

**Lincoln University**  
**Department of Language & Literature**  
**Master Syllabus**

<b>COURSE TITLE:</b> Advanced Fiction Workshop	<b>COURSE NUMBER:</b> ENG330
<b>CREDIT HOURS:</b> 3	<b>PREREQUISITE:</b> ENG102
<b>TERM:</b>	<b>COREQUISITE:</b> None
<b>COURSE METHOD:</b> Classroom / Standard	<b>MEETING DAY AND TIME:</b>
<b>INSTRUCTOR:</b>	<b>LOCATION:</b>
<b>OFFICE:</b>	<b>EMAIL:</b>
<b>OFFICE HOURS:</b>	<b>EXT:</b>

**COURSE DESCRIPTION**

The course invites students to read, analyze, and discuss short stories from a number of different genres, such as realism, sci-fi, horror, experimental, and flash fiction. Students will also write and workshop their own original short stories, which they will revise and submit as part of a portfolio at the end of the semester.

**REQUIRED TEXT**

O'Connor, Flannery. *Mystery and Manners*. New York: Farrar, Strauss, and Giroux, 1957.

**REQUIRED MATERIALS**

Notebook  
 Writing Instrument  
 Internet Access

**ASSESSMENT CRITERIA & ALIGNMENT**

CSLOs	PSLOs	ILOs	Direct and Indirect Assessment Methods
CSLO 1	2,3,6	1,3,5	Direct/Cooperative: Reading responses, writing exercises, short stories, workshop participation, and exams.
CSLO 2	2,6	1,3,5,8	Direct/Cooperative: Wkshp. participation, critical reaction to fellow students' work through written comments and oral response.
CSLO 3	1,2,6	1,5,8	Direct/Cooperative: Integration of workshop feedback, end-of-semester portfolio review.
CSLO 4	2,3,6	1,5,8	Direct: Annotated Bibliography, end-of-semester portfolio review.
CSLO 5	1,2,3,6	1,3,5,8	Direct: End-of-semester portfolio review, observation of student growth.

**COURSE STUDENT LEARNING OUTCOMES (CSLO):**

- 1) Demonstrate a formal, critical, and expressive understanding of the various genres of short fiction.
- 2) Analyze and evaluate the aesthetic value of a short story in a workshop setting.
- 3) Write and revise in multiple drafts to create a publishable short story.

- 4) Identify and describe the stylistic and substantive influence of a particular author/story on one's own work.
- 5) Produce a portfolio of work that could be submitted to a competitive MFA program.

**PROGRAM STUDENT LEARNING OUTCOMES (PSLO):**

- 1) Produce a portfolio of student work that represents a variety of different genres and demonstrates an awareness of audience expectations.
- 2) Perform, discuss, and defend close-readings of various written and visual texts, using concepts of literary analysis, theory, and methodology.
- 3) Identify major writers and literary texts in the English, American, and African American literary traditions.
- 6) Exhibit mastery of the use of standard academic English and MLA conventions in research for oral and written presentations.

**INSTITUTIONAL LEARNING OUTCOMES (ILO):**

- 1) **Effective Communication:** Effectively and clearly communicate through oral, written and visual means to increase knowledge and understanding or to promote change in a listener, reader or observer respectively.
- 3) **Diversity and Cultural Awareness:** Diversity and Cultural awareness represents a set of cognitive, affective and behavioral skills and characteristics that support effective and appropriate interaction in a variety of diverse contexts.
- 5) **Critical Thinking:** Critical thinking is a comprehensive and systematic exploration of issues, ideas, artifacts, and events before accepting or formulating an opinion or conclusion and making inferences between concepts.
- 8) **Lifelong Learning:** Lifelong learning is an all-purposeful learning activity, undertaken on an ongoing basis with the aim of improving knowledge, skills, and competence.

**CALCULATION OF FINAL GRADES:**

Short Story #1	20%
Short Story #2	20%
Short-Short	15%
Annotated Bibliography	15%
Writing Exercises/Reading Responses	10%
Workshop Participation/Critical Responses	10%
Exams	10%

**GRADING SCALE:**

Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	F
GPA Points	4.0	3.7	3.3	3.0	2.7	2.3	2.0	1.7	1.3	1.0	0.0
%	100-93	92.9-90	89.9-88	87.9-82	81.9-80	79.9-78	77.9-72	71.9-70	69.9-67	66.9-60.1	60 and under

## SCHEDULE OF LEARNING TOPICS COVERED:

<b>COURSE SCHEDULE</b>	
<b>Week 01:</b>	Introduction to course. <i>Assignment:</i> Read Lorrie Moore's "How to Become a Writer." Realism: Aesthetic of the Common. <i>Assignment:</i> Read and respond to James Baldwin's "The Rockpile."
<b>Week 02:</b>	Discuss reading. Begin Writing Exercise #1: Visual Curiosity. <i>Assignment:</i> Complete Writing Exercise #1. Read Raymond Carver's "What Do You Do in San Francisco?"
<b>Week 03:</b>	Discuss reading. Science Fiction: Adventures to the Abstract. <i>Assignment:</i> Read and respond to Ray Bradbury's "September 2005: The Martian." Discuss reading. Begin Writing Exercise #2: The Unanticipated Consequence. <i>Assignment:</i> Complete Writing Exercise #2. Read Octavia Butler's "Speech Sounds."
<b>Week 04:</b>	Discuss reading. Horror: Bringing the Bad News. <i>Assignment:</i> Read and respond to Stephen King's "Gray Matter." Discuss reading. Begin Writing Exercise #3: The Whisper and the Shout. <i>Assignment:</i> Complete Writing Exercise #3. Read Joe Hill's "20 <sup>th</sup> Century Ghost."
<b>Week 05:</b>	Discuss reading. Workshop Breakdown. <i>Assignment:</i> Critical responses to your classmates' stories.
<b>Week 06:</b>	Workshop #1
<b>Week 07:</b>	Workshop #1
<b>Week 08:</b>	Workshop #1
<b>Week 09:</b>	Postmodern/Experimental Fiction: All That Is Solid Melts Into Air. <i>Assignment:</i> Read and respond to Edwidge Danticat's "New York Day Women." Discuss reading. Begin Writing Exercise #4: There's More Than One Way. <i>Assignment:</i> Complete Writing Exercise #4. Read T.C. Boyle's "The Hit Man."
<b>Week 10:</b>	Discuss reading. Detective Fiction: In the Study With a Candlestick. <i>Assignment:</i> Read and respond to Bill Cameron's "Slice of Pie." Discuss reading. Begin Writing Exercise #5: The Perfect Crime Story <i>Assignment:</i> Complete Exercise #5. Read Laura Lippman's "Coda"
<b>Week 11:</b>	Discuss reading. Flash Fiction: The Art of Brevity. <i>Assignment:</i> Read Etgar Keret's "Pipes." Discuss reading. Workshop Breakdown. <i>Assignment:</i> Critical responses to your classmates' stories.
<b>Week 12:</b>	Workshop #2
<b>Week 13:</b>	Workshop #2
<b>Week 14:</b>	Workshop #2
<b>Week 15:</b>	Student Conferences

**UNIVERSITY ACADEMIC INTEGRITY STATEMENT:**

Students are responsible for proper conduct and integrity in all of their scholastic work. They must follow a professor's instructions when completing tests, homework, and laboratory reports, and must ask for clarification if the instructions are not clear. In general, students should not give or receive aid when taking exams, or exceed the time limitations specified by the professor. In seeking the truth, in learning to think critically, and in preparing for a life of constructive service, honesty is imperative. Honesty in the classroom and in the preparation of papers is therefore expected of all students. Each student has the responsibility to submit work that is uniquely his or her own. All of this work must be done in accordance with established principles of academic integrity.

**UNIVERSITY ATTENDANCE POLICY:**

Lincoln University uses the class method of teaching, which assumes that each student has something to contribute and something to gain by attending class. It further assumes that there is much more instruction absorbed in the classroom than can be tested on examinations. Therefore, students are expected to attend all regularly scheduled class meetings and should exhibit good faith in this regard.

**More information concerning the Academic Integrity Statement and the Attendance Policy may be found in the current Academic Catalog found on the Registrar's webpage:**

**<http://www.lincoln.edu/departments/registrar>**

**STUDENTS WITH DISABILITIES STATEMENT:**

Lincoln University is committed to non-discrimination of students with disabilities and therefore ensures that they have equal access to higher education, programs, activities, and services in order to achieve full participation and integration into the University. In keeping with the philosophies of the mission and vision of the University, the Office of Student Support Services, through the Services for Students with Disabilities (SSD) Program, provides an array of support services and reasonable accommodations for students with special needs and/or disabilities as defined by Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990. The Services for Students with Disabilities Program seeks to promote awareness and a campus environment in which accommodating students with special needs and/or disabilities is natural extension of the University's goal.

Any student with a documented disability should contact the Office of Equity and Inclusion:

**<http://www.lincoln.edu/departments/office-institutional-equity/ada-accommodation/services-students-disabilites-ssd>**

**TITLE IX STATEMENT:**

The following person has been designated to handle inquiries regarding the non-discrimination policies: Gerard Garlic, Title IX Coordinator/Director of the Health and Wellness Center, room 126B, Lincoln University, 1570 Baltimore Pike, Lincoln University, PA 19352 (p) 484-746-0000 or Office of Civil Rights, U.S. Department of Education, The Wanamaker Building, 100 Penn Square East, Suite 515, Philadelphia, PA 19107-3323, phone 215-656-8541, fax 215-656-8605, email: [ocr.philadelphia@ed.gov](mailto:ocr.philadelphia@ed.gov)

### **POLICY ON ELECTRONIC DEVICES IN CLASSROOM:**

Electronic devices (smartphones, tablets, laptops, etc.) may only be used in conjunction with course activities. However, at the halfway mark of each class, I will allow you to take a five-minute break to update your digital selves. If I sense that the policy is being abused, I reserve the right to confiscate all gadgets and gizmos at the beginning of class, holding them in a box until you're dismissed.

### **SYLLABUS ADDENDUM:**

#### **COURSE LEARNING OPPORTUNITES**

As a member of this class, you are expected to compose two **short stories** (the first: 4-8 pages; the second: 8-12 pages), a **short-short** (1-3 pages), and an **annotated bibliography** in which you'll choose five stories from our reading list and explain the impact each one has had on your writing. Other assignments include reading responses, short writing exercises, critical responses to your classmates' work, and a mid-term and final exam.

N.B. Rough drafts do not receive a letter grade. They will receive either an **OK** or a **Good**. **Good** denotes an above-average draft, while an **OK** denotes a satisfactory draft but one that lacks in fundamental clarity. Whether they receive an **OK** or a **Good**, all rough drafts are subject to revision.

#### **WRITING CONFERENCE**

Writers generally make improvements when they have someone to talk to about their writing. Our class time will be important and useful to you, but I would like you to schedule at least **one** conference with me outside of class. This will enable us to discuss more thoroughly any problems you may be having with a specific assignment.

#### **ATTENDANCE**

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If you miss more than **three** classes this semester, your final grade will be lowered considerably. If you enter class after I have taken roll, you will be marked down as late. Three lates are equal to one absence. Missed quizzes cannot be made up.

#### **LATE WORK**

All work must be submitted on time and during class. Late work will be accepted with a penalty of 1/3 of a full grade for each calendar day that the work is late (including weekends). If you are unable to turn in an assignment for emergency reasons, please inform me either by phone or email. **After seven days from the due date, work will not be accepted, under any circumstances.**