NOTE: To be considered for enrollment for this course, please contact the professor by email. Students must meet the prerequisite and will be asked to submit a writing portfolio via email for consideration for approval to enroll.

Spring 2012
English 4523: 001: Advanced Fiction Hybrid Workshop
Wednesdays 2:45 pm
1604 Campus, McKinney Humanities (formerly HSS) 3.02.32

Creative Writing-Advanced Fiction Hybrid Workshop

Instructor: Dr. Catherine Kasper
Catherine.Kasper@utsa.edu
Office MB 2.484 Telephone: x7722
Office hours: immediately before class on classroom meeting days, and 4-5 Mondays

Content and Goals:
This course assumes the student has previous experience writing the short story and has taken an introductory university-level course in creative writing, such as English 2323 or 2333, or 3423. Students will have the opportunity to engage in the rigors of a serious writing workshop in a hybrid studies format. We will workshop student writing, and all students will be expected to discuss and write comments demonstrating sensitive skills of critical analysis which will be given to the writer, as well as to the professor. Revision being crucial to writing improvement, students will be required to turn in substantial revisions of their work. Students must be open to traditional and experimental writing, and to learning more about the genre, and to improving their work through the workshop process. Students must be familiar with using the UTSA Blackboard system, have regular access to a computer, and be willing to work both in the classroom and online.

Requirements:
Class participation (which means regular attendance and informed discussion are a crucial part of your grade), in-class writing, writing prompt assignments including short stories and a significant revision of one short story, reading response papers, clearly written and typed critiques of all your classmates’ workshopped pieces, oral and written presentations, and attendance of one literary outside event. All homework assignments must be typewritten/word processed and submitted on Blackboard for grading.

Texts:
The following texts are required for this course (that is, you must obtain a copy of each text, and you must bring these texts to each class in which we discuss them):
  Joanna Scott, *Various Antidotes*, Picador, 2005, paperback [031242387X]

Recommended texts/suggested reading:
Recommended Books: These books are not required, but are recommendations. *The Elements of Style* may provide grammatical assistance while at the same time being an interesting text and image edition. *The Rule of Thumb* may provide moral/emotional support for your struggle as a writer. This book features published writers’ comments and experiences so you can see that they struggle, just like you.


Michael Martone & Neville editors, *Rules of Thumb: 73 Authors Reveal Their Fiction Writing Fixations*, Writer’s Digest Books

**IMPORTANT NOTICES:**

Please consult the UTSA Student Code of Conduct regarding the penalties and policies on plagiarism, scholastic dishonesty, and expected conduct as well as the BLACKBOARD requirements and code of conduct. This includes no turning in any fiction previously submitted to another class, regardless of the revision. Any student not following these codes will be removed from the course without a refund and will be restricted from participating in the Creative Writing Concentration. Hybrid Courses are UNIVERSITY COURSES, and you need to remember to participate with professionalism at all times. Links to Roadrunner and Honor Code:

[www.utsa.edu/about/creed](http://www.utsa.edu/about/creed)
[www.utsa.edu/about/creed/honorcode.html](http://www.utsa.edu/about/creed/honorcode.html)

It is the student’s responsibility to have access to the applicable computer equipment. Computer problems will not be accepted as a reason for late assignments or problems completing course work. In the first week of class, be CERTAIN you can access Blackboard and are able to post attachments. If you have technological problems, please contact the computer and technology departments of the university. The course instructor is able to provide instruction in creative writing only.

**UTSA POLICY LINKS** (You are responsible for reading these and adhering to their guidelines and rules):

Academic dishonesty: [http://www.utsa.edu/infoguide/appendices/b.html](http://www.utsa.edu/infoguide/appendices/b.html) under section 203

Disability: [http://www.utsa.edu/disability/students.htm](http://www.utsa.edu/disability/students.htm)

Note: University support services, including registration assistance and equipment, are available with documented disabilities through the Office of Disabled Student Services, MS 2.03.18. Students are encouraged to contact that office at 458-4157 prior to starting classes to make arrangements.

Please note: Incompletes are not offered for this course. Please contact the Professor immediately if there is a documented emergency. The Professor reserves the right to alter the syllabus as is necessary to suit the changing needs of the class.

Please contact the instructor by email immediately if you have a documented emergency.
Grade Distribution*

Participation:
Discussion of literary texts, participation (includes attendance), and small group workshop discussions 20 points

Written Assignments:
Reading Response One on Millhauser stories 5 points
Reading Response Two on Scott stories 5 points

Midterm Portfolio:
Week 3: One prompt revised 10 points
Week 6: Second prompt revised 10 points
Midterm writing assessment 5 points
One literary response paper (2-3 pages) 5 points

One extended short story 10 points

Final Portfolio:
Final Story Revision and 10 points
Two new short fiction stories 10 points (5 each)
Critical Analysis Assignment 10 points

Total: 100 points*

*Also see the grade descriptions below. Your grade includes the points you earn, your attendance, and your behavior in the class.

All assignment attachments need to be posted in Mac-readable Word or pdf documents double-spaced, in Times Roman or Garamond fonts only. Each assignment MUST have YOUR name at the top, and the course number and date, and pagination and the attachment must have your last name and assignment name or number.
The Workshop experience is a unique classroom environment. Because of the participation it requires, there should be few absences. If you have a documented emergency, please notify the instructor immediately. Late assignments will be downgraded one full grade for each day it is late.

*GRADING
*see plus/minus grading equivalent chart and grading point system.

“A”
Regular attendance; no more than one absence/late postings; student is prepared for every class, shows that he/she has read the assignments, participates in every class in a positive and constructive way; student’s writing is virtually free of grammatical and spelling errors, is thoughtful, creative, interesting, and above all, original; student has turned in all required in-class writing and homework on time and student’s revision is substantial and polished; student demonstrates enthusiasm in class and concern and dedication to the course itself; student is adult and responsive to others’ work and is encouraging and supportive to all other writers; student’s comments show both sensitivity and honesty, respectful language, and complete adherence to the Blackboard code of conduct and the UTSA student code of conduct.

“B”
Regular attendance; no more than two absences/late postings; student is prepared for every class, shows that he/she has read the assignments, participates in every class in a positive and constructive way; student’s writing is thoughtful, creative, interesting, and above all, original; student has turned in all required in-class writing and homework on time and student’s revision is substantial and polished; student demonstrates enthusiasm in class and concern and dedication to the course itself; student is adult and responsive to others’ work and is encouraging and supportive to all other writers; student’s comments show both sensitivity and honesty, respectful language, and complete adherence to the Blackboard code of conduct and the UTSA student code of conduct.

“C”
Regular attendance; no more than three absences/late postings; student is prepared for every class, shows that he/she has read the assignments, participates in every class in a constructive way; student’s writing, has some grammatical errors, and lacks originality; student has turned in all required in-class writing and homework on time and student’s revision is adequate or minimal; student often demonstrates enthusiasm in class; student is adult and responsive to others’ work and is encouraging and supportive to all other writers, student’s comments show both sensitivity and honesty, respectful language, and complete adherence to the Blackboard code of conduct and the UTSA student code of conduct.

“D”
Regular attendance; no more than three absences/late postings; student is usually prepared for class, participation is lacking in quality; student’s writing has frequent grammatical errors, lacks originality; and/or is not turned in on time; student has turned in all required in-class writing and homework and student’s revision is minimal or adequate; however, student fails to show interest in other’s writing or in the class materials; student’s comments show respectful language and complete adherence to the Blackboard code of conduct and the UTSA student code of conduct.

“F” any performance less than that of a “D”. More than three total absences automatically constitutes a failing grade, regardless of other grades in the course. Repeated lateness will be accrued as absences.
**UTSA NEW GRADING SYSTEM**

*Below is the chart of UTSA’s plus/minus grading system and corresponding course points:*

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<thead>
<tr>
<th>UTSA GPA</th>
<th>GRADE</th>
<th>6043 Points Equivalents</th>
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<tr>
<td>4.00</td>
<td>A+</td>
<td>98-100</td>
</tr>
<tr>
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<td>95-100</td>
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<tr>
<td>3.67</td>
<td>A-</td>
<td>91-94</td>
</tr>
<tr>
<td>3.33</td>
<td>B+</td>
<td>88-90</td>
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Advanced Fiction Hybrid Workshop Schedule
Spring 2012

CLASSROOM: Week One: Wednesday, Jan. 18th: Introduction to the class, conduct and assignment requirements, contract, syllabus, and schedule. You must read and complete the Creative Writing Workshop Contract in order to take this course. Workshop guidelines and organization discussed.


Complete and submit the first Reading Response Assignment to Blackboard by Tuesday, January 24th, at 5 PM.
Be prepared for class discussion with notes and references from the text.

CLASSROOM: Week Two: Wednesday, Jan. 25th: Discussion of Barnum Museum short story selections. Bring paper to work on in class writing prompts.

**BLACKBOARD WEEK: Week Three: Wednesday, Feb. 1st: Pick ONE draft from your in-class writing prompts and revise for workshop.

Post the story to Blackboard by Tuesday, Feb. 7th at 5 PM.
BRING 5 copies of that story to class for small group workshop on Feb. 8th.

CLASSROOM: Week Four: Wednesday, Feb. 8th: Small Group Workshop of ONE story. We will give each writer verbal feedback in small groups. We will also be reading these aloud.

Read “Concerning Mold Upon the Skin,” “Bees Bees Bees,” and “Chloroform Jags” in Various Antidotes by Joanna Scott.

Complete and submit the second Reading Response Assignment to Blackboard by Tuesday, Feb. 14th by 5 PM.
Be prepared for next class discussion with notes and references from the text.

CLASSROOM: Week Five: Wednesday, Feb. 15th: Discussion of Various Antidotes short story selections. (Post Reading Response Two to Blackboard by due date. Be sure to come prepared for class discussion with notes and references from the text.)

Bring paper to work on in class writing prompts.
Sign up for Personal Conferences on the schedule.
Pick ONE prompt response from Week Five, revise, and post it to Blackboard by Tuesday, Feb. 21st by 5 PM. Make copies and bring to class for small group workshop on Feb. 22nd.

Later this week: On Campus Literary Event:
(February 17th: John Phillip Santos Reading: see posted time and location. (One literary response paper is required for this course: see syllabus.)
**CLASSROOM: Week Six: Wednesday, Feb. 22nd:** Small Group Workshop day of one prompt.

**BLACKBOARD WEEK: Week Seven: Wednesday, Feb 29th:** Submit your Midterm Portfolio by Wednesday, Feb. 29th by 5 pm. Begin work on your extended short story.

  **Midterm Portfolio Due:** Post your two revised stories from the workshops and writing questionnaire to Blackboard by: Wednesday, Feb. 29th by 5 pm.

**On Campus Meeting Schedule (my office MB 2.484): Week Eight: Wednesday, March 7th: Personal Conferences Begin:** See Schedule. We will discuss your midterm portfolios, and extended short story plans.

  Remember: **Extended Short Story Due:** Short Story (approximately 1500 word count, approximately five pages double-spaced) must be posted by Wednesday, March 21st by 5 pm to corresponding Blackboard area. See Assignment description in syllabus.

**Week Nine: **Spring Break: Week of March 12th-17th**

**On Campus Meeting Schedule (my office MB 2.484): Week Ten: Wednesday, March 21st:** Personal Conferences continue.

  Read class stories and prepare notes for the upcoming workshop. Bring one copy of each story to class on Wednesday, March 28th.

**CLASSROOM: Week Eleven: Wednesday, March 28th:** Extended Stories read aloud and small group workshop begun.

**CLASSROOM: Week Twelve: Wednesday, April 4th**
Extended Stories Workshopped in small groups continued.

**CLASSROOM: Week Thirteen: Wednesday, April 11th**
Extended Stories Workshopped in small groups continued.

**CLASSROOM: Week Fourteen: Wednesday, April 18th**
Final writing prompts, final portfolio discussion. Professor’s critiques distributed.

**BLACKBOARD WRITING WEEK: Week Fifteen: Wednesday, April 25th:**
Revision Work and final portfolio. Any late work submitted for partial credit points and your literary response paper must be turned in by the Final Portfolio due date to get credit.

**Week Sixteen: Wednesday, May 2nd: FINAL PORTFOLIO DUE**
FINAL PORTFOLIO DUE to Blackboard by 5 PM: No Exceptions. Work Not Turned in by this due date cannot be counted toward your grade. You receive a zero for anything missing.
Guidelines for Workshop

We will begin discussion of each story, in small group workshops, by asking, what is it? Try to see what the story is trying to do and how we can help it reach its goal. Is this a work that asks to be considered as realism? As science fiction? As a magical realism? As a hybrid combination of several genres?

In small group workshopping, we will begin by pointing out at least one strength of the writing and one area of weakness or for possible improvement. Try to avoid “like” and “dislike” comments without support, and instead focus on the use of literary terminology in critiquing the stories. Examples are below. Try to make suggestions that help the writer achieve her/his goals.

You might want to consider the following:

1. Discussion of syntax / grammar
2. Discussion of diction or word choice (Is there anything significant about use or non-use of adjectives? adverbs? Use of active or passive verbs?)
3. Discussion of use of point of view
4. Discussion of how characterization is achieved or revealed
5. Discussion of dialogue
6. Discussion of any particularly unique aspects of the language, its construction, etc.
 ASSIGNMENT DESCRIPTIONS

**Reading Response One on Assigned Millhauser Stories:** post on Blackboard by Tuesday, January 24th by 5 PM.

Using the stories assigned for class, in a 2-5 page, double-spaced paper, discuss the following:
1. Use of rhetorical devices to achieve effect, including diction, grammar, syntax, etc. Use specific textual quotations to demonstrate.
2. Description
3. Characterization
4. Dialogue
5. Setting, atmosphere, tone, and how these are achieved.
6. Point of view
7. Beginnings and endings of stories, etc.

**Reading Response Two on Assigned Scott Stories:** post on Blackboard by Tuesday, Feb. 14th by 5 PM.

Using the stories assigned for class, in a 2-5 page, double-spaced paper, discuss the following:
1. Use of rhetorical devices to achieve effect, including diction, grammar, syntax, etc. Use specific textual quotations to demonstrate.
2. Description
3. Characterization
4. Dialogue
5. Setting, atmosphere, tone, and how these are achieved.
6. Point of view
7. Beginnings and endings of stories, etc.

**Midterm Portfolio:** Post to Blackboard by Wednesday, Feb. 29th by 5 pm
1. Two stories workshopped in class, revised.

**1. Two Short Stories Workshopped Before Spring Break:** Post by Wednesday, Feb. 29th by 5 pm
Turn in the prompts/stories workshopped in class so far (approximately 500-750 words). You MAY revise them further before submitting.

**2. Midterm Assessment Questionnaire:** Post responses to Blackboard by Wednesday, Feb. 29th by 5 pm
**Extended Short Story** for AFTER spring break: Post to Blackboard by Wednesday, March 21st by 5 pm

This story may be an extended and revised prompt story, or an entirely new story of a minimum of approximately 1500 words (approximately 5-6 pages double-spaced, but can be up to 10 pages double-spaced). This story will be workshopped in class after spring break.

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**Critical Analysis Assignment** (part of your final portfolio due Wednesday, May 2nd, by 5PM to the corresponding Blackboard assignment area):

Using one story from the Millhauser or Scott collections that was NOT assigned / discussed in class, write a 2-5 page, double-spaced, Writer’s critical analysis of the story. This should demonstrate your critique skills and your ability to discuss the following:

1. Use of rhetorical devices to achieve effect, including diction, grammar, syntax, etc. Use specific textual quotations to demonstrate.
2. Description
3. Characterization
4. Dialogue
5. Setting, atmosphere, tone, and how these are achieved.
6. Point of view
7. Beginnings and endings of stories, etc.
One Literary Reading Response Paper (Due no later than Wednesday, May 2nd, by 5PM to the corresponding Blackboard assignment area.)

Writing is both a solitary AND a community experience. Once you’ve taken the step and decided not to keep your writing to yourself, your writing enters the writing community. There are often literary events on the UTSA campus. Additionally, many of the local bookstores host literary readings, and there are a multitude of poetry slams. You are required to attend at least one of these literary events and turn in a response paper responding to the event. A response paper should be a typed, informal paper (2-3 pages) where the writer discusses his/her opinions of the event and/or responds to ideas inspired by the reading. When attending these events, please remember to be a polite and mature audience member. If you strongly dislike an event, you should never leave in the middle or interrupt the performers. Take notes quietly for your response paper.

Local Events

UTSA Creative Writing Reading Series
(posted online under the UTSA English Dept., Creative Writing Program)

Sagebrush Literary Journal Readings
(posted online under the UTSA English Dept., Creative Writing Program)

San Antonio Poetry Slams

Gemini Ink First Friday Readings

Trinity University Creative Writing Reading Series

I will make further suggestions as the semester progresses. If you have a suggestion for a literary event you would like to attend that is not listed here, please get approval from me in advance.
**Final Portfolio Contents:**
(Due by Wednesday, May 2nd by 5PM to the corresponding Assignment Areas in Blackboard):

1. Revision of Extended short story from second part of class.
2. Two NEW short/flash fiction pieces (at least 500 words each), not previously submitted.
   These may be developed from in-class prompts, but *not* those submitted at the midterm.
3. Critical Analysis Assignment
4. Literary Response Paper (if it wasn’t turned in yet).
5. Any late assignments submitted for partial credit.