1 November 2012

To the Curriculum Committee:

Please consider this as the required cover letter for my request for a course addition.

In the last five years, I have taught Creative Nonfiction three times, and am requesting the course be placed into our catalogs as a regular course offering. I am also attaching a syllabus.

Thank you.

Bret Lott
Professor
Department of English
lottb@cofc.edu
FACULTY CURRICULUM COMMITTEE
COURSE FORM

Instructions:
• Please fill out one of these forms for each course you are adding, changing, deactivating, or reactivating.
• Fill out the parts of the form specified in part B. You must do this before your request can move forward!
• Remember that your changes will not be implemented until the next catalog year at the earliest.
• If you have questions, please start by checking the instructions on the website. Please feel free to contact the committee chairs with any remaining questions you might have.

A. CONTACT INFORMATION.

Name: Bret Lott Phone: 469-3528 Email: lottb@cofc.edu

Department or Program: English School: HSS

B. TYPE OF REQUEST. Please check all that apply, then fill out the specified parts of the form.

X Add a New Course (complete parts C, D, F, G, H, I, J, K)
☐ Change Part of an Existing Course (complete parts C, D, E, F, G, I, J, K)
☐ Course Number
☐ Course Name
☐ Course Description
☐ Credit/Contact Hours
☐ Restrictions (prerequisites, co-requisites, junior/senior standing, etc.)
☐ Deactivate an Existing Course (complete parts C, D, E, G, I, J, K)
☐ Reactivate a Previously-Deactivated Course (complete parts C, D, E, G, I, J, K)

C. RATIONALE AND EXPLANATION. Please describe your request and explain why you are making it.

This course, Creative Nonfiction, has been taught three times in the last five years as a 395 Special Topics course, and will be a regular offering from now on. The addition of the course gives it a specific and ongoing catalog number, reflecting the fact the course isn’t a special topics offering, but a regular one.

D. IMPACT ON EXISTING PROGRAMS AND COURSES. Please briefly describe the impact of your request on other programs and courses. If another program requires the course, you must submit their written acknowledgement with this proposal. Also, the affected program must describe any change in the number of credit hours they require. Include a list of similar courses in other departments and explain any overlap.

None
E. **EXISTING COURSE INFORMATION.** If you are proposing a new course, just leave this blank. Otherwise, please fill out all fields.

Department:  School:  Subject Acronym:  Course number:

Credit hours:  lecture  lab  seminar  independent study
Contact hours:  lecture  lab  seminar  independent study

Course title:

Course description (maximum 50 words, exactly as it appears in the catalog):

Restrictions (pre-requisites, co-requisites, majors only, etc.):

Cross-listing, if any:

Is this course repeatable?  yes  no  If yes, how many total credit hours may the student earn? 

F. **NEW COURSE INFORMATION.** If you are deactivating a course, leave this blank. Otherwise, please fill out all fields. For changed courses, use **boldface** for the information that is changing.

Department:  English  School:  HSS  Subject Acronym:  ENGL  Course number: 367

Credit hours: 3  lecture  lab  seminar  independent study
Contact hours: 3  lecture  X lab  seminar  independent study

Course title: **Creative Nonfiction**

Course description (maximum 50 words, exactly as it appears in the catalog):

**A workshop and survey course in which students write six personal essays for in class critique in response to models they encounter in selected texts.**

Restrictions (pre-requisites, co-requisites, majors only, etc.):

Cross-listing, if any (submit approval from relevant department):

None

Is this course repeatable?  yes  no  If yes, how many total credit hours may the student earn? 

Is there an activity, lab, or other fee associated with this course?  yes  no

Note: All fees require approval from the Board of Trustees.

If this is a newly-created course, is it intended to be the equivalent of an existing course?  yes  no

If so, which course? _____________  Note: You must deactivate the course by submitting an additional Course Form.

G. **COSTS.** List all of the new costs or cost savings (including new faculty/staff requests, library, equipment, etc.) associated with your request.
H. STUDENT LEARNING OUTCOMES AND ASSESSMENT.

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>Write with precision and clarity of their own experiences.</td>
<td>The professor and students in the course will respond in oral and written form (and, with the professor, through one-on-one conversations) to the work at hand as to its precision and clarity.</td>
</tr>
<tr>
<td>Read intelligently the work of established masters of the form with an eye toward the craft of the personal essay.</td>
<td>Students will write critiques of selected reading assignments and turn these in to the professor for evaluation.</td>
</tr>
<tr>
<td>Critique the work of others with an eye toward helping make the work at hand find fruition on its own terms.</td>
<td>Students will turn in to the professor written critiques of the work they receive from others in the class for evaluation by the professor.</td>
</tr>
<tr>
<td>Meet established deadlines for expected work.</td>
<td>The professor will follow a syllabus that includes established deadlines for the student's work.</td>
</tr>
</tbody>
</table>

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

The French word essay means to attempt something, to give something a trial run, to test. Michel de Montaigne, considered the writer who identified if not invented the personal essay as a form, was the first to use the word essai to describe his writings; this notion of the attempt, of testing one’s words lined up in an order one deems close enough to reveal a personal understanding so that all may have that same understanding, is the foundation of the form itself. Montaigne wrote out of his own interests, but wrote convinced that it was his own interest as a human being in a matter or topic at hand that made his attempts universal: “Each man bears the entire form of man’s estate,” he wrote, and therefore, he reasoned, what he was attempting to render in words might make his attempts of interest to all. Philip Lopate writes in the introduction to The Art of the Personal Essay, “The personal essay is the reverse of that set of Chinese boxes that you keep opening, only to find a smaller one within. Here you start with the small – the package of flaws and limits – and suddenly find a slightly larger container, insulated by the essay’s successful articulation and the writer’s self-knowledge.”

The mission statement of the Department of English states that we seek to teach each student to read with insight, perception, and objectivity and to write with clarity and precision. In this course, the engagement each student will have with texts whose authors seek a better understanding of themselves and hence humanity at large, and then to write of their own experiences based on the models they have examined, and then to have those essays critiqued by both professor and peers not only for precision and clarity but also for meaning, will more than meet that mission.

I. PROGRAM CHANGES. Will this course be added to the existing degree requirements or list of approved electives of a major, minor, or concentration? If so, please explain briefly and attach a Change Minor or Change Major/Program Form as appropriate.

The course will satisfy the additional 300-level creative writing elective.

J. CHECKLIST.
X  I have completed all relevant parts of the form.

X  I have attached a cover letter that describes my request and lists all the documents I am submitting.

X  (For new courses only) I have attached a syllabus.

☐ (For courses used in any way by other departments, including cross-listing) I have attached an acknowledgement from the relevant department.

☐ (For courses intended to fulfill a Gen Ed requirement) I have submitted the proposal to the Gen Ed committee.

K. APPROVAL AND SIGNATURES.

1. Signature of Department Chair or Program Director:

__________________________________________  Date: ________________

2. Signature of Academic Dean:

__________________________________________  Date: ________________

3. Signature of Provost:

__________________________________________  Date: ________________

4. Signature of Curriculum Committee Chair:

__________________________________________  Date: ________________

5. Signature of Faculty Senate Secretary:

__________________________________________  Date: ________________

Date Approved by Faculty Senate: ________________
It is in creative nonfiction we try to divine from what we have done, who we have known, what we have dreamt and how we have failed, an order to the universe that is ourselves. “The test of a first-rate intelligence,” F. Scott Fitzgerald wrote in his landmark essay “The Crack-Up,” “is the ability to hold two opposed ideas in the mind at the same time, and still retain the ability to function.” The two opposed ideas of creative nonfiction are finding order in the seeming chaos of our lives without reforming that chaos into order; retaining the ability to function is the act of writing all this down for someone else to understand.

In this combined survey and workshop course, you will write six personal essays in response to models you encounter in The Art of the Personal Essay. The texts for the semester will be published, anthologized work and that generated by the students. You will be assigned to write four full-length occasional essays (no less than five pages) modeled after those we encounter in the readings, and two full-length essays to be presented to class for workshop. The essays for workshop will be written, printed out, copied, and passed to your peers the class meeting before we are to discuss them. As due dates for all essays are clear and in print, anyone who does not turn in his or her story on the designated date will receive an F for the course.

A workshop is only as helpful as the honesty of those involved. But honesty does not mean brutality; our workshops will exhibit all the care, tact, and respect we would want our own work to be given. I expect you to participate, to speak your mind about the piece at hand, and to do so with the clear intent of helping the author whose work is being critiqued to make that essay do better what it seems to want to do. This is to say we will not embark upon daily excursions into the land of “This is what I would do.” Carefully read the essay, try to discern what the essay is about, how the piece goes about doing that, and what, on the story’s own terms, would help bring the piece to greater fruition.

All work turned in will be typed double-spaced using Palatino 12-point font. I reserve the right to give you tests on the reading assignments if for any reason I believe the entire class may not have read the assigned work. I will not be giving letter grades on your essays, but I will be grading you on your having accomplished the work laid out for you – four occasional essays, two essays for workshop, class participation – and for having accomplished that work to the best of your ability. Do not attempt to turn in work that is not the best you can do. If you have no genuine idea of how you are faring in this course, come see me, and I will apprise you of your standing.

Aug. 21: Introduction; true story exercise assigned; Lott essay; Introduction to AotPE assigned
23: Discussion; readings assigned in AotPE (“Scipio’s Villa,” “Consolation to his Wife,” “Hateful Things,” “Pleasure Boat Studio”)
28: Discussion; Solitude readings assigned in AotPE (“In Bed,” “My Face,” “The Solitude of the Country”)
30: Discussion; turning in for workshop: _______________, _______________ and _______________

6: Discussion; turning in for workshop: _______________, _______________ and _______________
11: Workshop; Hatred and Opposition readings assigned in AotPE (“On the Pleasure of Hating,” “Going Out for a Walk,” “Against Joie de Vivre”)
13: Discussion; turning in for workshop: _______________, _______________ and _______________
18: Workshop; Nature readings assigned in AotPE (“An Entrance to the Woods,” “On Seeing”)
20: Discussion; turning in for workshop: _______________, _______________ and
Note: You must have turned in to me at least one of your four essays by this meeting

27: Discussion; turning in for workshop: ______________, ______________ and ______________

Oct. 2: Workshop; Disability and Illness readings assigned in AotPE (“Asthma,” “Of a Monstrous Child,” “The Knife”)
4: Discussion; turning in for workshop: ______________, ______________ and ______________
9: Workshop; Family Ties readings assigned in AotPE (“An Hour or Two Sacred to Sorrows,” “Once More to the Lake,” “Under the Influence”)
11: Discussion; turning in for workshop: ______________, ______________ and ______________

Note: You must have turned in to me the second of your four essays by this meeting

16: Workshop; turning in for workshop: ______________, ______________ and ______________
18: No class

23: Workshop; City Life readings assigned in AotPE (“On Running After One’s Hat,” “Street Haunting,” “Goodbye to All That”)
25: Discussion; turning in for workshop: ______________, ______________ and ______________
30: Workshop; readings in BAE

Nov. 1: Discussion; turning in for workshop: ______________, ______________ and ______________

Note: You must have turned in to me the third of your four essays by this meeting

6: Election day: no class.
8: Workshop; turning in for workshop: ______________, ______________ and ______________
13: Workshop; readings in BAE
15: Discussion; turning in for workshop: ______________, ______________ and ______________

20: No class
22: Thanksgiving

27: Workshop; reading in BAE; turning in: ______________, ______________ and ______________
29: Last day of class

Note: You must have turned in to me the fourth of your four essays by this meeting

Dec. 11: Final exam, 12:00 – 3:00
November 2012

Dear Curriculum Committee,

I am submitting a course form to add a new course—ENGL 368: Short-Short Fiction—as well as a syllabus.

I have taught Short-Short Fiction three times in the past year as a special topics course (ENGL 395: Writing the Short-Short Story) and would like to make the course a permanent offering. The course will satisfy the additional 300-level creative writing elective for our creative writing concentrators and minors.

Thank you for your time and consideration.

Sincerely,

Anthony Varallo
Associate Professor of English
College of Charleston
varalloa@cofc.edu
FACULTY CURRICULUM COMMITTEE COURSE FORM

Instructions:

- Please fill out one of these forms for each course you are adding, changing, deactivating, or reactivating.
- Fill out the parts of the form specified in part B. You must do this before your request can move forward!
- Remember that your changes will not be implemented until the next catalog year at the earliest.
- If you have questions, please start by checking the instructions on the website. Please feel free to contact the committee chairs with any remaining questions you might have.

H. CONTACT INFORMATION.

Name: Anthony Varallo       Phone: 3-5650       Email: varalloa@cofc.edu

Department or Program: English      School: HSS

I. TYPE OF REQUEST. Please check all that apply, then fill out the specified parts of the form.

☐ Add a New Course (complete parts C, D, F, G, H, I, J, K)
☐ Change Part of an Existing Course (complete parts C, D, E, F, G, I, J, K)
  ☐ Course Number
  ☐ Course Name
  ☐ Course Description
  ☐ Credit/Contact Hours
  ☐ Restrictions (prerequisites, co-requisites, junior/senior standing, etc.)
☐ Deactivate an Existing Course (complete parts C, D, E, G, I, J, K)
☐ Reactivate a Previously-Deactivated Course (complete parts C, D, E, G, I, J, K)

J. RATIONALE AND EXPLANATION. Please describe your request and explain why you are making it.
I have taught this course, Writing Short-Short Fiction, as a 395 special topics course three times in the past five years, and need to make the course a regular offering. As such, the course will need its own catalog number (ENGL 368) to indicate that it is a regular course offering.

K. IMPACT ON EXISTING PROGRAMS AND COURSES. Please briefly describe the impact of your request on other programs and courses. If another program requires the course, you must submit their written acknowledgement with this proposal. Also, the affected program must describe any change in the number of credit hours they require. Include a list of similar courses in other departments and explain any overlap.

None
L. EXISTING COURSE INFORMATION. If you are proposing a new course, just leave this blank. Otherwise, please fill out all fields.

Department:  School:  Subject Acronym:  Course number:

Credit hours:  __ lecture  __ lab  __ seminar  __ independent study
Contact hours:  __ lecture  __ lab  __ seminar  __ independent study

Course title:

Course description (maximum 50 words, exactly as it appears in the catalog):

Restrictions (pre-requisites, co-requisites, majors only, etc.):

Cross-listing, if any:

Is this course repeatable?  □ yes  □ no  If yes, how many total credit hours may the student earn?  _____

M. NEW COURSE INFORMATION. If you are deactivating a course, leave this blank. Otherwise, please fill out all fields. For changed courses, use boldface for the information that is changing.

Department:  English  School:  HSS  Subject Acronym:  ENGL  Course Number:  368

Credit hours:  3  __ lecture  __ lab  __ seminar  __ independent study
Contact hours:  __3__ lecture  __ lab  __ seminar  __ independent study
Course title: Short-Short Fiction

Course description (maximum 50 words, exactly as it appears in the catalog):

A writing workshop where students read, write, and discuss short-short fiction and produce an original portfolio of short-short stories by the end of the semester.

Restrictions (pre-requisites, co-requisites, majors only, etc.): Prerequisites: ENGL 220 OR ENGL 223

Cross-listing, if any (submit approval from relevant department):

Is this course repeatable? □ yes  X□ no  If yes, how many total credit hours may the student earn? ____

Is there an activity, lab, or other fee associated with this course? □ yes  X□ no

Note: All fees require approval from the Board of Trustees.

If this is a newly-created course, is it intended to be the equivalent of an existing course? □ yes  □ no

If so, which course? _______________ Note: You must deactivate the course by submitting an additional Course Form.

N. COSTS. List all of the new costs or cost savings (including new faculty/staff requests, library, equipment, etc.) associated with your request.

None
### Student Learning Outcomes

What will students know and be able to do when they complete the course?

### Assessment Method and Performance Expected

How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>Write original short-short fiction with clarity and precision.</td>
<td>Students will receive feedback regarding the precision and clarity of their fiction from the professor as well as their peers.</td>
</tr>
<tr>
<td>Read short-short fiction with a critical eye toward issues of craft, technique, style, form, theme and meaning.</td>
<td>Students will write responses to the assigned readings and submit them to the professor for evaluation.</td>
</tr>
<tr>
<td>Write critically and observantly about published work and short-short fiction for workshop review.</td>
<td>Students will write responses to their peers and submit copies of their responses to the professor for evaluation.</td>
</tr>
<tr>
<td>Develop an appreciation of the writing process through drafting and revision.</td>
<td>Students will revise their work for the final portfolio and will submit a revision statement for evaluation. Students will also be required to conference at least twice with the professor to discuss revision plans.</td>
</tr>
</tbody>
</table>

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

This course aligns with the learning outcomes we articulate for our English major: “English department faculty members teach students to read perceptively and critically; to understand the historical, cultural, and aesthetic dimensions of language and literature; and to write with clarity and precision.”

Short-short fiction is, by nature, a study in clarity in precision, as the form requires the writer to choose each word carefully, avoid false starts, and draw the reader deeply into the narrative in the opening lines. In addition to clarity and precision, the form also demands emotional restraint, selection of appropriate detail, and an economy of words. As Flannery O’Connor advised beginning writers, “If you can’t get a lot from a little, you probably won’t be able to get a lot from a lot.”

The course supports program-level outcomes of understanding the aesthetic dimensions of language and literature by having students write critical responses to published works and works by peers. Students also participate in peer workshops that challenge them to use critical language to articulate ideas about language.
and aesthetics, as well as thinking about audience: how do readers react to what they’ve written?

Through writing exercises, prompts, workshops, and discussion of assigned readings, Short-Short Fiction invites students to think deeply, not cheaply, about the world around them; to artfully render human experience into written words; and to continue the ongoing project of thinking that is the larger ambition the major, the program, and the college.

I. PROGRAM CHANGES. Will this course be added to the existing degree requirements or list of approved electives of a major, minor, or concentration? If so, please explain briefly and attach a Change Minor or Change Major/Program Form as appropriate.

The course will satisfy the additional 300-level creative writing elective.

J. CHECKLIST.

☐ I have completed all relevant parts of the form.

☐ I have attached a cover letter that describes my request and lists all the documents I am submitting.

☐ (For new courses only) I have attached a syllabus.

☐ (For courses used in any way by other departments, including cross-listing) I have attached an acknowledgement from the relevant department.

☐ (For courses intended to fulfill a Gen Ed requirement) I have submitted the proposal to the Gen Ed committee.
K. APPROVAL AND SIGNATURES.

6. Signature of Department Chair or Program Director:

__________________________________________  Date: ________________

7. Signature of Academic Dean:

__________________________________________  Date: ________________

8. Signature of Provost:

__________________________________________  Date: ________________

9. Signature of Curriculum Committee Chair:

__________________________________________  Date: ________________

10. Signature of Faculty Senate Secretary:

__________________________________________  Date: ________________

Date Approved by Faculty Senate: ________________
English 395/001 Writing Short-Short Fiction

TR: 12:15-1:30
MYBK 104

Anthony Varallo
Office: RSS 117 (go to RSS 115, open door, RSS 117 is first office on left)
Hours: Monday 9am-2pm, or by appointment
varalloa@cofc.edu

“If you can’t make a lot from a little, you probably won’t be able to make a lot from a lot.”
—Flannery O’Connor

COURSE DESCRIPTION:
Welcome. This course will focus primarily on so-called “short-short” fiction: short stories that range in length from 6 words to 2,000 words. Through in-class writing and take-home exercises, you will produce a creative portfolio of original short-short fiction by the end of the semester. We will also meet in workshops (a group critique of student work) where we will offer suggestions for revision, exchange ideas, and generally try to figure out how these strange little stories tick—they’re harder to write than you might imagine, but fun, too. This is primarily a writing course, where you provide the content, as in fiction and poetry workshops; however, we will also read assigned stories and complete other
projects. We may also examine literary markets that publish short-short fiction, and discuss the pros and cons of the publication process.

**WRITING EXERCISES and NOTEBOOKS:**

The main difference between this course and regular fiction workshops is the emphasis on writing exercises. Be prepared to write A LOT in class and at home (you are **required** to bring a notebook to class every day). I have several reasons for emphasizing exercises: 1) they’re fun, 2) you’ll free your imagination by thinking of your work as an “exercise,” 3) you need to write in as many styles as possible, breaking out of your comfort zone, perhaps, and 4) you can write something you don’t like very much and just move on to something else—as Raymond Carver advised, “Get in, get out, get on with it.”

**COURSE GOALS:**

By the end of the semester, each student should

- complete a portfolio of short-short fiction evidencing a range of styles and forms
- develop an appreciation of the short short and the literary short story
- formulate a personal aesthetic, articulating what makes a story “work”—or not
- feel comfortable reading their work aloud

**TEXTS:**

Stern, *Microfiction*

Thomas and Shapard, *Flash Fiction Forward* (FFF)

Thomas and Shapard, *New Sudden Fiction* (NSF)

**OTHER MATERIALS:**

You will need to bring a notebook to class for in-class writing assignments. You may also wish to bring a folder for assignments, exercises, handouts, etc.

**GRADING:**

Portfolio = 40%
Take-Home Exercises = 20%
Response papers = 20%
Participation = 20%

PORTFOLIO:
Your portfolio will consist of revised versions of your best work from the semester. You may include in-class exercises (revised and typed up) in your portfolio as well as take-home writing assignments. The portfolio will be due finals week—I’ll give you specific guidelines when we get closer to the end of the semester.

TAKE-HOME ASSIGNMENTS:
We will do several take-home writing assignments, often based on the assigned readings. The take-home writing assignments must be typewritten: you will only get credit for typewritten take-home assignments. The goal of these assignments is to 1) keep you writing all the time, always generating new work, and to 2) give you a wider range of choices for your workshop stories and final portfolio. Think of your exercises as steps toward your final portfolio.

RESPONSE PAPERS:
Occasionally you will be asked to write a one-page typewritten response to the assigned readings or, when we get to the second workshops, a one-page response to the workshop stories. Please see the syllabus to see which days response papers are due.

FIRST AND SECOND WORKSHOPS:
We will have two workshops (a group critique) of your work during the course of the semester. In the first workshop, you will submit two or three short pieces that you’d like to revise. Your classmates will write brief comments on each and return them to you. In your second workshop, you will submit a larger selection of work, including two “sudden” fictions (a story of 1,500-2,000 words) as well as other short pieces. Your classmates will write line edits for these and submit a typewritten response paper for each writer. I will provide guidelines when we get closer to the second workshop.
IN-CLASS EXERCISES:

Please be aware that we will be writing several in-class writing exercises. You may be invited to read your exercises aloud. You may revise in-class writing exercises for inclusion in your final portfolio.

ATTENDANCE:

Since this is primarily a workshop course, I will expect strong attendance and participation from everyone. My rule: you may miss 2 classes without penalty, but will lose one +/- for each class missed thereafter. So, if your final grade is a B and you missed 3 classes, your final grade would be a B-, etc. (Note: 2 lates = 1 absence). If you miss 6 or more classes, I reserve the right to withdraw you for excessive absences (W/A).

READINGS AND EVENTS:

We will attend Doug Dorst’s fiction reading on Thursday, March 15, at 7pm, as part of the Crazyhorse Writers Conference. Attendance at this reading is mandatory. I may also require you to attend one other reading/lecture/talk during the course of the semester.

SCHEDULE (subject to change)

1/10: Introduction: What is “short-short” fiction?

1/12: Stern, Microfiction, p. 15-55
   • First Take-Home Exercise assigned

1/17: Microfiction, p.56-95. First Take-Home ex due. Discuss.

1/19: Microfiction, p.96-129
   • Second Take-Home Exercise assigned

1/24: Finish up Microfiction. Second Take-home ex due. Discuss.

   • Third Take-Home Exercise assigned

2/2: FFF P.88-136

- Fourth Take-Home Exercise assigned
- Group A 1st Workshop stories due, 20 copies, stapled

2/7: FFF: p. 137-177, Fourth Take-home ex due. Discuss.

2/9: 1st WORKSHOP (5)

- Fifth Take-Home Exercise assigned
- Group B 1st Workshop stories due, 20 copies, stapled


2/16: 1st WORKSHOP (5)

- Sixth Take-Home Exercise assigned


2/23: 1st WORKSHOP (5)


* 2nd Workshop guidelines distributed

3/1: 1st WORKSHOP (5)

3/6—3/8: SPRING BREAK (Working on 2nd workshop stories...)

- Group A 2nd Workshop stories due, 20 copies, stapled

3/15: Crazyhorse Writers Conference begins! Doug Dorst reading at 7pm.

- Group B 2nd Workshop stories due, 20 copies stapled

3/20: 2nd WORKSHOP (2) plus NSF, Franklin, “Nap Time” (Note: 1-page response paper due for each writer for all 2nd workshops, one for me, one for the writer = bring 2 copies to class)


3/27: 2nd WORKSHOP (2), plus NSF, McNally, “Power Lines”

3/29: 2nd WORKSHOP (2), plus NSF, Strogov, “Paper Slippers”

4/3: 2nd WORKSHOP (2), plus NSF, Wallace, “Incarnations of Burned Children”

4/5: 2nd WORKSHOP (2), plus NSF, Ehrhardt, “Following the Notes”

4/10: 2nd WORKSHOP (2), plus NSF, Frazier, “Tomorrow’s Bird”

4/12: 2nd WORKSHOP (2), plus NSF, Richter, “The Minimalist”

4/17: 2nd WORKSHOP (2), plus NSF, Oates, “Objects in Mirror…”

4/19: 2nd WORKSHOP (2), plus NSF, Unferth, “Juan the Cell Phone Salesman”

4/24: Reading Day

5/1: Final Portfolios Due