



ENGL 301-01, Advanced Fiction Writing, Fall 2005

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and by appointment

Advanced Fiction Writing ENG 301
Tuesday and Thursday 3:30-5:00 pm

Texts: *Writing in General and the Short Story in Particular*, Rust Hills
The Short Stories of Ernest Hemingway
The Early Stories, 1953-1975, John Updike
A Curtain of Green, Eudora Welty
The Collected Stories, Peter Taylor
The Stories So Far, Deborah Eisenberg

Assignments

Aug	25	Intro
	30	Updike, pp. 1-80
Sept	1	Updike, pp 81-122.; "Wife-Wooing," "Unstuck," "Giving Blood"
	6	Updike, "The Day of the Dying Rabbit," "The Music School," "Sublimating," "Eros Rampant," "Separating"
	8	<i>Workshop, Group 1, Story 1</i>
	13	Hemingway, "Indian Camp," "The End of Something," "The Three-Day Blow," "Soldier's Home," "The Big Two-Hearted River" Parts 1 and 2
	15	<i>Workshop, Group 2, Story 1</i>
	20	Hemingway, "The Short Happy Life of Francis Macomber," "The Undefeated," "The Killers," "Fifty Grand"
	22	<i>Workshop, Group 3, Story 1</i>
	23	NARRATIVE #1
	27	Hemingway, "The Snows of Kilimanjaro," "In Another Country," "Now I Lay Me," "A Clean Well Lighted Place," "The Gambler, the Nun, and the Radio"
	29	<i>Workshop, Group 4, Story 1</i>
Oct	4	Welty, "Lily Daw and the Three Ladies," "A Piece of News," "Petrified Man," Why I Live at the P.O."
	6	<i>Workshop, Group 1, Story 2</i>
	11	Welty, "The Hitch-hikers," "Clytie," "Old Mr. Marblehall," Flowers for Marjorie," "A Curtain of Green"
	13	<i>Workshop, Group 2, Story 2</i>
	18	FALL BREAK
	20	Welty, "A Visit of Charity," "Death of a Traveling Salesman," "Powerhouse," "A Worn Path" NARRATIVE # 2
	25	Taylor, "Dean of Men," "The Other Times," "At the Drugstore"
	27	<i>Workshop, Group 3, Story 2</i>
Nov	1	Taylor "A Wife of Nashville," "Venus, Cupid, Folly and Time," "1939"
	3	<i>Workshop, Group 4, Story 2</i>

	8	Taylor, "What You Hear from 'Em?" "Guests," "Heads of Houses" " <i>Je Suis Perdu</i> "
	10	Eisenberg, "Flotsam," "Rafe's Coat" "A Lesson in Traveling Light,"
	15	Eisenberg, "Transactions in a Foreign Currency, "Broken Glass" "A Cautionary Tale,"
	17	<i>Workshop, Group 1, Story 3</i>
	22	Eisenberg, "Under the 82 nd Airborne," "Presents," "The Custodian"
		NARRATIVE #3
	24	THANKSGIVING
	29	<i>Workshop, Group 2, Story 3</i>
Dec	1	<i>Workshop, Group 3, Story 3</i>
	6	<i>Workshop, Group 4, Story 3</i>
	12	Final Portfolios Due

English 301 Policies

WRITING LOAD: Each of you will write and revise three (3) complete short stories during the course of this semester. You may write about whatever you wish. Each story *submitted for discussion* must consist of *at least* 8 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 8 double-spaced pages.** If you are working on a novel or a novella, you may 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 write three (3) three-to-five page narratives written in the style of the published story writers we will be reading this semester. These can be either complete "short-short" stories or self-contained episodes from stories that might or might not someday exist.

- Narrative # 1 should be written in the style of either John Updike or Ernest Hemingway
- Narrative #2 should be written in the style of either Ernest Hemingway (provided you did not already do a "Hemingway" narrative first time around) or Eudora Welty
- Narrative #3 should be written in the style of either Peter Taylor or Deborah Eisenberg

These narratives will be graded. I will evaluate them according to how convincingly they imitate their models, how accurately they employ the required conventions, how apt those conventions are to the narrative's subject matter, and how good they are, as a whole, basically. These narratives can be used, in whatever way you deem fit, in subsequent stories, but may not be culled from stories already submitted for workshop. They can either pay homage to or parody the target writers.

COURSE REQUIREMENTS: We will workshop four stories per week. Your stories will be due according to a rotating system, so that you come up for discussion about every five weeks. You will submit your stories electronically to me as an email attachment on the Tuesday preceding that Thursday's workshop. **Please use your last name as the title for each submission!** I will then compile all four pieces into a single anonymous document, which I will then email back to you. Each of you is 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.

I will also begin most Tuesday classes with a brief "pop quiz" on the assigned reading. A failed grade on one of these quizzes will result in an unexcused absence *on top of any other absences you might already have accrued.*

If you miss class on a day on which a pop quiz has been assigned, then, clearly, you cannot make it up, for your absence will cover that “missed” grade. Failure to arrive at Thursday workshop with a carefully annotated story packet will also result in an unexcused absence.

ATTENDANCE: You may miss two classes, totally free of charge. An F on a pop quiz will count as an absence, as will failure to bring to class your book or a carefully annotated workshop packet. Absences after those initial two will be deemed unexcused except for serious, extenuating circumstances (prolonged, unexpected illness, etc). For every absence *after* those initial two, you will be docked a full tier reduction in your fiction portfolio grade (B+ becomes B, B becomes B-). .If you miss more than seven (7) classes, you will fail the course.

GRADING:	Fiction Portfolio	70%
	Narratives	30%

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. The stories are, without caveat, subject to the Honor System.

STORY GROUPS

GROUP 1

GROUP 2

GROUP 3

GROUP 4
