

Professor: Marshall Boswell  
 Office Phone/Voice Mail: 843-3569  
 E-Mail: boswell@rhodes.edu

Office: Palmer 304  
 Office Hours: M, W 2-3:00  
 and by appointment

Advanced Fiction Writing ENG 301  
 Monday-Wednesday 3:00 - 4:30 — Palmer 203

Texts: *Writing In General and the Short Story in Particular*, Rust Hills [WIG]  
*Short Fiction: Classic and Contemporary*, ed. Charles Bohner [SF]

**Assignments**

Jan	13	Introduction	8-12	<b>SPRING BREAK</b>
	15	WIG pp. 1-43		
	16	"A&P", 1031 "Use of Force," 1102	15	WIG, pp. 158-197 "Conversion of the Jews," 920 "The Things They Carried," 806
	18	MLK	16	"Bartleby, The Scrivener," 702
	20	WIG, pp. 43-120 <b>Exercise #1 Due</b>		<b>Exercise #3 Due</b>
		<b>Group 1, Story 1</b>		<b>Group 1, Story 3</b>
	25	"Araby," 533 "The Real Thing," 509	21	"Everything That Rises Must Converge," 818 "A Good Man Is Hard To Find," 829
	27	Workshop	24	Workshop
		<b>Group 2, Story 1</b>		<b>Group 2, Story 3</b>
Feb	1	WIG, pp. 120-140 "A Rose for Emily," 348 "Friend of My Youth," 750	29	"The Birthmark," 441 "The Grave," 899
	3	Workshop	31	Workshop
		<b>Group 3, Story 1</b>		<b>Group 3, Story 3</b>
	8	WIG, pp. 140-157 "Sonny's Blues," 69	April 5	"Cathedral," 152 "Shiloh," 652
	10	Workshop	7	Workshop <b>Exercise #4 Due</b>
		<b>Group 1, Story 2</b>		<b>Group 1, Story 4</b>
	15	"Paul's Case," 162 "Babylon Revisited," 359	12	"Magic Barrel," 645 "Rocking-Horse Winner," 602
	17	Workshop <b>Exercise #2 Due</b>	14	Workshop
		<b>Group 2, Story 2</b>		<b>Group 2, Story 4</b>
	22	"Lady With The Dog," 199 "Open Boat," 291	19	"The Swimmer," 175 "Where Are You Going, Where Have You Been?" 779
	24	Workshop	21	Workshop
		<b>Group 3, Story 2</b>		<b>Group 3, Story 4</b>
March	1	"Hills Like White Elephants," 475 "Petified Man," 1072 "Rape Fantasies," 44	26	"Lost In the Funhouse," 107 "Argument and Persuasion," 428
	3	Workshop	28	Workshop
			May 3	<b>PORTFOLIOS DUE</b>

**WRITING LOAD:** Everyone will write and revise four (4) complete short stories during the course of this semester. Three of the four stories must fulfill the following requirements, in whatever order you choose:

- One story must be in the first person
- One story must be in the third person
- One story must be told from the point of view of someone *not* your (i.e. the author's) gender

Each story *submitted for discussion* must consist of *at least 6* double-spaced pages and should be “complete,” with a worked out ending—even a bad one. (Coming up with better endings is one of the things workshop is for.) **I will not accept any story shorter than 6 double-spaced pages.** If you are working on a novel or a novella, you can submit installments, yet these, too, must consist of self-contained units (i.e., “chapters” or “parts”). At the end of the semester, you will gather these revised stories into a portfolio, which you will submit to me for final evaluation. While there is no page limit on the *total* number of pages you write, there is a minimum requirement of 25 typewritten, double-spaced pages.

Everyone will also complete four writing exercises, which I will grade individually. These exercises will grow out of the assigned reading and will be explained at greater length in class. Below is a brief description of the exercises:

- Write a complete short story, with a clearly delineated “Freitag’s triangle,” in 750 words or less. The story must include the ground situation, the moving action, the rising action, a climax, and a denouement, and must also obey the rules of point of view. **Due Jan. 20**
- Re-write a 2-3 page section from one of the assigned stories so far from the point of view of some character *other* than the original point of view character. This section must also be cast in a point-of-view *other* than the one employed in the original piece (i.e., a first person story becomes a second or third, and vice versa). **Due Feb. 16**
- Write a 2-3 scene or section from a potential story *in the style* of one of the assigned writers from the *Short Fiction* anthology. **Due March 16**
- Re-write the last three pages of one of the assigned stories, providing an alternative ending that nevertheless honors the point of view, setting, theme and tone of the original. **Due April 7**

**COURSE REQUIREMENTS:** We will workshop five stories per week. Your stories will be due according to a rotating system, so that you come up for discussion about every three weeks. You will submit your stories electronically, into my Faculty box, on the Monday before your group’s Wednesday workshop. I will then compile all five pieces into a single anonymous document, which I will then place back on the server. Each of you is then responsible for printing out that week’s packet. Moreover, you will write *at least* a half-page of single-spaced comments for each story up for discussion. You can either write these comments on the packet printout itself or type them out on your own: the former method is easier, the latter option is more conscientious. These comments—both those you compose and those you verbalize in class during workshop—will factor into my evaluation of your final fiction portfolio, so take this process seriously. You will also complete the four exercises and turn them in on the assigned dates. And I will give four pop quizzes throughout the semester, just to keep you honest about the assigned reading.

**ATTENDANCE:** You may miss no more than two classes, excused or otherwise. So skip class wisely, because if you fall ill after you’ve used up your two misses, too bad. For every two absences *after* those initial two, you will be docked a full tier reduction in your fiction portfolio grade (B+ becomes B, B becomes B-). .

<b>GRADING:</b>	Fiction Portfolio	60%
	Exercises	30%
	Quiz Grade	10%

**PLAGIARISM:** All work submitted for this course must be not only new but also your own. If you want to turn in a revised version of a story you wrote for another fiction-writing class here at Rhodes or elsewhere, *you must get permission from me in advance.* This is very important. See especially the attached sheet. In general, the stories are, without caveat, subject to the requirements of the Honor System.

**STORY GROUPS**

**GROUP 1**

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**GROUP 2**

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**GROUP 3**

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