

Introduction to Creative Writing

Hartwick College
ENGL 213-7 (3 Credits; EL; GEO 1, 3, 4, 7)
Fall 2020

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MW 2:30 – 3:55 p.m., Clark Hall 251
(class held online once a week)

Office Hours: by appointment via Zoom

Men, like poets, rush “into the midst,” in media res, when they are born; they also die in mediis rebus, and to make sense of their span they need fictive concords with origins and ends, such as give meaning to lives and to poems.

—Frank Kermode, *The Sense of an Ending*

Zoom Link

<https://hartwick.zoom.us/j/91711560114> (also use this for meetings and office hours).

Required Texts

Hayes, Terrance. *Hip Logic*. Penguin, 2002.

Koch, Kenneth. *Making Your Own Days: The Pleasures of Reading and Writing Poetry*.
Touchstone, 1999.

Additional texts to be covered can be found on the calendar below. These will be available on D2L under “Content” and then the “Readings” folder. See endnotes for bibliographic citations.

Required Software

Zoom. Please make sure to follow the link above and install Zoom on the computer you will primarily be using if you have not already done so.

Microsoft Office. If students do not have Microsoft Word, they are required to install it on their computers and use it for this class. The program is free for Hartwick Students. To install Office on your personal Windows or Mac computer, please go to <https://portal.office.com>, log in using your Hartwick credentials (email and password), and install the full version of MS Office.

Prerequisites

The successful completion of ENGL 110 College Writing is highly recommended.

Note on Class Meetings

For the face-to-face components of this course, students and faculty will wear face coverings that fully cover their mouth and nose. Anyone who does not wish to wear a face covering in the classroom, or who is not wearing it correctly, should not attend and will be asked to leave. See below (p. 8) for further Hartwick College policies on social distancing, personal protective equipment, personal hygiene, and guidance on distance learning.

Catalog Description

The course will approach reading as a way to develop the imagination of the writer of both poetry and short fiction. Students will read widely in both genres, write poems and short stories in response to weekly readings, and participate in workshop discussions of their writing. The class will also consider relations between poetry and fiction, in terms of both their historical development and contemporary practice. Several short analytical essays on the assigned readings as well as students' original poetry and fiction will be expected. (EL; GEO 1, 3, 4, 7)

Course Description and Purpose

Introduction to Creative Writing is a primer for the exploration of some of the basic elements of creative writing. The course is designed for both interested general education students and as the first in a series of courses for students majoring in creative writing. We will be covering both poetry and short fiction, with a focus on learning the forms and tools necessary for successful writing. Throughout this course, you will be asked to engage various aspects of writing, including studying craft, reading the work of published writers, and composing work of your own. It is essential for a writer to develop ways of thinking about and discussing critically the work of others, so you should be prepared to do a substantial amount of reading this semester. Course readings will also prepare you to analyze and assess other students' writing and to evaluate your own compositions. The primary focus of this class will be on learning *craft*, the “nuts and bolts” of writing, the skills, techniques, choices, and strategies that will allow you to improve your own writing. You will be paying careful attention to the effective use of image, metaphor, line-break, sound, shape, and voice in poetry, and dialogue, plot, character, setting, conflict, and scene in fiction. This focus on *form* will give you a better understanding of the various writers we will be reading and help you effectively use these elements in your own writing. Above all, writing is an art and, like any art, it requires a knowledge of its tools and conventions combined with a will to create, explore, experiment, and push boundaries. I fully expect that you will also have some fun.

How This Course Works

The main concern of this class is *your* writing, and because of that, though we will be reading the work of professional writers, you will be asked to bring in a substantial amount of your own work. The course is divided into two sections. The first half of the course will be devoted to poetry. You will be expected to write a poem every week. During the second half of the course, you will compose one piece of flash fiction and two short stories.¹

The primary way we will be focusing on your writing will be during class in a writing workshop. If you look below on the calendar, most Mondays will be devoted to covering the assigned reading and most Wednesdays will be devoted to workshopping student writing. Though our schedule is subject to change, it is rare for me to deviate from a course calendar, so come ready to talk about the various texts scheduled for discussion each day.

Workshops will be run in a traditional fashion. Each student will have around 20–25 minutes devoted to their work by the class at least twice during the semester. Within the next two weeks, I will email and post to D2L a workshop schedule and assign a primary reader for each student. The primary reader will be principally responsible for responding to their assigned

¹ Creative writing programs in the United States widely share the convention of asking students to write *literary* rather than *genre* fiction; it will be the same in this class. I will primarily ask you to write *realism*, stories set in our world rather than an imaginary one. I am happy to speak with students if they have questions about this requirement.

writer's work at the beginning of the workshop. (See "Responding to Your Peers' Work" assignment.) Each student will also be expected to write brief comments on their peers' work and after each workshop will email the instructor and writer those comments for credit.

In workshops, the writer and their primary reader will read the work aloud, followed by a group discussion about the piece. During workshop, the student whose work we are discussing will remain silent until the end, at which time they will be able to ask questions (note: not provide explanations). Though we will be forthright in the criticism of our peers' work, all members of the workshop should strive to make their criticism generous and constructive. Comments during workshop should aspire not only to improve the work but also to better situate it within a student's larger project as a writer. Rather than nitpicking about small issues, I will always be more interested specific matters of craft and form in a student's writing, so please be aware of this and always be respectful of your peers.

Learning Outcomes

In addition to the basic skills of literary analysis, students in this course will: 1) learn to identify conventional creative writing techniques; 2) learn to read as writers and use this knowledge to more successfully write and discuss works of creative writing; and 3) learn to produce works of creative writing that demonstrate an understanding of literary and formal conventions while also articulating a personal artistic vision.

Other Course Requirements and Assignments

Texts—As this course is structured around the knowledge that becoming a strong, careful reader is essential for developing as a writer, students will be required to have read and be prepared to discuss the assigned texts for each class meeting, including the writing of your peers. This also entails that students bring the texts to class: this includes bringing the assigned book and making sure you can easily access .pdfs from D2L (either digitally or printed out) and digital copies of your peers' work. Additional readings for the course (see below) can be found under the "Content" then the "Readings" section of D2L. Please do not let the nature of this class fool you, as students sometimes assume that little reading is involved in a creative writing course. On the contrary, this course asks students to read quite a bit and *very* carefully. Our meetings and discussions will depend upon the rigorous, intelligent, and frequent involvement of each member of this class, and this involvement is simply not possible if students do not come to class prepared. All students *must* obtain the edition of the texts specified above. Students should expect to read between 35 and 100 pages per week.

Individual Writing Assignments—Throughout the semester, you will be asked to complete individual writing assignments. These assignments will be graded and returned to you with my comments after each of your workshops; every assignment can also be revised for a new grade that will replace the original. For reasons of logistics, writing assignments will not be accepted late. The due dates are below. The assignments will follow. All assignments must be uploaded to D2L as .doc or .docx files (that is, as MS Word files). Other file formats will not be read and will not receive credit. There will be a link under "Discussions" to electronically upload your work.

D2L Uploads—To make it easier to find someone's writing on D2L, save all files in the following format: Last Name, First Name--Poem ##. For example: Fest, Bradley J--Poem 01.

Revisions: At midterm and during finals week, I will accept a small portfolio of revisions. (Turning in revisions is optional.) The new grade for each revised poem or story will replace your original grade. More details will be provided later in the semester.

Responding to Your Peers' Work—All members of the course will be responsible for writing marginal comments on their peers' work and must write a brief paragraph about 1) what they thought the writing to be workshopped for that day was doing well and 2) their thoughts on how to improve that writing. Make sure to read and comment on your peers' work prior to coming to class. These responses will be collected for credit. Please consult the .pdf, "Responding to Your Peers' Work," for further details.

Participation—As we will critically read texts and discuss each other's work in this class, a crucial part of this course is student participation. Though I will occasionally lecture, the class is a collective inquiry into the subject matter and class time will primarily consist of discussions that privilege students' thinking, reading, and writing. As such, the course requires the input of all its participants. I know that some students may be more vocal than others, but if I see a student consistently attempting to add to the discussion, I will take this into consideration. I have a habit of a rambling a bit, so please help me with this by asking questions of me if you are unclear. Asking questions can be an excellent way of participating. Since this class will rely heavily on student participation, your attendance is a necessity. As all course sessions will be held synchronously, whether in person or online, students attending class online will be treated as "present" or "absent" in the same way as if they were attending class face to face. *More than three absences will negatively affect your overall grade. Students who have four or more absences may want to consider withdrawing from the course and taking it again under better circumstances.* That said, I know there are many reasons students might need to miss class this semester, so let me assure you that I will try to be flexible and understanding as long as you communicate with me. Students are responsible for informing me of any issues they have regarding attending class, whether online or in person. Finally, if you are currently scheduled to attend class in person and need to attend class online instead, please inform me.

Alternative Assignments

Anyone who is unable to attend synchronous online course meetings should email me as soon as possible in the term so that I can arrange alternative assignments.

Recording Class

I will be recording class for at least the first couple meetings and may need to do so afterward. Recordings will not be shared with anyone outside our class.

Grading

Participation: 20%

Responses to Your Peers: 10%

Poems 1–6: 30% (5% each)

Flash Fiction: 5%

Shorty Story 1: 15%

Short Story 2: 20%

Expectations

This semester, we are taking up our scholastic work under the emergency conditions created by the COVID-19 pandemic. I therefore want to share what you can expect from me and what I expect from you to ensure we can meet our course objectives. Let us expect each other to be:

Flexible—I understand that challenges related to health, technology, family, and more are likely to come up this term. I plan to be accommodating and, if necessary, to offer alternatives for participation and attendance. I am also sensitive to the heightened levels of anxiety and stress the pandemic produces. If anything comes up, get in touch with me right away so we can work together. I must also ask you to be flexible with me and with peers as we adapt to the changing conditions at Hartwick and in our larger community. Closings, quarantines, illness, and more might require me to revise the schedule or the curriculum.

Responsive—I check email regularly and usually answer quickly. I will communicate with you via your Hartwick email account. I ask you to check email daily, read all messages I send, and get back to me as soon as you can when a response is required.

Present—Usually, we build relationships and community in the classroom. This semester, some of us might be doing so from a distance. I want you to feel that I am available and engaged with you and with our collective work. I also want you to find support from friends and peers in our class. I am hoping our in-person and synchronous online meetings will help us achieve this. In addition, I will offer feedback on assignments, answer questions, and be eager to see you online if you schedule a meeting with me. I ask you to be present not only for me, but for each other too. Take group conversation seriously. Contribute to class discussion. Ask questions and share thoughts and support each other in the chat, just as you would in class. Turn on cameras as often as you can. Don't browse other unrelated windows during our (online) meetings.

The Hallway

During the past year, it has become very apparent how much of our work as educators and students happens outside formally sanctioned spaces, in *the hallway*. I have posted a discussion board on D2L called "The Hallway." Though I may read it on occasion, this thread is primarily for students to use as they wish, even about things unrelated to class.

Classroom Etiquette: In Person

There are many complex issues facing our community this semester. To make life a little easier for everyone and to create a solid logistical foundation that will ensure a positive learning environment for each participant, students should adhere to the following guidelines for classroom etiquette. Failure to do so may result in being marked absent or in penalties applied to a student's participation grade.

Texts—Students who do not have their text in class, including their peers' writing for workshop, will be marked absent (whether I draw attention to it or not). It is fine if students use a laptop or tablet to access course readings or student writing; students are also heavily encouraged to print out their own copies of texts and bring them to class (trust me on this one). Using your phone to access course texts, however, will not be permitted.

Lateness—As I often give crucial information and reminders about the course at the beginning of class, being late is not only disruptive but means that students may miss information that is important to their success in this course. Any student who is frequently more than five minutes late will be marked absent.

Notes—Students should take notes during class meetings and should have the materials to do so every day (either with pen and paper or on their laptop). Over a dozen years of teaching, I have found that students who take notes in class perform better than students who do not.

Laptops, Phones, Tablets—No paper handouts will be distributed in this class, so students are allowed and encouraged to use a laptop or tablet during class. Please, however, do not use your mobile phone during class time (you will be marked absent if you do) and limit the use of your laptop or tablet to class materials only. If it becomes apparent that a student is frequently using their device for something other than class purposes, I will discuss this issue with that student. If this behavior persists, students will be marked absent when observed using their devices for purposes other than class. Students who are in-person: please do not log on to Zoom; the potential for audio feedback is high and will disrupt class.

Leaving Class—Ideally, students will not have to leave class. But as a variety of things may necessitate leaving class, students should feel free to get up without my permission as long as they do so quietly and unobtrusively. If individual students make a habit of leaving and returning during class time, however, I will have a conversation with that student about disrupting class. If a student continues leaving frequently after this conversation, they will be marked absent each time they leave regardless of circumstance (and whether I call attention to it or not). If a student has any issue that would cause them to need to get up frequently, please talk with me in the first weeks of class or at any time during the semester.

Preparation—A key part of this class will involve reading the work of your peers. If it is clear that you are not prepared, have not done the assigned reading, or have not read your peers' work, you will be marked absent.

Participation—Because of the concurrent mode of instruction for this course, all students should be prepared to participate throughout the class. This also means that I will frequently call on students, whether they are online or in person, even if they do not raise their hand.

Respect—Sharing your work with others can be a bit intimidating, so I urge all class members to be generous, respectful, constructive, and kind to your peers, even when critiquing their work.

Speaking with Me—To the best of your ability, if you need to speak with me in person, try to maintain six feet of distance. I will try to do the same for you.

Seating—Wherever you're sitting today is your assigned seat for the remainder of the semester.

Classroom Etiquette: Online

Currently, one class meeting per week will be held synchronously via Zoom videoconferencing during our normal meeting time (link above on p. 1). If the class moves fully online at any point

during the semester, all class meetings will be held synchronously via Zoom at our normal meeting time. Unless otherwise informed, all assignments, attendance, course policies, and due dates will remain the same in the case that we move to fully remote instruction (including the relevant policies for in-person classroom etiquette). For students who will be taking this class remotely, this section pertains to concurrent instruction as well.

Camera—Students are not required to turn their cameras on but they are heavily encouraged to do so. In my experience, Zoom participants tend to be more engaged when their cameras are turned on, and as participation is part of your grade, having your camera turned on is a good way of showing that you are participating. Also, students who are concerned about their privacy should use the virtual backgrounds provided by Zoom.

Microphone—Unless you are speaking or desire to speak, please mute your microphone. This will eliminate audio trouble, including audio feedback. If students have any trouble finding a quiet place to Zoom from, please contact me and we will work something out.

Raising Hands—If possible, please try to raise your hand or use the “clap” emoji on Zoom to indicate that you would like to speak (or indicate in chat, if we are fully online). Zoom makes it nearly impossible for people to be heard if they are talking simultaneously, so please try to visually indicate that you would like to speak and I will do my best to call on you. For students who are online during face-to-face sessions: I may not have a chance to look at the screen, so please feel free to just jump in and answer a question.

Stepping Away—If you have to step away from the computer, please indicate that you are doing so (and when you are back) in the chat channel (for the reason why, see below).

Cold Calling—As Zooming can be a bit awkward with regard to conversation flow, and to make sure that all students are engaged (i.e., if they have their cameras off), I will frequently call on students even if they have not raised their hands. If a student is unavailable to answer my question—say because they have stepped away from the computer (without indicating they have done so in chat)—they will be marked absent for the day. If students have any concerns regarding this practice, they are encouraged to get in touch with me as early as possible in the semester.

Chat—Students are encouraged to use the chat channel, and to do so somewhat informally. During in-person classes, I will most likely not have a chance to look at the chat channel, so please indicate visually if you have a question or comment. During online sessions, I will look at the chat channel, so we can use it to communicate with each other and students can use it to indicate if they have a question or would like to answer a question, but I will still privilege verbal conversation and visual indications that students would like to speak. (This is also to say: I know that many of us will not have a chance to have the kinds of informal interaction possible with in-person instruction, so if people use the chat channel to discuss things somewhat unrelated to class, that is fine; in fact, I encourage it as long as it doesn't become a distraction from our work.)

College Policy on Social Distancing, Personal Protective Equipment, and Personal Hygiene

Hartwick College's policies in adapting to the COVID-19 pandemic are covered in detail in the Reopening Plan, which describes our Social Compact (<https://www.hartwick.edu/about-us/reopening-our-campus/>). Some specifics of the plan that are relevant to instruction include:

- Face coverings must be worn while in any campus building and/or public space, even when a six-foot distance is thought to be possible.
- Whenever possible, social-distancing of six-feet will be maintained in all instructional spaces.
- Students who cannot attend class in person will have the opportunity to continue their education through distance learning methods.
- Instructional spaces will have assigned seating.

College Policies and Guidance on Distance Learning

From time to time, the College teaches courses by distance learning, or in hybrid (online/distance learning and face-to-face mixed) formats. This may be due to the original class design, to control classroom capacity, or because students are unable to attend classes for reasons beyond their control. Situations may force the course to change from one mode to another during the semester. If this happens, you will need to be prepared for online distance learning with access to a reliable internet connection, an adequate computing device (typically a PC or tablet), and access to D2L and Zoom videoconferencing software (both available at no charge). We will also be using the College's learning management system, BrightSpace D2L, for which online training is available and for which we can provide support. Different formats will have different time requirements and expectations. College policies on credit hours for courses can be found [by clicking here](#). In addition to these policies, your faculty will:

- Account for course time: Whether teaching in one, or when transitioning between, different types of instruction the amount of instructional time across the entire term is critical. If there are some weeks when class activities are suspended, we will help you make them up within the term.
- Take attendance and record participation: Attendance in synchronous sessions (learning at fixed times online), or participation in asynchronous (learning anytime) activities such as discussion boards and taking quizzes, will be recorded as attendance or participation for distance learning courses.
- Schedule synchronous sessions at the time classes are scheduled for in WebAdvisor: If synchronous online sessions are used, they will be held at the same time the face-to-face course is scheduled to allow you to integrate your time for academics with other obligations.

Plagiarism and Academic Dishonesty

Plagiarism will not be tolerated. It will result in a zero for the assignment and a formal charge will be filed with the Office of Academic Affairs. Plagiarism could also result in more serious action, including a student failing the class and being suspended from the College. *Plagiarism includes: lack of proper citations when quoting from someone else's work, representing someone else's work as your own, and knowingly allowing one's work to be submitted by someone else.* Violations of Hartwick's Academic Honesty policy are not limited to plagiarism, so students should familiarize themselves with Hartwick's policy on academic honesty at:

<https://www.hartwick.edu/academics/student-services/academic-affairs/academic-policies/>.

Academic Adjustments and/or Modifications

Students must present me with an updated Academic Plan Letter for the Fall 2020 semester in order to be eligible for academic adjustments. Hartwick College is committed to upholding and maintaining all aspects of the Federal Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Rehabilitation Act of 1973. If a student with a disability wishes to request academic adjustments, they should contact Lara Sanford, Director of AccessAbility Services, at sanfordl@hartwick.edu or AccessAbilityServices@hartwick.edu. AccessAbility Services is located on the fifth floor of Yager Library in the Center for Student Success. Any information regarding a student's disability will remain confidential. Requests for academic adjustments should be made as early as possible. Please reach out to the instructor with any other concerns you might have about class, including accessing course texts.

The Writing Center

Located in Clark Hall 230, the Writing Center offers events, courses, and one-on-one tutorials for students. Tutors can help you with your writing for classes or any writing project, and can teach you strategies for organizing, editing, and revising your writing. You can meet with a tutor once or regularly over the course of the semester; the Writing Center will also respond to queries via email. In some cases, I may send you to the Writing Center for help on a particular problem; otherwise, you can seek assistance on your own. Their services are free. You can browse

the services at <https://www.hartwick.edu/academics/student-services/writing-center/>, or make an appointment by emailing wcenter@hartwick.edu or calling (607) 431-4910.

E-mail Communication Policy

Each student is issued a college email address (username@hartwick.edu) upon admittance. This email address may be used by the college for official communication with students. I will also communicate with students via their hartwick.edu address. Students are expected to regularly read email sent to this account. Failure to read and react to communications from either the College or from me in a timely manner does not absolve the student from knowing and complying with the content of the communications. If email is lost as a result of forwarding, it does not absolve the student from responding to communications sent to their Hartwick email address.

Special Assistance

Hartwick offers free counseling for students who are experiencing personal or emotional difficulties. The Counseling Center is located in the Perrella Health Center and offers psychological services and sexual assault services. Appointments can be made Monday to Friday, 9 am – 5 pm, by calling (607) 431-4420 or emailing counselingcenter@hartwick.edu.

Mandatory Reporting

Faculty at Hartwick College are considered *responsible employees* and are legally required to report to Hartwick's Title IX Coordinator, Traci Perrin ([607] 431-4293; perrint@hartwick.edu), incidents of sexual harassment or violence that they witness or are advised have occurred. Exceptions to this requirement include when incidents of sexual violence are communicated by a student during a classroom discussion, in a writing assignment for a class, or as part of a university-approved research project. For more information, visit: <https://www.hartwick.edu/about-us/employment/human-resources/title-ix/>.

Statement on Classroom Recording

To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion, or activities without the advance written permission of the instructor, and any such recording properly approved in advance can be used solely for the student's own private use.

Calendar²

- 8.31 Syllabus
Introductions
- 9.2 **Class Online via Zoom (link on p. 1 of this syllabus and “Announcements” on D2L)**
Poem 1 Due
Kenneth Koch, *Making Your Own Days* (pp. 13–26)
Emily Dickinson, “I would not paint—a picture—” (pp. 210–11 in *Making Your Own Days*)
- 9.7 **Class Online via Zoom**
Poem 2 Due
Kenneth Koch, *Making Your Own Days* (pp. 27–49)
Gerard Manley Hopkins, “The Windhover” (p. 212 in *Making Your Own Days*)
William Carlos Williams, “The Locust Tree in Flower” (pp. 247–48 in *Making Your Own Days*)
Laura Riding, “You or You” (p. 276 in *Making Your Own Days*)
Langston Hughes, from *Montage of a Dream Deferred* (pp. 277–78 in *Making Your Own Days*)
- 9.9 Kenneth Koch, *Making Your Own Days* (pp. 51–92)
Arthur Rimbaud, “Dawn” (pp. 213–14 in *Making Your Own Days*)
Marianne Moore, “To a Steam Roller” (p. 256 in *Making Your Own Days*)
Elizabeth Bishop, “Arrival at Santos” (pp. 286–87 in *Making Your Own Days*)
Wallace Stevens, “Thirteen Ways of Looking at a Blackbird” (pp. 229–31 in *Making Your Own Days*)
Workshop (TBD)
- 9.14 **Poem 3 Due**
Kenneth Koch, *Making Your Own Days* (pp. 93–133)
Walt Whitman, from “Song of Myself” (pp. 204–5 in *Making Your Own Days*)
Allen Ginsberg, “A Supermarket in California” (pp. 293–94 in *Making Your Own Days*)
Frank O’Hara, “Meditations in an Emergency” and “A True Account of Talking to the Sun at Fire Island” (pp. 295–99 in *Making Your Own Days*)
Rainer Maria Rilke, from *Duino Elegies*, “The First Elegy” (pp. 222–25 in *Making Your Own Days*)
- 9.16 **Class Online via Zoom**
Workshop
- 9.21 **Class Online via Zoom**
Poem 4 Due
Terrance Hayes, *Hip Logic* (pp. 1–24)
- 9.23 Workshop
- 9.28 **Poem 5 Due**

² This calendar is subject to change and additional readings or handouts may be assigned when appropriate. For ease with citation, bibliographic endnotes to the readings available on D2L (anything with an endnote rather than page numbers) have been provided below in MLA style.

- 9.30 Terrance Hayes, *Hip Logic* (pp. 27–57)
Class Online via Zoom
Workshop
- 10.5 **Class Online via Zoom**
Poem 6 Due
Terrance Hayes, *Hip Logic* (pp. 61–90)
- 10.7 Workshop
- 10.12 Workshop
- 10.14 **Class Online via Zoom**
Poetry Revisions Due
Ernest Hemingway, “A Very Short Story”¹
George Saunders, “Sticks”²
Alison Townsend, “The Barbie Birthday”³
Michael Augustin, “The Handbag”⁴
- 10.19 **Class Online via Zoom**
Flash Fiction Due
David Foster Wallace, “Incarnations of Burned Children”⁵
Deb Olin Unferth, “Likable”⁶
Lucy Corin, “Miracles”⁷
Hugh Behm-Steinberg, “Taylor Swift”⁸
- 10.21 Denis Johnson, “Car Crash While Hitchhiking”⁹
- 10.26 **Short Story 1 Due**
Denis Johnson, “Emergency”¹⁰
- 10.28 **Class Online via Zoom**
Workshop
- 11.2 **Class Online via Zoom**
Jhumpa Lahiri, “A Temporary Matter”¹¹
- 11.4 Workshop
- 11.9 Jhumpa Lahiri “Interpreter of Maladies”¹² and “Sexy”¹³
- 11.11 **Class Online via Zoom**
Workshop
- 11.16 **Class Online via Zoom**
Short Story 2 Due
George Saunders, “Escape from Spiderhead”¹⁴
- 11.18 Workshop
- 11.23 No Class, Thanksgiving Recess
- 11.25 No Class, Thanksgiving Recess

- 11.30 **Class Online via Zoom**
George Saunders, “Semplica Girl Diaries”¹⁵
Workshop
- 12.2 **Class Online via Zoom**
Workshop
- 12.9 **4:00 – 7:00 pm | Class Online via Zoom**
Fiction Revisions Due
Class Wrap-Up: Group Reading
(More Info TBD)

Endnotes

Epigraph: Kermode, Frank. *The Sense of an Ending: Studies in the Theory of Fiction with a New Epilogue*. 2nd ed., Oxford UP, 2000, p. 7.

¹ Hemingway, Ernest. “A Very Short Story.” *In Our Time*, Scribner, 1996, pp. 65–66.

² Saunders, George. “Sticks.” *Tenth of December*, Random House, 2013, pp. 29–30.

³ Townsend, Alison. “The Barbie Birthday.” *Flash Fiction Forward: 80 Very Short Stories*, edited by James Thomas and Robert Shapard, W. W. Norton, 2006, pp. 24–25.

⁴ Augustin, Michael. “The Handbag.” Translated by Sujata Bhatt. *Flash Fiction Forward: 80 Very Short Stories*, edited by James Thomas and Robert Shapard, W. W. Norton, 2006, pp. 155–56.

⁵ Wallace, David Foster. “Incarnations of Burned Children.” *Oblivion: Stories*, Little, Brown, 2004, pp. 114–16.

⁶ Unferth, Deb Olin. “Likable.” *Noon*, no. 12 (2012), <http://muumuuhouse.com/dou.fiction2.html>.

⁷ Corin, Lucy. “Miracles.” *One Hundred Apocalypses and Other Apocalypses*, McSweeney’s, 2013, pp. 114–15.

⁸ Behm-Steinberg, Hugh. “Taylor Swift.” *Gulf Coast*, vol. 28, no. 2, Fall 2016,

<http://gulfoastmag.org/journal/28.2/2015-barthelme-prize-winner-taylor-swift/>.

⁹ Johnson, Denis. “Car Crash While Hitchhiking.” *Jesus’ Son*. Picador, 1992, pp. 1–10.

¹⁰ Johnson, Denis. “Emergency.” *Jesus’ Son*. Picador, 1992, pp. 55–72.

¹¹ Lahiri, Jhumpa. “A Temporary Matter.” *Interpreter of Maladies*, Mariner, 1999, pp. 1–22.

¹² Lahiri, Jhumpa. “Interpreter of Maladies.” *Interpreter of Maladies*, Mariner, 1999, pp. 43–69.

¹³ Lahiri, Jhumpa. “Sexy.” *Interpreter of Maladies*, Mariner, 1999, pp. 83–110.

¹⁴ Saunders, George. “Escape from Spiderhead.” *Tenth of December*, Random House, 2013, pp. 45–81.

¹⁵ Saunders, George. “Semplica Girl Diaries.” *Tenth of December*, Random House, 2013, pp. 109–67.

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