GROSSMONT COLLEGE

COURSE OUTLINE OF RECORD

Curriculum Committee Approval: 05/18/2021

GCCCD Governing Board Approval: 06/15/2021

ENGLISH 133 – SHORT FICTION WRITING IV

1. Course Number Course Title Semester Units

ENGL 133 Short Fiction Writing IV 3

Semester Hours

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

2. Course Prerequisites

A “C” grade or higher or “Pass” in English 132 or equivalent.

3. Catalog Description

The final of a four-course sequence, this mastery-level class is designed to strengthen student expertise in the study, analysis and application of the tools, techniques, and forms used by established and contemporary short fiction authors. By crafting and submitting original short fiction, students use the writers' workshop to refine their skills as critics and authors of short fiction, as well as explore markets for publication. Students have opportunities for performance, publication of their own work, and special projects.

4. Course Objectives

The student will:

a. Analyze , both orally and in writing, the 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, innovate, and employ various techniques of invention;

c. Compose short fiction utilizing tools, techniques, and a variety of forms, both, traditional and experimental;

d. Evaluate benefits of criticism of their own work and demonstrate mastery in multiple revisions;

e. Demonstrate leadership and mastery in the critique of other students’ short fiction, both orally and in writing;

f. Articulate and apply aesthetic criteria as a practitioner of short fiction;

g. Refine their own skills in performatively reading their own writing;

h. Demonstrate a mastery of grammar, punctuation, and mechanics used in short fiction writing;

i. Research potential markets online or in print and pursue publication in those markets.

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, at a mastery level, amounting to approximately 12,000 words per semester.

b. Traditional and experimental tools, techniques, and forms of short fiction, including point of view, setting, character, theme, narration and plot, language and style, and structure.

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

d. A diversity of short fiction by emerging, established, and/or 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 ordering, assembling, and editing a publishable volume of short fiction works.

i. Research and activities pertaining to publishing and potential markets.

j. Special writing projects befitting mastery-level students.

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 a variety of forms of short fiction, including traditional and experimental.

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

e. Individual conferences.

f. Special writing projects contracted with students.

9. Methods of Evaluating Student Performance

a. Student writing and revision of short fiction.

b. Participation and leadership 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 a volume of short fiction works(including exercises, drafts and revisions)as a final project.

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

f. Special projects contracted with student, such as a chapbook, zine, or publication review.

10. Outside Class Assignments

a. Reading and studying works by emerging, established and/or contemporary short fiction writers.

b. Composing and revising works of short fiction.

c. Reading and writing critiques of classmates’ short works of fiction.

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 markets for online and print publication opportunities.

h. Ordering, assembling, editing, and pursuing publication of a volume of original short fiction.

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. At a mastery level, identify and employ elements of short fiction and use specific details from memory, imagination, knowledge, and research to invent, draft, revise, and reflect upon short fiction in traditional and experimental forms.
2. Use the writers’ workshop to evaluate their own manuscripts as well as the manuscripts of others (both orally and in writing) to demonstrate mastery as critics and writers of short fiction.
3. At a mastery level, interpret, assess, and synthesize the content and form of works by emerging, established, and/or contemporary authors.