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Office Hours: Monday 12 Noon to 1:50 p.m. by appointment
 Wednesday 12 Noon to 1 p.m. by appointment

ENGLISH 105 CREATIVE WRITING FOR NON-MAJORS

Syllabus Fall 2018

Overview: In this class, we will write and examine two kinds of narrative: fiction and literary non-fiction. We will practice techniques that are common to both, such as dramatization, point of view and characterization. We will also look at short works of fiction and non-fiction and explore how writers of these two genres, both implicitly and explicitly, manipulate the reader's desire for "literal" truth. We will examine the techniques common to both genres and consider how each genre both suits and enhances the subject matter. We will look at some sub-genres of each, such as narrative, memoir and essay in literary non-fiction, and short-short, experimental and POV-bending in fiction. We will also explore the limitations of both genres and consider how a writer selects the most appropriate narrative form for any given work.

Required texts:

1. Janet Burroway, *Writing Fiction: A Guide to Narrative Craft* 9th edition, 2015
Boston: Pearson
2. Dinty W. Moore, *The Truth of the Matter: Art & Craft in Creative Nonfiction*, 2007
New York: Pearson Longman
3. Various handouts on Blackboard *downloaded*
4. Access to the Oxford English Dictionary

Please note that computers and other electronic devices are not allowed in class, so you will need *physical* copies of all texts.

Course Requirements: Students will be required to write at least one complete short story and one complete piece of creative nonfiction, for a total of about 25 pages. Each of these pieces will be workshopped in class. Students will also be expected to do a thorough, in-depth revision of each piece based on workshop feedback, and submit the revisions in a final portfolio. Students will develop their critical skills by participating in critiquing each narrative that comes through the workshop. In-class and take-home exercises will be assigned, and may be used as inspiration for longer work. In addition to written work, students will be reading and commenting on assigned readings in both genres.

Attendance: English 105 is a writing workshop, and in order to “workshop” you must be present. On-time attendance is mandatory and an integral part of the participation grade (though not the only criterion). As we only meet once a week, missing one class is equivalent to missing a full week of classes. Absences due to religious holidays or illness are excused only if I am notified in advance and may require documentation. If you have other commitments during class time that may result in multiple absences, this may not be the semester to take this class. Two unexcused absences is cause for failing the class, as are three excused absences. Note that three absences is the equivalent of missing six classes in a course that meets twice a week; that is a full fifth of our class. Excessive lateness is equivalent to absence, as is consistently not bringing required books and texts to class. In all cases, students are responsible for all missed work.

A note about Thanksgiving: USC does **NOT** have a Thanksgiving week. We will be holding class on Monday, November 19 and by then we will be workshopping, so it is essential that all students attend. If you or your family are booking flights/events/etc. early, be sure you do **not** plan to leave before class on the 19th. If you are not here on November 19, it will count heavily against your participation grade.

Workshopping: On the fifth week of class you will submit your first stories to the workshop. Three stories a session will be discussed. **No more than fifteen pages and no less than ten may be turned in to any one workshop. Please do not ask for an exception to be made—it won’t.** You must have your stories finished and copied and distributed in hard copy to the class at least a week before your story is discussed. While you may have an excuse to miss class, your stories do not. Stories that are not distributed in class will not be workshopped, and this will be reflected in your final grade. You will be “up” in workshop at least twice during the semester. You *may* have the opportunity to go up three times.

All stories submitted to the workshop must be in hard copy, on time, cleanly typed, double-spaced, with page numbers, and stapled. **NO LATE OR EMAILED WORK WILL BE ACCEPTED.** At the end of the semester you will be asked to turn in a portfolio consisting of all the work you have done for the class, including exercises and the required stories, along with a complete revision of two of those stories, one in each genre. **DO NOT THROW ANY WORK AWAY THAT YOU DO FOR THIS CLASS OR YOUR GRADE MAY BE AFFECTED.**

Anyone who is absent is responsible for getting copies of the stories to be read the next week; I will try to put any extra copies in my box, but if they are not there, you will need to contact the author.

Participation: Class participation is a large percentage of your grade and you should not expect to do well if you do not speak, regardless of the grade you receive on other assignments. Students should expect to speak regularly in class; I keep track of participation. If speaking in class fills you with dread, please come see me. I sympathize. Nonetheless, class participation is an essential skill and I do require it.

Grading:	Original work	30%
	Participation/Workshop criticism/discussion	30%
	Reading responses	20%
	Exercises	20%

Original work will be assessed holistically on my assessment of your grasp of basic fiction and non-fiction fundamentals and your growth in both genres. Exercises will be given a check plus, check or check minus, and reading responses will receive credit/no credit.

Electronic Devices: Computers, cell phones, and other electronic devices may not be used in class. Class texts may not be read off of laptops or phones. This rule will be strictly enforced. Those who require an electronic device because of a documented disability will find directions below. See me if you have any questions.

USC Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems:

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

USC Support and Advocacy (USCSA) – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu

READING ASSIGNMENTS

Please note that the following schedule may change. Things might be added; things might be removed as the class evolves. You are responsible for keeping track of these changes, which will be announced in class. Handouts will be distributed in class or available on Blackboard. In all cases, you need to bring a printed copy to class. Keep in mind that we may **not** discuss everything assigned in every class. This is intentional.

<i>Writing Fiction</i>	WF
<i>The Truth of the Matter</i>	TOM
Blackboard	BB

Week One August 20

Course introduction

Reading: "Yours" Robison

Week Two August 27

The Process; Showing vs Telling

Readings Due:

WF Chapter 1 up to page 15 & Chapter 2
WF "Binocular Vision" Pearlman
"Emergency" Johnson (Chapter 3 page 106)

Week Three September 3

Point of View I – readings due:

WF Chapter 8 pp. 276-283; 291-292
WF "Victory Lap" Saunders
"The Fun House" Alexie (Chapter 6 page 224)

Week Four September 10

Point of View II

Readings Due:

WF Chapter 6 pp. 193-203
WF "You're Ugly Too" Moore
"Reply All" Hemley (Chapter 8 page 308)

Week Five September 17

Form, Plot and Structure

Readings Due:

WF Chapter 7
WF "Everything That Rises Must Converge" O'Connor
"Currents" Voskuil (Chapter 6 page 227)
"The Flowers" Walker (Chapter 5 page 185)

- Short story due

Week Six September 24

Characterization and Dialogue I

Readings Due:

WF Chapter 3
WF "Fiesta 1980" Diaz
"Every Tongue Shall Confess" Packer

- Workshop fiction

Week Seven October 1

Characterization and Dialogue II, begin discussion of non-fiction

Readings Due:

WF Chapter 4
WF "Bullet in the Brain" Wolff
"Tandolfo the Great" Bausch

- Workshop fiction

Week Eight October 8

About Creative Nonfiction

Readings Due:

TOM Chapters 1 and 2
TOM "Alive" Drummond (Page 103)
"You'll Love the Way We Fly" Jakiela (Page 105)

- Workshop fiction

Week Nine October 15

Discovery

Readings Due:

TOM Chapter 6
TOM "Somehow Form a Family" Earley (Page 143)

- Workshop fiction

Week Ten October 22

Memoir

Readings Due:

- TOM Chapter 7
- TOM "Notes Of A Native Son" Baldwin (Page 111)

Week Eleven October 29

Personal Essay

Readings Due:

- TOM Chapter 9
- TOM "Reading History to My Mother" Hemley (Page 174)
- Non-fiction story due

Week Twelve November 5

Literary Journalism

Readings Due:

- TOM Chapter 8
- BB "O Adjunct! My Adjunct!" Machado
- Workshop nonfiction

Week Thirteen November 12

Characterization and Scene

Readings Due:

- TOM Chapter 4
- TOM "Three Pokes of a Thistle" Nye (Page 220)
- "The Clan of the One-Breasted Women" Williams (Page 257)
- Workshop nonfiction

Week Fourteen November 19

Voice and POV

Readings Due:

TOM Chapter 4

TOM "Out There" Beard (Page 127)

"What They Don't Tell You About Hurricanes" Gerard (Page 151)

- Workshop nonfiction

Week Fifteen November 26

Detail and Description

Readings Due:

TOM Chapter 3

TOM "The Courage of Turtles" Hoagland (Page 184)

"Living Like Weasels" Dillard (Page 140)

- Workshop nonfiction

Final Portfolio Due December 7 2 p.m.