multiple perspectives and the free exchange of ideas, all courses at LBCC will provide students the opportunity to interact with values, opinions, and/or beliefs different than their own in safe, positive and nurturing learning environments. LBCC is committed to producing culturally literate individuals capable of interacting, collaborating and problem-solving in an ever-changing community and diverse workforce.

## • Title IX Reporting Policy

If you or another student are the victim of any form of sexual misconduct (including dating/domestic violence, stalking, sexual harassment), or any form of gender discrimination, LBCC can assist you. You can [report](https://linnbenton-advocate.symplicity.com/public_report/index.php/pid073717) a violation of our sexual misconduct policy directly to our Title IX Coordinator. You may also report the issue to a faculty member, who is required to notify the Coordinator, or you may make an appointment to speak confidentially to our Advising and Career Center by calling 541-917-4780.

## • Public Safety/Campus Security/[Emergency Resources](http://www.linnbenton.edu/public-safety-emergency-planning):

In an emergency, call 911. Also, call LBCC Campus Security/Public Safety at 541-926-6855 and 541-917-4440.

From any LBCC phone, you may alternatively dial extension 411 or 4440. LBCC has a [public safety app](http://lbccpublicsafety.mobapp.at/landing/Desktop) available for free. We encourage people to download it to their cell phones. Public Safety also is the home for LBCC's Lost & Found. They provide escorts for safety when needed. Visit them to learn more.

# *Campus Resources*

## • Learning Center

Excellent tutoring and guidance for your written work.

## • Library

Computers and printing are available in the library.

## • Other

The College Skills Zone (CSZ) is inviting ALL students on campus to take advantage of our resources beginning this spring.  Drop-in hours will change to Mon-Fri 8:30-4:00.

# *Tips for Success in This Class*

Attend class and stay current with the assignments

# *Changes to the Syllabus*

A complete, up-to-date schedule with all your course material and resources is on our Moodle course website.

I reserve the right to change the contents of this syllabus due to unforeseen circumstances. You will be given notice of relevant changes in class, through a Moodle Announcement, or through LBCC e-mail.

# *Class Calendar or Schedule*

Here is a basic schedule for the term. Your course Moodle website is the detailed, complete course outline. You will be using it for resource material, due dates, and uploading your assignments for grading.

* Week 1: Stories and Feedback Letters
* Week 2: Stories and Feedback Letters
* Week 3: Stories and Feedback Letters
* Week 4: Stories and Feedback Letters
* Week 5: Stories and Feedback Letters
* Week 6: Stories and Feedback Letters
* Week 7: Stories and Feedback Letters
* Week 8: Stories and Feedback Letters
* Week 9: Stories and Feedback Letters
* Week 10: Stories and Feedback Letters
* Final: Portfolio due Friday midnight of week 10

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| Week | Readings | Activities | Due dates |
| 1 |  | Introduction to the course; scheduling stories | Letters due by the beginning of class |
| 2 | Stories 1,2,3 | Seminar discussion and feedback on stories | ditto |
| 3 | Stories 4,5,6 | Seminar discussion and feedback on stories | ditto |
| 4 | Stories 7,8,9 | Seminar discussion and feedback on stories | ditto |
| 5 | Stories 10,11,12 | Seminar discussion and feedback on stories | ditto |
| 6 | Stories 13,14,15 | Seminar discussion and feedback on stories | ditto |
| 7 | Stories 16,17, 18 | Seminar discussion and feedback on stories | ditto |
| 8 | Stories 19,29,21 | Seminar discussion and feedback on stories | ditto |
| 9 | Stories 22,23,24 | Seminar discussion and feedback on stories | ditto |
| 10 |  | Seminar discussion and feedback on stories | ditto |
| Final |  |  |  |