English 4161/5161: Advanced Fiction Writing
Course Syllabus
Summer 2020
Cork, Ireland
Elizabeth Collison and Jarred Marlatt, Workshop leaders

English 4161/5161 teaches advanced fiction writing, with emphasis on the short story. Its goal is to help student writers become more proficient and creative in their craft by learning to better analyze/use the essential elements of fiction; by reading and critiquing other students' writing; and, of course, by writing and revising their own stories.

Student learning outcomes

1) Students will learn to analyze the elements of writing fiction and will exhibit their analytic skills in the writing of required critiques, in the annotation of their peers' manuscripts, and in their oral comments during workshop.
2) Students will learn to apply their literary analytical skills to the drafting, revising and completion of their own stories. Graduate students will demonstrate not only writing skills but advanced fiction editing skills by completing one longer short story.
3) Students will learn to evaluate their own strengths and weaknesses as fiction writers and thus grow as literary artists.

Assignments/activities
Class members will be expected to do the following:
- Write and turn in 3 original short stories, each 8-20 pages, double-spaced. One of the three stories from graduate students will be longer, at 12-25 pages.
- Read, critique, and annotate all stories turned in by classmates
- Participate in class discussions of classmates' stories
- Attend evening readings
- All students must read at least one story of his/her own at an evening reading night.

Submission dates
- Each class member will be responsible for emailing his/her **first two stories** to the workshop leader and to classmates by **11:59 pm on Friday, May 22**.

- Class members will be responsible for bringing copies of their peers' stories with them to Ireland.

- Each class member will be responsible for distributing his/her **third story** by workshop on **Thursday, July 2.**

Submission format
All stories must be typed, double-spaced, and numbered, with large enough margins to allow for annotation. The story's title and author's name must appear on the first page.

Process
Every student and the workshop leader will write critiques for each of the class members' three stories. Critiques are due at the beginning of the class meeting when a story is discussed. (Note: Critiques may be distributed to the workshop leader and the author by email.) The workshop leader and each class member will also return annotated copies of the story to the author after the story has been discussed.

Critiques may discuss a story in any way that the critic feels pertinent to the work. In general, though, a critique should proceed from the author's desired goals and assess the extent to which those goals are achieved. The purpose of every critique, in concert with the goal of class discussion, is to assist the author in making a story stronger and more successful; in short, the role of each critique is to help, not to judge.

Notes
- Attendance at class meetings is mandatory.

- Stories must be the original work of the class member. No story, including its revision, may be presented at workshop more than once.

- Submitting selections from a novel, as opposed to short stories, is not advised, because the workshop format does not lend itself well to material that is not complete. But students *may* submit novel passages limited to a maximum of 20 pages, if such passages, insofar as possible, are able to stand alone. Any student who would like to submit a selection from a novel must first discuss the idea with the workshop leader.

- Our time in Cork will be intense. Because you will want to preserve weekend days for excursions and individual travel, try to complete as much of your writing and critiques as you can before leaving home, including work on your third story.

Grading
Grading is holistic. Grades will not be given on individual stories or critiques. Final grades in the course represent the workshop leader's assessment of class members' overall performance in the course, their writing of stories and critiques, and their participation in class discussions. That said, class members should not worry about grades. True success in the course should be measured by the writer's individual growth in his/her craft.

Tentative Workshop Schedule

Week 1		Week 3	
Thurs, June 18	**Name**	**Wed, July 1**	**Name**
Workshop 1:		Workshop 2:	
		Workshop 2:	
		Week 4	
Fri, June 19	**Name**	**Mon, July 6**	**Name**
Workshop 1:		Workshop 2:	
Workshop 1:		Workshop 2:	
Week 2			
Mon, June 22	**Name**	**Tues, July 7**	**Name**
Workshop 1:		Workshop 2:	
Workshop 1:		Workshop 3:	
		Improv Writing Night?	
Tues, June 23	**Name**	**Wed, July 8**	**Name**
Workshop 1:		Workshop 3:	
Workshop 1:		Workshop 3:	
Wed, June 24	**Name**	**Week 5**	
		Mon, July 13	**Name**
Workshop 1:		Workshop 3:	
Workshop 1:		Workshop 3:	
Thurs, June 25	**Name**	**Tues, July 14**	**Name**
Workshop 1:		Workshop 3:	
Workshop 2:		Workshop 3:	
Week 3		*Improv Writing Night?*	
Mon, June 29	**Name**	**Wed, July 15**	**Name**
Workshop 2:		Workshop 3:	
Workshop 2:		Workshop 3:	
Tues, June 30	**Name**	**Thurs, July 16**	**Name**
Workshop 2:		Workshop 3:	
Workshop 2:			