

Bergen Community College
Division of Humanities

English Department

Course Syllabus

ENG 205: Creative Writing Workshop -Fiction

Semester and Year:

Meeting: Days/Times/Locations	
Instructor Name	
Office Location and Phone	
Email Address	
WebEx Link	

Course Description

This course is a workshop-style course that allows students to experience the creative process, and provides them with the knowledge of creative and narrative techniques to produce quality short fiction.

Credits: 3; Lecture 3

Prerequisite: ENG-101 Composition I

Corequisite: None

Student Learning Objectives

As a result of meeting the requirements in this course, you will be able to:

1. Identify the special genre demands of the art and craft of fiction writing by reading and analyzing the creative work of professional writers
2. Use the elements of craft in the fiction genre.

3. Develop a greater appreciation for the creative process
4. Incorporate critical approaches and develop aesthetic sensibilities through immersion in the creative process
5. Understand the conventions and apply standards of professional manuscript preparation.

Means of Assessment

1. Produce at least three (3) works of short fiction. (SLO 1-5)
2. Revise at least two (2) of those three above works of short fiction. (SLO 2, 5)
3. Submit at least one (1) of those two works of short fiction for publication. (SLO 2, 3, 5)
4. Complete weekly writing for workshop and provide weekly constructive criticism on fellow students writing in the workshop. (SLO 1, 3, 4)
5. Read and discuss weekly assigned readings of published authors. (SLO 3, 4)
6. Compose a journal of weekly writing. (SLO 3, 4)

Attendance Policy

BCC Attendance Policy: “All students are expected to attend punctually every scheduled meeting of each course in which they are registered. Attendance and lateness policies and sanctions are to be determined by the instructor for each section of each course. These will be established in writing on the individual course outline. Attendance will be kept by the instructor for administrative and counseling purposes.”

Instructor’s specific attendance policy must be included in the syllabus distributed to students.

Course Texts and Other Required Materials

Specific required textbook(s) will be included in each instructor’s syllabus.

Example: Burroway, Jane. *Writing Fiction, Tenth Edition: A Guide to Narrative Craft*. 10th ed. Chicago Guides to Writing, Editing, and Publishing, 2019.

BCC Statement on Academic integrity (2022-23 Catalog):

Bergen Community College is committed to academic integrity – the honest, fair, and continuing pursuit of knowledge, free from fraud or deception.

Students are responsible for their own work. Faculty and academic support services staff will take appropriate measures to discourage academic dishonesty.

The College recognizes the following general categories of violations of academic integrity.

Academic integrity is violated whenever a student does one or more of the following:

1. Uses unauthorized assistance in any academic work.
 - copies from another student's exam
 - uses notes, books, electronic devices or other aids of any kind during an exam, when doing so is prohibited
 - steals an exam or possesses a stolen copy of any exam
2. Gives unauthorized assistance to another student
 - completes a graded academic activity or takes an exam for someone else
 - gives answers to or shares answers with another student before or during an exam or other graded academic activity
 - shares answers during an exam by using a system of signals
3. Fabricates data in support of an academic assignment
 - cites sources that do not exist
 - cites sources that were not used
 - submits any academic assignment which contains falsified or fabricated data or results
4. Inappropriately or unethically uses technological means to gain academic advantage
 - inappropriately or unethically acquires material via the Internet or by any other means
 - uses any devices (electronic or hidden) for communication or unauthorized retrieval of information during an exam

Accessibility Statement

Bergen Community College is committed to ensuring the full participation of all students in its programs. If you have a documented disability (or think you may have a disability) and, as a result, need a reasonable accommodation to participate in this class, complete course requirements, or benefit from the College's programs or services, contact the Office of Special Services (OSS) as soon as possible at 201-612-5270 or www.bergen.edu/oss. To receive any academic accommodation, you must be appropriately registered with OSS. The OSS works with students confidentially and does not disclose any disability-related information without their permission. The OSS serves as a clearinghouse on disability issues and works in partnership with faculty and all other student service offices.

Support Services

Distance Learning Office	Room C 334	201-612-5581 psimms@bergen.edu
English Language Resource Center	Room E- 156	201-612-5292 http://www.bergen.edu/pages/2182.asp
Writing Center	Room L 125	201-447- 7489 http://www.bergen.edu/pages/1795.asp
Office of Specialized Services	Room L 116	201-612-5270 www.bergen.edu/oss
Sidney Silverman Library	Room L- 226	201-447-7131 www.bergen.edu/library

Sample 15-Week Syllabus

Class Period	Assignments for next Class
<p>Week 1</p> <p>Introductions and analyses of Syllabus. Establishing a writer's pattern and commitment. Understanding the workshop process.</p> <p>Writing exercise: Where to start your story?</p>	<p>From Moodle:</p> <p>Read: "Fiesta, 1980"</p>
<p>Week 2</p> <p>Weekly in-class writing.</p> <p>Group writing assignment. Details! Filtering! Lecture: on Details with Exercise! The Birth of the Story.</p> <p>Share your Journals.</p>	<p>Read: "The JewBird"</p> <p>Workshop 3 or 4 student's stories. (Students who are presenting their stories for each week must (MUST) have their work in progress story uploaded to Moodle by 8pm every Monday) Any student who fails to do so will get a zero for the assignment and will not be able to submit late – No Exceptions!</p>
<p>Week 3</p> <p>Lecture: Revealing Information – showing not telling.</p> <p>Weekly in-class writing. Creating a backstory for protagonists; motivation of characters; objectives of characters</p> <p>Workshop of Student Stories</p> <p>Discussion of Stories.</p>	<p>Read: "Miss Lora" & "Stone Mattress"</p> <p>Workshop 3 or 4 student's stories.</p>
<p>Week 4</p> <p>Weekly in-class writing.</p> <p>Lecture: Dealing with Time and Place</p>	<p>Workshop 3 or 4 student's stories. Read "A Rose for Emily" and "My Father's Head"</p>
<p>Week 5</p> <p>Emotional Truth with Exercise</p> <p>Developing Suspense plot AND Emotional Plot.</p> <p>Weekly in-class writing. Listen to a story told to us.</p>	<p>Read "Tandolfo the Great" Oral Presentations</p>

<p>Week 6</p> <p>Weekly in-class writing.</p> <p>Dialogue: Major functions of dialogue. Creating distinguishing characters through dialogue.</p> <p>Movie: “Sunset Limited” followed by discussion.</p>	<p>Read and “Everything that Rises must Converge” and “The Silver Coast”</p> <p>Workshop 3 or 4 student’s stories.</p> <p>Oral Presentations</p>
<p>Week 7</p> <p>Weekly in-class writing.</p> <p>Lecture:</p>	<p>Workshop 3 or 4 student’s stories.</p> <p>Read “The Enormous Radio”</p> <p>Oral Presentations</p>
<p>Week 8</p> <p>Weekly in-class writing.</p>	<p>No Class Next Week - Spring Break</p> <p>Read: “The Country Husband”</p> <p>Oral Presentation</p>
<p>Week 9</p> <p>Weekly in-class writing.</p> <p>Point of View: Lecture and Scenarios</p> <p>Narrative types</p>	<p>Workshop 3 or 4 student’s stories.</p> <p>Oral Presentations</p> <p>Read: “Where are you going, where have you been”</p>
<p>Week 10</p> <p>Weekly in-class writing.</p>	<p>Workshop 3 or 4 student’s stories.</p> <p>“The Walk” and “The Lottery”.</p> <p>Oral Presentations.</p>
<p>Week 11</p> <p>Weekly in-class writing.</p> <p>Revising your story: What do you want to say? Are you saying it? How do you say it?</p>	<p>Workshop 3 or 4 student’s stories.</p> <p>Oral Presentations</p> <p>Read: “The Short Happy Life of Francis Macomber”</p>
<p>Week 12</p> <p>Weekly in-class writing.</p> <p>Revision. Editing your story: Checklist</p>	<p>Workshop 3 or 4 student’s stories. Oral Presentations</p> <p>Read: “The Lady with the Dog”</p>
<p>Week 13</p> <p>Setting: understanding the era, Minor Characters: Their roles!</p> <p>Weekly in-class writing.</p>	<p>Workshop 3 or 4 student’s stories. Oral Presentations</p> <p>Read: “Two Gallants” and “Two More Gallants”.</p>
<p>History/ Culture/ Borrowing from others What to do with your finished stories.</p>	
<p>Week 14</p> <p>Weekly in-class writing.</p>	<p>Workshop 3 or 4 student’s stories. Read “This Blessed House”.</p> <p>Oral Presentations</p>

Week 15 Semester Ends	Oral Presentations Portfolios due
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The following is a list of titles and authors for you to choose from. Each student shall read and present to the class at least one from this list.

TITLE	AUTHOR
<i>Dubliners</i>	James Joyce (Stories)
<i>The Heart of Darkness</i>	Joseph Conrad
<i>Dangling Man</i>	Saul Bellow
<i>Humboldt's Gift</i>	Saul Bellow
<i>The Sun also Rises</i>	Ernest Hemingway
<i>A Farewell to Arms</i>	Ernest Hemingway
<i>A Separate Peace</i>	John Knowles
<i>Netherland</i>	Joseph O'Neill
<i>Slaughter House Five</i>	Kurt Vonnegut
<i>The Color Purple</i>	Alice Walker
<i>Beloved</i>	Toni Morrison
<i>Sula</i>	Toni Morrison
<i>Things Fall Apart</i>	Chinua Achebe
<i>Disgrace</i>	J.M. Coetzee
<i>Waiting for the Barbarians</i>	J.M. Coetzee
<i>This Side of Paradise</i>	F. Scott Fitzgerald
<i>The Book of Evidence</i>	John Banville
<i>The Death of Artemio Cruz</i>	Carlos Fuentes
<i>Mrs. Dalloway</i>	Virginia Woolf
<i>Between the Acts</i>	Virginia Woolf
<i>Absolom, Absolom!</i>	William Faulkner

<i>The Sound and the Fury</i>	William Faulkner
<i>Native Son</i>	Richard Wright
<i>The Invisible Man</i>	Ralph Ellison
<i>The Fifth Child</i>	Doris Lessing
<i>Love Medicine</i>	Louise Erdrich
<i>Tracks</i>	Louise Erdrich
<i>Love in the Ruins</i>	Walker Percy
<i>How the Garcia Girls Lost Their Accents</i>	Julia Alvarez
<i>Love in the time of Cholera</i>	Gabriel Garcia Marquez
<i>One Hundred Years of Solitude</i>	Gabriel Garcia Marques
<i>Wise Blood</i>	Flannery O'Connor
<i>Grapes of Wrath</i>	John Steinbeck
<i>East of Eden</i>	John Steinbeck
<i>The Dark</i>	John McGahern
<i>TransAtlantic</i>	Colum McCann
<i>Dracula</i>	Bram Stoker
<i>Frankenstein</i>	Mary Shelly
<i>The Women</i>	John McGahern
<i>The Time of the Hero</i>	Mario Vargas Llosa
<i>Interpreter of Maladies</i>	Jhumpa Lahiri (Stories)
<i>The Namesake</i>	Jhumpa Lahiri
<i>Madame Bovary</i>	Gustave Flaubert
<i>The Shadow of the Wind</i>	Carlos Ruiz Zafon
<i>White Noise</i>	Don DeLillo

The Angel Esmeralda

Homesickness

Foster

The Sympathizer

The Memory Police

Milkman

Don Delillo (stories)

Colin Barrett (Stories)

Clare Keegan

Viet Thanh Nguyen

Yoko Ogawa

Anna Burns