

INTRODUCTION TO FICTION WRITING
ENGL 252-005
SPRING 2012
MWF: 12:30-1:20 PM
ANDREWS HALL 029

Ms. Karen Babine (my last name is pronounced *bay-byne*)
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Class Description:

Welcome to the Introduction to Fiction! In this course, we will be looking at all aspects of fiction, from process to craft to criticism. English 252 is a writing course, so I expect you to take your writing (and the writing of your peers) seriously. I expect you to be open to honest and critical discussion of the strengths and weaknesses of your work and that of your classmates. I expect you to be willing to experiment with your writing—get out of your comfort zone—and try out some of the ideas brought up in class. All writing is creative. In addition to writing short stories, we will also be writing critically about what we're reading and what we're writing. But this is also a reading course—writers read. It's how we learn. We will not only read various texts to demonstrate various concepts, we will read each others' work with compassionate, critical eyes with a goal of helping each other improve our craft.

This course is certified as an Achievement Centered General Education (ACE) Outcome 7 course. In addition to our own English 252 goals, this course will help you meet the following general education outcome: "Use knowledge, theories, or methods appropriate to the arts to understand their context and significance."

Goals and Expectations for the Class:

- To explore the relationship of reading and writing to more firmly understand the craft of writers as it influences our own writing craft.
- To become familiar with forms and genres we many not have yet been exposed to, because it is only by challenging our perceptions of what writing is and should be that we grow as writers.
- To work through all parts of the writing process—invention, revision, and more—because it is only through practicing various writing techniques at certain points during the process will we become stronger writers.
- To understand that a community is necessary for a writer to fully achieve his or her potential. For our purposes, this community will be found in this class (you might find a smaller community within the class, on your own, or another outside of class).

Required Materials:

- *Method and Madness: The Making of a Story*, Alice LaPlante.
- *Star of the Sea*, Joseph O'Connor.
- *Vintage Book of Contemporary Irish Fiction*, Dermot Bolger, ed.
- Please bookmark the class blog: <[www://http://babine252.wordpress.com/](http://babine252.wordpress.com/)>
- Please bookmark the class wiki: <<https://babineduncans12.wikispaces.com/>>
- Other readings, as assigned.
- Pocket folder

- A Dropbox account, strongly recommended. You should always back up your work, because you will need it someday. Dropbox is free and it's easy.
- Uni-Print account. This class will require a lot of copies, so be prepared for this at the outset. You should be prepared to make 22 copies (more or less) for your story that you submit to workshop. This is a financial commitment you should be prepared for at the start of the semester. Important: There are 2 cent copies (printing, as well) available at the campus Copy Centers on Thursdays. There is one in the Union, another at 17th and Y. The cost to print and copy there is 5c. usually (this is the most economical I've found).

Major Assignments:

Short Story	25 pts	25%
Craft Analysis Paper	25 pts	25%
Think Pieces	20 pts	20%
In-Class Participation (Workshop Responses, Vocal Participation in Discussions and Workshops)	15 pts	15%
Out-of-class Participation (Wiki, writing exercises, homework, etc.)	15 pts	15%
<i>TOTALS</i>	<i>100 pts</i>	<i>100%</i>

Short Story: You will be asked to write one short story this semester, worth 25 points (25% of your final grade). It must be literary (which means no genre fiction—science fiction, romance, western, etc.) and it must be at least **10 double-spaced pages** long. We will workshop this story once during the semester and you will be required to bring a hard copy of it for each student and one for me, on the assigned date. When you turn in your story for workshop, I will give it a “grade for now.” This grade will be averaged with the grade the story earns after revisions, when you turn it in in your final portfolio at the end of the semester. The averaged grade is worth 25 points, or 25% of your final grade.

Craft Analysis: You will write a **7-9-page, double-spaced** critical analysis of a particular author and work we have read this semester. It is from close observation, practice, and even mimicry of technique and form that a writer learns best how to polish his/her own craft. *Do not forget you are a writer while you are writing this—academic style does not mean boring.* Examples may include *character, tone, point-of-view, narrative stance, structure and design, poetic devices, voice, imagery, word choice, time management, scene construction, dialogue, metaphor, diction, style, etc.*

Literary analysis is different than craft analysis. Often, they can overlap, but they are meant to be distinct. Craft analysis is designed to discover the specific ways a writer creates a certain literary element, such as tone or voice. One can study the way tone affects a story, but that is a literary analysis of tone. Studying the ways punctuation and sentencng create tone is a craft analysis. See prompt for more information. This paper is worth 25 points (25% of your final grade).

Think Pieces: You will be asked to submit a **two-page, double-spaced** Think Piece (please staple) each week to the texts we have read. Each of these Think Pieces is worth 2 points (2% of your final grade), for a total of 20 points (20% of your final grade). You may choose any of the pieces to respond to that we

have read since the last response was due. Think Pieces are designed to provide a spark and a basis for your craft analysis.

- Your Think Pieces should not simply restate class discussions and should also not simply be subjective reactions of “I liked it” or “I didn’t like it.” I grade these Think Pieces for the level of analysis you offer.
- Approach it from a craft standpoint: what can this writer/piece teach me about writing?
- Read like a writer: how does a particular work illustrate the concept we have been discussing this week?
- Responses that only offer summaries or “this is what it meant to me” will receive a 0. These Think Pieces will be graded on a two-point scale: 2 = excellent; 1 = average; 0 = did not follow assignment.

Joseph O’Connor Collaborative Project: Starting in Week 12 (after spring break) we will be collaborating with Dr. Dawn Duncan’s Contemporary British Literature class from Concordia College in Moorhead, MN. Both classes will read *Star of the Sea* and we will combine our different perspectives as readers and writers to expand and complicate our readings of that book. Our collaborative wiki can be found at <<https://babineduncans12.wikispaces.com>> You will need to be added to the site, so please follow the instructions.

See handout for further information on the Wiki collaboration: **“Imagination and Knowledge”** as well as other handouts on other specific topics. Your participation here will be graded under “Out of Class Work,” and I will grade your work on the level of analysis and original thought.

Peer Responses: You will also be asked to write a **one-page, single-spaced** critical response to your peers’ work that we will use within our workshop. These will be graded on the same scale as above. Please address questions raised by the writer in the author’s note, offer support and encouragement, identify trouble spots, suggest strategies and ideas. Specific guidelines for peer responses can be found on Blackboard.

Readings: The No Name Reading Series of fiction, poetry, and nonfiction by the graduate students in the English department are held twice a month (on Fridays) at Zen’s Lounge (122 N. 11th St) at 4:00 pm. The specific dates are listed on your syllabus. You will be required to attend two of these readings during the semester. Here are the guidelines:

- You should arrive early. If you are late, turn around and leave. This means even 1 minute late. Do not interrupt an in-progress reading.
- Your 2 page (double-spaced) response in MLA format should discuss your reaction to the material and include an interchange with the ideas and vocabulary we’re using in class to discuss creative work. It is due the following class period.

There are other readings opportunities that you may attend for this requirement. Many of them are on your syllabus, but I will announce others as they arise. There are specifically two that you are required to attend (visiting writer ZZ Packer and the Prairie Schooner launch of their Irish issue) which do not count toward your total of two.

Participation: Your vocal participation in class discussions and group work is as important as your written participation. If your participation in these ways is causing you problems, please contact me and we can discuss how you can still earn these points.

Grading Scale:

A+ = 98-100; A = 94-97; A- = 90-93; B+ = 86-89; B = 83-85; B- = 80-82; C+ = 76-79; C = 73-75; C- = 70-72; D+ = 66-69; D = 63-65; D- = 60-62; F = less than 60

Contacting the Instructor: I prefer email communication. Generally, if I do not respond to your email within 24 hours, I didn't get it, and you need to either resend it or talk with me in person. Also, if you email me right before class, late at night, or early in the morning, chances are I won't get it until after class or until I start my work day, so you should also talk to me in person.

Access: Services for Students with Disabilities (SSD) provides individualized academic support for students with documented disabilities. Support services can include extended test time, textbooks and handouts in alternative formats (electronic texts, Braille, taped texts, etc), classroom notes, sign language interpreters, and transcriptionists. SSD not only accommodates students that have visible disabilities, but students with other varying types of disabilities that impact college life.

If you have a documented disability that is impacting your academic progress, please call SSD at 472-3787 and schedule an appointment with the Director, Veva Cheney, or the Assistant Director, Barbara Woodhead.

If you do not have a documented disability but you are having difficulties with your coursework (such as receiving low grades even though you study more than your classmates or find you run out of time for test questions when the majority of your peers finish their exams in the allotted time), you may schedule an appointment with Veva Cheney or Barbara Woodhead to discuss the challenges you are experiencing.

Attendance: You have responsibilities to the class and to your group members, which require your prompt and attentive attendance.

- ✦ You may miss three class without penalty; for every day you miss after three, your final course grade will be lowered by one full letter grade; an eighth absence constitutes a failure of the course, as stated by the English department policy.
- ✦ I do not differentiate between excused and unexcused absences.
- ✦ I do understand that illness and family emergencies can prevent you from coming to class. I'll work with you in the case of emergencies, but you need to show the initiative, which means keeping me informed as things are happening, not afterwards.

Late Work Policy: All work is due in hard copy at the beginning of the class it is due. **I do not accept late work.** If you know you are going to be absent, you must make arrangements with me and turn in your work ahead of time. **I do not accept any work by email**, unless it has been discussed ahead of time, so do not send me assignments via email. Pay attention to the due dates on your syllabus and do not wait until the last minute (like the morning a paper is due) to print your assignment. "My printer ran out of ink" is not an excuse. If you do not turn in a paper on time, you will receive a zero for that assignment.

Blackboard/Internet: The rest of our reading assignments will be posted on our Blackboard site or found on the internet. Please print out readings and bring them to class; be ready to discuss them. When I ask you to read something online for the next class period, I will not remind you to print it out and bring it to class with you—I will assume that this has become your standard practice. Do not bring your laptops to class to read from the screen, unless you have a specific reason for needing to do so, which we will need to discuss at the beginning of the semester.

Assignment Formatting: All assignments must follow MLA guidelines for manuscript formatting and citations. All assignments must be type-written on a computer and double spaced. **I will not accept handwritten work.**

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A Note on Plagiarism: The Council of Writing Program Administration states plagiarism “occurs when a writer deliberately uses someone else’s language, ideas or other original (not common-knowledge) material without acknowledging its source.” For a full statement of UNL’s plagiarism policy, refer to the website www.unl.edu/unlpub/undergrad/. You must produce your own work—and that means that getting too much help, having someone too-heavily edit your work, etc—can qualify as plagiarism. If you have any questions, please ask me. Students committing academic dishonesty will be reported to the appropriate university officials and the penalties may result not only in a failing grade for that particular assignment, but also may result in a failing grade for the course. If you are falling behind and are tempted to plagiarize, DON’T. If you’re struggling with any portion of your assignment, come talk to me—I can’t help you if I don’t know you’re having trouble.

Note about self-plagiarism: Many students are not aware of self-plagiarism – presenting your own work you have used previously in another course (or in another current course). One of the most important aspects in growing as a writer is the generation of new work. Therefore, work from previous and current classes will not be accepted.

The Writing Center: The Writing Center is an excellent resource for you—and it’s free—and you’ll find that it’s valuable for any stage of the writing, no matter what class you’re enrolled in. The Writing Center is staffed with trained consultants who will meet with you one-on-one to discuss your writing. It’s important to keep in mind that they are not proofreaders or editors, but they’ll guide you through any stage of the writing process you need help with, from brainstorming to drafting to sentence-level revision. You can stop by or call their offices to make an appointment. You’ll find them in Andrews 115, phone 472-8803, or online at www.unl.edu/writing.

Finally... I am always available if you have questions—stop by my office or drop me an email. If you’re serious about learning, I will do everything I can to help. If you have questions about anything, let me know. I look forward to working with you.

Calendar

(Subject to change at any time)

Always bring paper and pens to class—we will be spending a great deal of time writing. Do not bring your laptops to class unless specifically directed to do so. Please also bring your books to each class.

Week	Day	In-Class Activities	Homework
WEEK 1 THE BEGINNING	<i>Monday</i> 1/9	<ul style="list-style-type: none"> • Welcome & Introductions • Syllabus & Calendar • Introduction to the blog, wiki. • Why are you here? 	<ul style="list-style-type: none"> <input type="checkbox"/> Purchase Books <input type="checkbox"/> Print Blackboard readings. <input type="checkbox"/> Read LaPlante: Chapter 1 (pp. 3-11); Chapter 4 (pp. 29-40); <input type="checkbox"/> Read LaPlante: Francine Prose, “What Makes a Short Story” (pp. 109-118). <input type="checkbox"/> Read Gebhardt, “Fiction Writing in Literature Classes” (Blackboard). <input type="checkbox"/> Sign up for workshop dates (Weeks 9-10).
BEGINNINGS, PT. 2	<i>Wednesday</i> 1/11	<ul style="list-style-type: none"> • Discuss LaPlante, Prose. • Intro to Think Pieces 	<ul style="list-style-type: none"> <input type="checkbox"/> Think Piece 1 Due. <input type="checkbox"/> Read Bolger: Introduction. What are the struggles and issues that this anthology attempts to address and represent? Controversies?
READING LIKE A WRITER	<i>Friday</i> 1/13	<ul style="list-style-type: none"> • Introduction to Contemporary Irish Fiction. • Think Piece 1 Due. 	<ul style="list-style-type: none"> <input type="checkbox"/> <i>Week 1 Writing Exercise Due: What If?</i> (Blackboard). <input type="checkbox"/> Read LaPlante, Chapter 10 (pp. 326-342) <input type="checkbox"/> Read LaPlante, Chapter 3 (pp. 61-78) <input type="checkbox"/> Read Lukeman, <i>A Dash of Style</i> (Blackboard).
WEEK 2 CHARACTER AND VOICE	<i>Monday</i> 1/16	<ul style="list-style-type: none"> • Lecture: Character and Voice • Writing Exercise 1 Due 	<ul style="list-style-type: none"> <input type="checkbox"/> Be starting to think about and write your short story. <input type="checkbox"/> Read Tim O’Brien, “The Things They Carried” (LaPlante 79-92). <input type="checkbox"/> Read O’Brien interview (Blackboard). <input type="checkbox"/> Read Taylor, “Voice—A Study in Characterization” (Blackboard).
	<i>Wednesday</i> 1/18	<ul style="list-style-type: none"> • Discuss O’Brien. 	<ul style="list-style-type: none"> <input type="checkbox"/> Read Hemingway, “Hills Like White Elephants” (LaPlante 269-272). <input type="checkbox"/> Read Link, “Analysis of ‘Hills Like White Elephants’” (Blackboard). <input type="checkbox"/> Think Piece 2 Due: Close Focus/Lukeman Reading (prompt on Blackboard).
	<i>Friday</i> 1/20	<ul style="list-style-type: none"> • Discuss Hemingway. • Close Focus Think Piece 2 Due. • No Name Reading @ 4:00 pm @ Zen’s Lounge. 	<ul style="list-style-type: none"> <input type="checkbox"/> <i>Week 2 Writing Exercise 2 Due: “Oh, You’re Such a Character”</i> (Blackboard). <input type="checkbox"/> Read LaPlante, Chapter 5 (pp. 147-160); Chapter 8 (pp. 257-269). <input type="checkbox"/> Read Welty, “Place in Fiction” (Blackboard). <input type="checkbox"/> Read Keeble, “The Fishers” (Blackboard).
WEEK 3 SCENE AND SETTING	<i>Monday</i> 1/23	<ul style="list-style-type: none"> • Lecture: Scene and Setting • Discussion of Readings • Writing Exercise 2 Due 	<ul style="list-style-type: none"> <input type="checkbox"/> <i>Reminder: You should be working on your story.</i> <input type="checkbox"/> Read Sean O’Faolain, “The Talking Trees” (Bolger 14-28).

	Wednesday 1/25	<ul style="list-style-type: none"> Discuss O’Faolain. 	<input type="checkbox"/> Think Piece 3 Due. <input type="checkbox"/> Read Brigid O’Connor, “Postcards” (Bolger 79-82).
	Friday 1/27	<ul style="list-style-type: none"> Discuss O’Connor. Think Piece 3 Due. In-Class Writing: National Geographic. 	<input type="checkbox"/> Read LaPlante, Chapter 6 (pp. 190-208); Chapter 7 (pp. 234-241). <input type="checkbox"/> Read John McGahern, “High Ground” (Bolger 67-78). <input type="checkbox"/> <i>Writing Exercise 3 Due: National Geographic Exercise.</i>
WEEK 4 NARRATING AND DIALOGUE	Monday 1/30	<ul style="list-style-type: none"> Lecture: Narration and Dialogue Writing Exercise 3 Due. <i>Prairie Schooner Book Prize Reading @ Bailey Library (Time TBA).</i> 	<input type="checkbox"/> Read Edna O’Brien, “What A Sky” (Bolger 282-292).
	Wednesday 2/1	<ul style="list-style-type: none"> Discuss O’Brien. 	<input type="checkbox"/> Read John Edgar Wideman, “Fever” (LaPlante 118-136). <input type="checkbox"/> Think Piece 4 Due.
	Friday 2/3	<ul style="list-style-type: none"> Think Piece 4 Due. Discuss Wideman. No Name Reading @ 4:00 pm @ Zen’s Lounge. 	<input type="checkbox"/> Read LaPlante, Ch. 6 (190-206); Ch. 7 (234-241). <input type="checkbox"/> Read Joseph O’Connor, “Mothers Were All the Same” (Bolger 373-386). <input type="checkbox"/> <i>Writing Exercise 4 Due: Morrill Hall Exercise.</i>
WEEK 5 POINT OF VIEW	Monday 2/6	<ul style="list-style-type: none"> Writing Exercise 4 Due. Lecture: Point of View. Discuss O’Connor. 	<input type="checkbox"/> Read Sebastian Barry, “The Engine of Owl-Light” (Bolger 432-441).
WHOSE STORY IS IT?	Wednesday 2/8	<ul style="list-style-type: none"> Discuss Barry. 	<input type="checkbox"/> THURSDAY: <i>Prairie Schooner</i> Irish Issue Launch @ Bailey Library. Time TBA. <input type="checkbox"/> <i>In addition to your Think Piece (due on Fri), please also include a one-page response to the Prairie Schooner launch/readings. Also due by email by 12:30 on Friday.</i>
	Friday 2/10	<ul style="list-style-type: none"> No Class: I am out of town. Think Piece 5 Due and <i>Prairie Schooner</i> response due by email by 12:30 pm today. 	<input type="checkbox"/> Read Dermot Healy, “The Death of Matti Bonner” (511-519). <input type="checkbox"/> Read Brian Moore, “The Sight” (442-462). <input type="checkbox"/> You may find it helpful to revisit Noah Lukeman’s <i>A Dash of Style</i> (Blackboard). <input type="checkbox"/> Read LaPlante, Ch. 11 (366-373). <input type="checkbox"/> <i>Writing Exercise 5 Due: Take LaPlante’s chapter on beginnings and write two different opening paragraphs to your story.</i>
WEEK 6 BEGINNINGS AND ENDINGS	Monday 2/13	<ul style="list-style-type: none"> Writing Exercise 5 Due. Lecture: The Rhetoric of Beginnings. Discuss Healy and Moore. 	<input type="checkbox"/> Read LaPlante, Ch. 9 (278-290). <input type="checkbox"/> Read Maeve Kelly, “Orange Horses” (Bolger 334-347). <input type="checkbox"/> Read Colum McCann, “Through the Field” (Bolger 534-546).
NARRATIVE MOVEMENT	Wednesday 2/15	<ul style="list-style-type: none"> Plot: What moves a story along? 	<input type="checkbox"/> Read Ron Hansen, “Nebraska” (LaPlante 92-93). <input type="checkbox"/> Read Flannery O’Connor, “Everything that Rises Must Converge” (LaPlante 178-189). <input type="checkbox"/> Think Piece 6 Due.

PLOT AND CONFLICT	Friday 2/17	<ul style="list-style-type: none"> • How do we create conflict? • Think Piece 6 Due. • No Name Reading @ 4:00 pm @ Zen's Lounge. 	<input type="checkbox"/> Read ZZ Packer, "Brownies" (LaPlante 163-177). <input type="checkbox"/> <i>Writing Exercise 6: Take another character from your story-in-progress and write two pages from that character's POV.</i>
WEEK 7 PACING	Monday 2/20	<ul style="list-style-type: none"> • Writing Exercise 6 Due. 	<input type="checkbox"/> Read Benedict Kiely, "Proxopera" (Bolger 325-333). <input type="checkbox"/> <i>The rough draft of your short story is due next Monday. Please bring a hard copy of the story for everyone in the class. You should take advantage of the 2 c. copies at the Copy Center on Thursdays; otherwise, regular prices at the Copy Center are 5 c. If you plan ahead, you can save some money.</i>
	Wednesday 2/22	<ul style="list-style-type: none"> • Discuss Kiely. 	<input type="checkbox"/> Read John Banville, "Mefisto" (Bolger 504-508). <input type="checkbox"/> Read Banville, <i>The Untouchable</i> (Blackboard). <input type="checkbox"/> Read Benjamin Black, <i>Christine Falls</i> (Blackboard). <input type="checkbox"/> <i>Note: John Banville and Benjamin Black are the same writer.</i> <input type="checkbox"/> You may find it helpful to revisit Noah Lukeman (Blackboard). <input type="checkbox"/> Think Piece 7 Due.
VOICE, CHARACTER, TONE, PACING	Friday 2/24	<ul style="list-style-type: none"> • Think Piece 7 Due. • Discuss Banville. 	<input type="checkbox"/> Rough draft of your short story is due. Bring a hard copy of your story for everyone in the class, including me. <input type="checkbox"/> Read LaPlante, Ch. 13 (427-439).
WEEK 8 REVISION TECHNIQUES	Monday 2/27	<ul style="list-style-type: none"> • Rough Draft Short Story due. • Lecture: On Revision. • Discuss LaPlante. 	<input type="checkbox"/> Read stories, write workshop responses.
	Wednesday 2/29	<ul style="list-style-type: none"> • <i>No Class: I am out of town at the AWP Conference.</i> 	<input type="checkbox"/> Read stories, write workshop responses.
	Friday 3/1	<ul style="list-style-type: none"> • <i>No Class: I am out of town at the AWP Conference.</i> 	<input type="checkbox"/> Begin Workshops: Responses Due to Group 1 (remember that you must bring two hard copies of each, one for me and one for the author).
WEEK 9 WORKSHOP	Monday 3/5	<ul style="list-style-type: none"> • Workshop Group 1. 	<input type="checkbox"/> Workshop Responses to Group 2 Due.
	Wednesday 3/7	<ul style="list-style-type: none"> • Workshop Group 2. 	<input type="checkbox"/> Workshop Responses to Group 3 Due.
	Friday 3/9	<ul style="list-style-type: none"> • Workshop Group 3. • No Name Reading @ 4:00 pm @ Zen's Lounge. 	<input type="checkbox"/> Workshop Responses to Group 4 Due.
WEEK 10 WORKSHOP	Monday 3/12	<ul style="list-style-type: none"> • Workshop Group 4. 	<input type="checkbox"/> Workshop Responses to Group 5 Due.

	Wednesday 3/14	<ul style="list-style-type: none"> Workshop Group 5 	<input type="checkbox"/> You may wish to check out the O'Connor folder on Blackboard to assist with Dr. Duncan's class's terminology, character lists and references, plot help, and more. <input type="checkbox"/> Read "Imagination and Knowledge" (Blackboard) and decide which group you would like to be in (please list top three choices). I cannot promise that everyone will get their first choice, but I will do my best. Also, please give me an idea of who you would like to work with and who you would prefer not to work with.
	Friday 3/16	<ul style="list-style-type: none"> Introduction to Joseph O'Connor, <i>Star of the Sea</i>, the Famine, Dr. Duncan's class, the class Wiki, etc. Sign up for O'Connor groups. 	<input type="checkbox"/> Join the class wiki @ <babineduncans12.wikispaces.com>
WEEK 11		SPRING BREAK— HAVE FUN, STAY SAFE!	
WEEK 12	Monday 3/26	<ul style="list-style-type: none"> Begin Joseph O'Connor, <i>Star of the Sea</i>. 	<input type="checkbox"/> Read O'Connor (Preface-Chapter 3). <input type="checkbox"/> Watch O'Connor interview. <input type="checkbox"/> <i>Sign up for optional conferences for Week 14 (to discuss your short story revision or your craft paper, or both).</i>
IMAGINATION AND KNOWLEDGE	Wednesday 3/28	<ul style="list-style-type: none"> Discuss O'Connor. 	<input type="checkbox"/> Read O'Connor (Chapters 4-10). <input type="checkbox"/> Think Piece 8 Due.
	Friday 3/30	<ul style="list-style-type: none"> Think Piece 8 Due. Discuss O'Connor. No Name Reading @ 4:00 pm @ Zen's Lounge. 	<input type="checkbox"/> Read O'Connor (Chapters 11-15). <input type="checkbox"/> Bring a one-page double-spaced proposal for your craft paper, which should include the work you are analyzing and the craft element. Be as specific as possible. See syllabus explanation for more information.
WEEK 13	Monday 4/2	<ul style="list-style-type: none"> Discuss O'Connor. Craft Proposal Due. 	<input type="checkbox"/> Read O'Connor (Chapters 16-20). <input type="checkbox"/> Come with written questions for Dr. Duncan, based on your groups' blog conversations.
SPECIAL GUEST: DR. DAWN DUNCAN	Wednesday 4/4	<ul style="list-style-type: none"> Discuss O'Connor with Dr. Dawn Duncan via Skype. 	<input type="checkbox"/> Read O'Connor (Chapters 21-25). <input type="checkbox"/> Think Piece 9 Due.
	Friday 4/6	<ul style="list-style-type: none"> Think Piece 9 Due. Discuss O'Connor. 	<input type="checkbox"/> Read O'Connor (Chapters 26-30).

WEEK 14	<i>Monday</i> 4/9	<ul style="list-style-type: none"> • Discuss O'Connor. 	<input type="checkbox"/> Come to class with questions for editor and fiction writer Mike Czyzniejewski.
SPECIAL GUEST: MIKE CZYZNIEJEWSKI	<i>Wednesday</i> 4/11	<ul style="list-style-type: none"> • Special Skype Guest: Michael Czyzniejewski, author of <i>Elephants in the Bedroom</i> and editor of <i>Mid-American Review</i>. 	<input type="checkbox"/> Read O'Connor (Chapters 31-end). <input type="checkbox"/> Think Piece 10 Due.
	<i>Friday</i> 4/13	<ul style="list-style-type: none"> • Think Piece 10 Due. • Finish discussing O'Connor. • No Name Reading @ 4:00 pm @ Zen's Lounge. 	<input type="checkbox"/> Please bring two hard copies of your short story to class to workshop.
WEEK 15	<i>Monday</i> 4/16	<ul style="list-style-type: none"> • Large Group Workshop of Short Story Revision. 	<input type="checkbox"/> Please bring two hard copies of your craft paper to class to workshop.
	<i>Wednesday</i> 4/18	<ul style="list-style-type: none"> • Large Group Workshop of Craft Analysis. 	<input type="checkbox"/> Please bring your laptop or other writing materials to class for an in-class work day.
	<i>Friday</i> 4/20	<ul style="list-style-type: none"> • In-Class Work Day. 	<input type="checkbox"/> Read LaPlante, Ch. 14 (481-487).
WEEK 16	<i>Monday</i> 4/23	<ul style="list-style-type: none"> • Discuss publishing. • In-Class Writing: Reflections 	<input type="checkbox"/> Put together final portfolio: 3 page reflection (see prompt), revised short story, and craft paper. <input type="checkbox"/> Do not use a 3 ring binder. Use a pocket folder (but arrange things so I can easily navigate the contents).
	<i>Wednesday</i> 4/25	<ul style="list-style-type: none"> • Portfolio Due. 	
	<i>Friday</i> 4/27	<ul style="list-style-type: none"> • No Name Reading @ 4:00 pm @ Zen's Lounge. 	<input type="checkbox"/> I will be available from 8:00-10:00 am on Monday the 30 th in my office to hand back your final portfolio, which will include your final course grade. If you cannot come to my office at this time, you can give a note to a friend to pick up your portfolio for you or you can make other arrangements with me beforehand. This is the time to contest any discrepancies in your final grade, because I will not be on campus again until fall semester begins. I cannot and will not discuss your grades with you via email.