

University of Montana  
**ScholarWorks at University of Montana**

---

Syllabi

Course Syllabi

---

Spring 2-1-2017

## CRWR 310.02: Intermediate Fiction Workshop

Robert Stubblefield

*The University of Montana*, [robert.stubblefield@umontana.edu](mailto:robert.stubblefield@umontana.edu)

Let us know how access to this document benefits you.

Follow this and additional works at: <https://scholarworks.umt.edu/syllabi>

---

### Recommended Citation

Stubblefield, Robert, "CRWR 310.02: Intermediate Fiction Workshop" (2017). *Syllabi*. 4779.  
<https://scholarworks.umt.edu/syllabi/4779>

This Syllabus is brought to you for free and open access by the Course Syllabi at ScholarWorks at University of Montana. It has been accepted for inclusion in Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact [scholarworks@mso.umt.edu](mailto:scholarworks@mso.umt.edu).

**CRWR 310 Section 2**  
**Creative Writing: Fiction**  
**Spring 2017**

**Instructor:** Robert Stubblefield

Office: Corbin 339

Email: robert.stubblefield@umontana.edu

Office hours: Monday 4:00-6:00 p.m., Tuesday 2-3:00 p.m., Wednesday 3-5:00 and by appointment.

**Classroom:** ED 214

**Class Meeting Time:** T, Th 3:30-4:50 p.m.

**Required Text and Materials:** A journal and folder for compiling all exercises and in-class and out-of-class assignments. You will be responsible for photocopying and distributing copies of your workshop stories to each of your classmates. We may have online posting of stories and responses by unanimous consent/agreement.

Electronic Readings: You will be required to sign on to UM Online and read stories and/or essays. Be prepared to print these readings to bring to class.

**Required Software:** Adobe Reader.

**Course Objectives:**

CRWR 310 is an intermediate fiction writing class. We will focus on the craft of fiction writing and the components required for a successful short story. We will read, discuss, and respond to a variety of published stories and craft-based essays, but the primary emphasis throughout the semester will be analysis and discussion of student work. You will be expected to complete three substantial works of fiction during the semester in addition to workshop responses and exercises. You will be responsible for carefully reading the work of your peers and responding both in classroom discussion (workshop) and with typed comments.

**Course Requirements:**

- **Writing Exercises:** All writing exercises will be turned in on the date due and must be typed and double-spaced with one-inch margins. Exercises will focus on one component of a story or be of a specified length. Keep these in your portfolio upon return.
- **Journal:** I expect you to keep a journal of dialogue bits, story ideas, brilliant insights, complaints, whatever you desire. Although I will not ask you to turn in these journals, I will occasionally ask for a typed excerpt (one page or less) of your collected wisdom.
- **Major Assignments (stories):** You will produce three works of fiction over the course of this semester. Two of these works will be presented for peer workshopping and one will be presented to instructor for conferencing/discussion.

Although you will be expected to revise each story based on peer critiques, instructor comments, and workshop experience, you will choose one story for Reading/Presentation that will demonstrate significant and substantial revision.

### **Grading/Evaluation:**

You will be graded on your active participation in class, your writing exercises, your improvement from draft to revision, and your attendance. **DO NOT MISS MORE THAN TWO (2) CLASSES OR YOUR GRADE WILL BE AFFECTED**

- **40%** of your grade is based on active participation. Show up prepared, comment on readings and the work of your peers, and contribute to the community of the classroom.
- **30%** of your grade is based on successful completion of all writing assignments (including peer responses). Turn these exercises in on time, put some thought and effort into the work, and type and double-space all out-of-class work. You will receive credit for exercises, but not a letter grade.
- **30%** of your grade is based on your fiction portfolio. All major works must be substantially revised by the end of the semester. Demonstrate improvement and the ability to effectively respond to criticism.

All work submitted in this course must be your own and be written exclusively for this course. All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [http://www.umt.edu/vpsa/policies/student\\_conduct.php](http://www.umt.edu/vpsa/policies/student_conduct.php)

### **Students with Disabilities**

Qualified students with disabilities will receive appropriate accommodations in this course. Please speak with me privately after class or in my office. Please be prepared to provide a letter from your DSS Coordinator.

### **Important Dates and Deadlines:**

#### **Important Dates and Deadlines**

**Deadlines:** Consult this site for updated add/drop and registration information: <http://www.umt.edu/registrar/students/dropadd.php>

Monday- Friday, March 20-24, Spring Break, No Class  
Tuesday, May 9, 1:10-3:10: Final Meeting

## Calendar (Tentative and Subject to Change)

Week 1 (January 24, 26): Introduction, Dialogue Exercises, Selected Readings

Week 2 (January 31, February 2): Tension/Process/Texture Exercise, Selected Readings, Loaded Question Exercise

Week 3 (February 9, 11): Introduction to Workshop: Absorbing, Responding to, Reflecting upon, and Incorporating Criticism

Week 4 (February 14, 16): Workshopping

Week 5 (February 21, 23): Workshopping

Week 6 (February 28, March 2 ): Workshopping

Week 7 (March 7, 9): *Best American Short Story* Readings/Exercises

Week 8 (March 14, 16): Character/Plot Craft Readings and Exercise

Week 9 (March 20-24): Spring Break, No Class

Week 10 (March 28, 30): Workshopping

Week 11 (April 4, 6): Workshopping

Week 12 (April 11, 13): Workshopping

Week 13 (April 18, 20): The Art and Craft of Revision (A Semester in a Week)

Week 14 (April 25, 27): Workshopping

Week 15 (May 2, 4): Workshopping and Small Group Revision Workshopping

Week 16: Final Meeting—Reading and Presentation of Revision

### **Some other Matter:**

It is important that our classroom develop into a community of writers. You must be able to provide and accept criticism and feedback in a positive manner. I will be available during my office hours to meet with you and will also schedule individual and group conferences by appointment.

Missoula is a vibrant literary community. Although not required, I suggest you take advantage of readings, conferences, and gatherings occurring this semester. I will announce upcoming events, but keep in mind the Second Wind Reading Series each Sunday night. Readings are frequently held on campus and at local bookstores.

## **A Few Words to Ponder on Writing and the Short Story:**

“A whole lifetime must be crowded into a few minutes.” Frank O’Connor

“Isak Dinesen said that she wrote a little every day, without hope and without despair. I like that.”  
Raymond Carver

"Writer's block is a misnomer. What is called writer's block is almost always ordinary fear." Tom Wolfe

“If we had to say what writing is, we would define it essentially as an act of courage.” Cynthia Ozick

"There is so much about the process of writing that is mysterious to me, but this one thing I've found to be true: writing begets writings." Dorianne Laux

“Making people believe the unbelievable is no trick; it’s work. ... Belief and reader absorption come in the details: An overturned tricycle in the gutter of an abandoned neighborhood can stand for everything.”  
Stephen King

“I think that we live in a time where it's easier to be suspicious of dedicated men and women, people dedicated to their craft, because the world around them inspires them to be lazy. It inspires them to be negative. It inspires them to be snarky.” Ryan Adams