“A writer is a person for whom writing is more difficult than it is for other people.” ~ Thomas Mann

“In order to do what I wanted to do for the rest of my life, I had to learn so much about it that I ruined forever my ability to enjoy it in the way that made me want to do it in the first place.” ~ from Love/Stories (or, But You Will Get Used to It), by Itamar Moses

David James Poissant, Ph.D.
E-mail: David.Poissant@ucf.edu
Office: Trevor Colbourn Hall: Room 255C
Office Hours: Monday: 5:45-7:15PM; Wednesday: 6:00PM - 7:30PM, and by appointment

Course Goals and Description

CRW 6025 is a workshop course in which you will write new stories or novel chapters. Additionally, you will revise one of these. Stories will be read and critiqued for structure and for style. We will comment on each other’s work and aim to grow as writers and as critics of fiction. It’s also my hope that this course will broaden your literary aesthetic, cracking open what you think of as your voice and tugging at you to try new things in your own writing.

Grading

<table>
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<tr>
<th>Criteria</th>
<th>Percent of Final Grade</th>
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<tr>
<td>I. Participation</td>
<td>25%</td>
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<tr>
<td>II. Workshop #1</td>
<td>25%</td>
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<td>III. Workshop #2</td>
<td>25%</td>
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<td>IV. Revision</td>
<td>25%</td>
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*Students must complete all major assignments to qualify for a passing grade in the course.

Grade Scale

A = 93-100; A- = 90-92; B+ = 87-89; B = 83-86; B- = 80-82; C+ = 77-79; C = 73-76; C- = 70-72
D+ = 67-69; D = 63-66; D- = 60-62; F = 0-59
Required Texts

Holmes, JM. *How Are You Going to Save Yourself.*
Mandel, Emily St. John. *Station Eleven.*
Millet, Lydia. *Fight No More.*

Course Requirements

1. Participation (25%): Class discussion is the heart of this course. Therefore, it’s crucial that you attend regularly, read assignments on time, and participate in workshop discussions. You will be graded on your participation in the course, which includes your attendance and performance in class, as well as satisfactory completion of the following:

   1. *Comments:* You should write a minimum of one full double-spaced, typed page in response to each classmate’s story that you read for workshop. You will give one copy to the writer on his or her workshop day and one copy to me for grading. (We’ll discuss workshop and comment policies in class.)

   2. *Story Shares:* Each student will have the chance to share a favorite published story of his or her choosing with the class. The class will read this story, and we will discuss it, with that week’s student leading us through an examination of the story’s merits and craft considerations.

   3. *Readings:* You will be expected to read all workshop stories, all story shares, and all four required texts. Please come to class having read on the assigned days, and please be prepared to discuss all readings. I reserve the right to administer pop quizzes worth up to half of your participation grade.

   4. *Event Attendance:* You are required to attend readings by Robert Lopez and Emily St. John Mandel. In the event that you are unable to attend one or both of these events, alternative assignments will be given to you.

2. Story/Chapter #1 (25%): You will write an original short story, set of short-shorts, or chapter from a novel-in-progress. **This work must be new.** By this, I mean that the piece may be one you’ve been working on for a while, but it cannot be one that you’ve ever put up for workshop before at UCF or elsewhere. You should strive to produce totally new work for this class. Novel excerpts need not be first chapters, but all novel chapters should be accompanied by a brief synopsis or some contextual information. If a submission includes multiple short chapters, it would be best if these chapters were consecutive. Short stories should be complete, fully-realized narratives. Workshop submissions, whether story or chapter(s), may range from 10-30 double-spaced pages in length. Alternatively, a suite of up to three short-short stories, each of which should be no more than 5 pages, may serve as a single workshop submission. **Additional note: All work, while new, should be polished and extensively proofread. No rough or first drafts, please.**
3. Story/Chapter #2 (25%): (same as above)

4. Revision (25%): Your final assignment will be a revision of one of your workshop pieces. You are expected to fully revise the piece, taking into account (as appropriate) the feedback that you received from your classmates and from me. The revision should be a large-scale re-envisioning of the story, not just an edit at the sentence level. This revision should be accompanied by the original version (with my notes) and by a 2-page defense of your revision strategies and choices.

Course Policies

Attendance: Attendance is mandatory. This class only meets 14 times. Students who miss more than two classes will lose five points from their final grade for each absence beginning with the third. If you must miss multiple classes because of extraordinary circumstances, illness, or emergencies, please speak with me. I may grant exceptions, when reasonable. If you miss class, it is your responsibility to collect any missed handouts/stories to be read for class before the next class meeting. Extra copies of anything that I distribute in class can be found in the box outside my office door (TCH Room 255C).

Late Work Policy: Late work is not acceptable. In order for this class to run smoothly, please have your stories ready and printed on time for class. Please also have your comments ready and printed on time for class. I do not accept any work electronically. (Sorry, trees.)

Makeup Work: There will be no makeup work for this class.

Extra Credit: There will be no extra credit for this class.

Tardiness: Please do your best to be on time for class. If you are late, you will miss valuable information. Tardiness exceeding thirty minutes will count as an absence.

Manuscript format: All assignments (stories, critiques, etc.) should be completed in 12-point, Times New Roman font. Your margins should be one inch and your pages should be double-spaced. Please number your pages and staple multi-page assignments. To save paper, you may print front-and-back. (You’re welcome, trees.)

Editing policy: While all work will be new, it should not be rough. No rough or first drafts, please. A story can be new and be a third draft. A story or chapter should be as good as you can get it before workshop. If you already know what’s wrong with something, then it is unhelpful to you when we tell you what you already know is wrong with it. Now, you may know that a piece is not working quite right and not be sure why. That's fine. That’s a different issue. Recognizing symptoms and not knowing how to treat them is precisely what workshop is for: diagnosis. But, if you see a symptom that you know how to treat pre-workshop, please treat it. (Seriously, if you come to workshop and admit that you wrote a story the night before, your professor’s head will explode. If you say something like, “I know it’s not my best, but I ran out of time,” your professor’s head will explode. If, after workshop, you say something like, “I knew that was a
problem, but I didn't have time to fix it before workshop,” your professor’s head will explode.) If you’re not prepared to bring your best work to class, or if you’re worried that you don’t have time this spring to produce excellent new work, please consider withdrawing from this class. 

**Additionally, please proofread.** Workshop submissions should contain zero typos, zero spelling errors, few grammar issues, and zero inappropriate shifts in verb tense. Wordiness or general sloppiness should be trimmed out of drafts before workshop. While we will certainly concentrate on plot, character, setting, dialogue, and scene in class, we’ll also spend time on language, voice, point of view, word choice, rhythm, imagery, interiority, sensory detail, sentence structure, and all of the “little” things that make a story sing at the sentence level.

*Form and subject matter:* This is a workshop in literary fiction. We won’t be writing or critiquing commercial fiction, fan fiction, erotica, or any fiction that must follow rules or tropes in order to “work.” These are all legitimate forms of fiction, just not for this class. This course is, of course, open to work that employs genre elements. (Labels are helpful until they’re not.) Consider the groundbreaking work of, say, George Saunders or Aimee Bender. If you’re unsure of the distinction I’m making, we can talk more about this.

*Plagiarism:* Plagiarism or cheating on a story, quiz, critique, revision, or assignment of any kind, will result in a 0% (F) for that assignment and may result in an F for the entire course. The student will also be referred to the Office of Student Conduct for further action. See the UCF Golden Rule for further information. I will assume for this course that you will adhere to the academic creed of this University and will maintain the highest standards of academic integrity.

*Disabilities Accommodations:* The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student Disability Services (Student Resource Center Room 132; Phone: 407-823-2371) before requesting accommodations from a professor.

*Academic Engagement:* UCF must comply with the Federal Student Financial Aid regulation that states that in order to receive federal aid, students must be actively academically engaged (according to a federal definition) in each course in which they are enrolled. For the first disbursement of financial aid, we are required to gather this information no later than Friday, January 11, 2019 at 5PM. Please confirm your engagement online by logging into Webcourses, navigating to this class, and completing the one-question attendance quiz before 5PM on 1/11/2019. Without verification of this engagement, you will not receive your aid.
CALENDAR: SPRING 2019

* This schedule is subject to change.

**WEEK #1:**
1/9: Introductions, syllabus, schedule, Q&A
   Discussion: What makes for compelling fiction?
   Lecture: Short Story Essentials
   Close reading

**WEEK #2:**
1/16: Story Shares 1, 2, 3, 4 (Kara, Justin, ____________, ____________)

**WEEK #3:**
1/23: Workshops 1, 2, 3 (____________, ______________, ____________)
   Story Share 5 (____________)

**WEEK #4:**
1/30: Workshops 4, 5, 6 (____________, ______________, ____________)
   Book #1 (Schutt: *Pure Hollywood*)

**WEEK #5:**
2/6: Workshops 7, 8, 9 (____________, ______________, ____________)
   Story Share 6 (____________)

**WEEK #6:**
2/13: Workshops 10, 11, 12 (____________, ______________, ____________)
   Story Share 7 (____________)

**WEEK #7:**
2/20: Workshops 13, 14, 15 (____________, ______________, ____________)
   Book #2 (Millet: *Fight No More*)

**WEEK #8:**
2/27: Workshops 1, 2, 3 (____________, ______________, ____________)
   Story Share 8 (____________)

**WEEK #9:**
3/6: Workshops 4, 5, 6 (____________, ______________, ____________)
   Story Share 9 (____________)

**WEEK #10:**
3/13: SPRING BREAK: NO CLASS
WEEK #11:
3/20: Workshops 7, 8, 9 (__________, ____________, ____________)
     Book #3 (Holmes: How Are You Going to Save Yourself)

WEEK #12:
3/27: AWP: NO CLASS

WEEK #13:
4/3: Workshops 10, 11, 12 (__________, ____________, ____________)
     Story Share 10 (__________)

4/7: VISITING WRITER: Emily St. John Mandel

WEEK #14:
4/10: Workshops 13, 14, 15 (__________, ____________, ____________)
     Story Share 11 (__________)

WEEK #15:
4/17: VISITING WRITERS: Robert Lopez & Caleb Michael Sarvis

WEEK #16: FINALS WEEK
4/24: Class dinner; Story Shares 12, 13, 14, 15 (__________, ____________,
     ____________, ____________); Final Revision + 2-page revision defense DUE.

Grades finalized and posted to myUCF on 5/6/2019.