**GROSSMONT COLLEGE**

**COURSE OUTLINE OF RECORD**

Curriculum Committee Approval: 05/18/2021

GCCCD Governing Board Approval: 06/15/2021

**ENGLISH 130 – SHORT FICTION WRITING I**

1. Course Number Course Title Semester Units

ENGL 130 Short Fiction Writing I 3

**Semester Hours**

3 hours lecture 48-54 total hours 96-108 outside-of-class hours 144-162 total hours

2. **Course Prerequisites**

None

**Corequisite**

None

**Recommended Preparation**

A “C” grade or higher or “Pass” in English 126 or equivalent.

3. **Catalog Description**

The first in a four-course sequence, this class is designed to familiarize students with the study, analysis, and application of fundamental tools, techniques, and forms used by established and contemporary authors of fiction. By composing and submitting original short fiction, students learn to use the writers' workshop to develop their skills as critics and writers of fiction. Students have opportunities for recognition and public readings of their own work. Students may enroll in this class without having to enroll in the other courses in the sequence.

4. **Course Objectives**

The student will:

a. Distinguish, both orally and in writing, the fundamental tools, techniques, and forms used by professional practitioners of short fiction writing, including plot construction, point of view, setting, description, characterization, dialogue, and theme;

b. Identify and employ basic techniques of invention;

c. Write short fiction utilizing fundamental tools, techniques, and forms;

d. Evaluate benefits of criticism of their own work and demonstrate application in consequent revisions;

e. Develop ability to critique other students’ short fiction, both orally and in writing;

f. Cultivate aesthetic criteria for short fiction;

g. Practice performatively reading their own writing;

h. Practice competency in college-level grammar, punctuation, and mechanics used in short fiction writing.

5. **Instructional Facilities**

Standard Classroom

6. **Special Materials Required of Student**

a. Access to a computer, the Internet, and word processing with capacity to save/export as Portable Document Format (.pdf) and/or Microsoft Word (.doc, .docx).

b. Collegiate dictionary and thesaurus.

c. Writing materials and copies of texts for workshop.

7. **Course Content**

a. Invention, composition, and revision of short fiction amounting to approximately 12,000 words per semester.

b. Fundamental elements and techniques of the craft of short fiction, including point of view, setting, character, theme, narration and plot, language and style, and structure.

c. Written and oral critical commentary of peers’ original short fiction.

d. A diversity of short fiction by emerging, established, and contemporary writers, in print and/or online chapbooks, books, anthologies, literary magazines, and journals.

e. In-class writing exercises.

f. Critical essays on the discourse of fiction writing.

g. Strategies for performatively reading short fiction.

h. Practice in assembling a portfolio of short fiction.

i. Introduction to publishing.

8. **Method of Instruction**

a. Lecture by instructor, visiting writers, and media.

b. Writers’ workshop: Students sit in a circle. Selected writer reads original short fiction aloud and discussion follows. A student may be designated by the instructor to commence discussion for each work. Generally, selected writers do not speak until work has been discussed by peers and addressed by instructor. Once short fiction is workshopped, the writer has the opportunity to respond and ask questions. Lastly, manuscript with written commentary is returned to its author. Cycle repeats with next selected writer.

c. Discussion and writing exercises based on tools, techniques, and forms of short fiction.

d. Discussion and reading aloud of short fiction by emerging, traditional, and/or contemporary authors.

e. Individual conferences.

9. **Methods of Evaluating Student Performance**

a. Student writing and revision of short fiction.

b. Participation in writers’ workshop, both orally and in writing.

c. Participation in class discussion, and writing exercises such as modeling based on published authors

d. Completion of short fiction portfolio (including exercises, drafts and revisions) as a final project.

e. Performative reading of original works composed for the class, presented as part of a final examination.

10. **Outside Class Assignments**

a. Reading and studying of work by emerging, established and/or contemporary short fiction practitioners.

b. Composing and revising works of short fiction.

c. Reading and writing critiques of classmates’ short stories.

d. Researching material for works of short fiction.

e. Craft and imitation exercises.

f. Attending and/or participating in campus and community literary events and readings.

g. Submitting manuscripts to the Grossmont College literary journal, *Acorn Review*, as well as researching online and print publication opportunities.

11. **Representative Texts**

a. Representative Text(s):

1) *Acorn Review Literary Journal.* 2019-2020. Grossmont College.

2) Bradburn, Richard. *Self-Editing for Self-Publishers: Incorporating—A Style Guide for Fiction.* Reen Publishing, 2020.

3) Brown, Renni, and Dave King. *Self-Editing for Fiction Writers*. 2nd ed. HarperCollins Publishers, 2006.

4) Burroway, Janet, and Elizabeth Stuckey-French and Ned Stuckey-French. *Writing Fiction: A Guide To Narrative Craft*. 10th ed. University of Chicago Press, 2019.

5) DeMarinis. Rick. *The Art and Craft of the Short Story.* Open Road Distribution, 2016.

6) Jones, Amy. *Novel and Short Story Writer’s Market 2020*. Writer’s Digest Books, 2020.

7) Mills, Mark. *Crafting the Very Short Story: Anthology of 100 Masterpieces*. Prentice Hall, 2002.

8) Sittenfeld, Curtis and Heidi Pitlor, Eds. *The Best American Short Stories 2020.* Houghton Mifflin Harcourt, 2020

b. Supplementary texts and workbooks:

1) Brewer, Robert Lee, ed. *Writer's Market 2020.* Writer's Digest Books, 2020.

2) Strunk Jr., William. *The Elements of Style*. Ed., Michele Poff. Tip Top Education/Curriculum Publishing, 2017.

**Addendum: Student Learning Outcomes**

Upon completion of this course, our students will be able to do the following:

1. Identify and employ fundamental elements of short fiction and use specific details from memory, imagination, knowledge, and research to invent, draft, revise, and reflect upon short fiction in a variety of forms.

2. Use the writers’ workshop to evaluate their own manuscripts as well as the manuscripts of others (both orally and in writing) and to develop skills as critics and writers of short fiction.

3. Discuss the content and form of works by emerging, established and/or contemporary authors.