

"Hemingway studied, as models, the novels of Knut Hamsun and Ivan Turgenev....Ralph Ellison studied Hemingway and Gertrude Stein. Thoreau loved Homer; Eudora Welty loved Chekhov. Faulkner described his debt to Sherwood Anderson and Joyce; E.M. Forster, his debt to Jane Austen and Proust. By contrast, if you ask a twenty-one-year-old poet whose poetry he likes, he might say, unblushing, "Nobody's." In his youth, he has not yet understood that poets like poetry, and novelists like novels; he himself likes only the role, the thought of himself in a hat. Rembrandt and Shakespeare, Tolstoy and Gauguin, possessed, I believe, powerful hearts, not powerful wills. They loved the range of materials they used. The work's possibilities excited them; the field's complexities fired their imaginations. The caring suggested the tasks; the tasks suggested the schedules. They learned their fields and then loved them. They worked, respectfully, out of their love and knowledge, and they produced complex bodies of work that endure. Then, and only then, the world flapped at them some sort of hat, which, if they were still living, they ignored as well as they could, to keep at their tasks."

-Annie Dillard, *The Writing Life*

"I tried not to select stories because they illustrated a theme or portion of the national experience but because they struck me as lively, beautiful, believable, and, in the human news they brought, important."

-John Updike, Introduction to *The Best American Short Stories of the Century*

The 11 weeks of this course will be divided into two parts; we will begin the semester discussing the work of others (what inspires us, what we admire, specific techniques, etc.) and close by discussing our own work. Readings for this course will be from our required text, ***Method and Madness: The Making of a Story by Alice LaPlante (ISBN: 978-0-393-92817-4)***, as well as handouts of contemporary fiction, in addition to your own work.

Writing is hard. Even published authors struggle with it. A creative writing workshop can be a warm, comfortable and exciting space, which is what I hope to create this semester. Finding fellow writers who you trust to put time and thought into your work, as well as be respectful during workshop, is invaluable. Our aim in workshop is not to tear anyone down—or, on the opposite spectrum, to resist commenting in order to make someone feel better—but to give real, honest responses to the words on the page.

Upon completion of this course, you will be able to * distinguish between plot and story * show, rather than tell, by using specific details, * develop scenes * create believable characters through description, action, scene, and dialog * create and sustain tension * establish and sustain a point of view * control sentence structure, length and word choice to create a particular tone and mood * critique, revive, and edit works in progress.

The requirements of this course will be (and grade weighted as):

- Short Story Draft and Revision 20%
- Workshop 20%
- Essay 20%
- Responses 20%
- Participation 20%

Short story. In this class you will produce and share one completed short story. The story will go through a workshop process in order to aid your revision and gather feedback from your peers. By the end of the quarter you will have a revised and polished short story.

Workshop. Responding to writing will help you to think more critically and objectively about your own writing, therefore the comments you give to your classmates during workshop are an important part of your grade. Students who take the time to read and evaluate their classmates' work will do well in this class.

Responses to the readings. For each assigned reading, you are required to write a short response (200-300 words). Read like a writer. Notice what moves the author has made to create the intended effect of this story. How does she/he use detail, plot, character, etc.? What was your favorite part of the story and why?

Participation. *Participation* includes keeping up with the course calendar, completing creative assignments on time, engaging in discussions, and showing that you have read and understood the assigned materials.

Plagiarism is a counterproductive, non-writing behavior that is unacceptable in a course intended to aid your growth as a writer. Plagiarism is grounds for probation or suspension from Bellevue College as well as for failure in this course. **I will not tolerate it**, and will report any instance of plagiarism I find to the Vice President of Student Services. Plagiarism results in an immediate failing grade on that assignment. If the plagiarism offense is severe enough, you will fail the course.

Writing Lab. The Writing Lab offers one-on-one help with writing, including class assignments, college applications, resumes, and more. Make an appointment by calling ahead (564-2200) or stopping by (D204).

Disability Resource Center. If you are a student who has a disability or learning challenge for which you have documentation or have seen someone for treatment, please register with The Disability Resource Center. If you are eligible, you will be provided with an accommodation letter. More information can be found at: www.bellevuecollege.edu/drc

Contacting Me: I'll be on campus at least 3 days a week. If you'd like to meet in person, email me for an appointment to secure your spot. (See appointment times on the top of this document.) I'll be checking in on email and Canvas everyday. On weekends I'll check in less often but I guarantee a response by Monday morning.

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Affirmation of Inclusion: Bellevue College is committed to maintaining an environment in which every member of the campus community feels welcome to participate in the life of the college, free from harassment and discrimination. We value our different backgrounds at Bellevue College, and students, faculty, staff members, and administrators are to treat one another with dignity and respect.

(A longer version of this document is available on the Canvas course site.)