

Term Information

Effective Term Spring 2022
Previous Value Summer 2020

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

We propose to add an option online version of this course to our curriculum.

What is the rationale for the proposed change(s)?

To reach more students, to better accommodate students' schedules, and to better accommodate the needs of our instructors, we propose a permanent change to ENGL 2265, Introductory Fiction Writing. This will be a fully online, Spring semester course. As an in-person, synchronous workshop, this course is one of the first workshops many of students will take who are interested in creative writing as a concentration or as a minor. Because of this, we feel that offering at least one workshop online in the spring will allow us to reach more of the student population, particularly non-traditional students and students who have part-time jobs and live off-campus. Additionally, this online course will serve our instructors as well, especially those who are not on campus for a semester and would like experience leading a creative writing workshop.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

N/A

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	English
Fiscal Unit/Academic Org	English - D0537
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2265
Course Title	Introductory Fiction Writing
Transcript Abbreviation	IntroFictionWritng
Course Description	An introduction to the fundamentals of technique, craft, and composition; practice in the writing of fiction; and analysis and discussion of student work as well as published stories by masters of the genre.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
<i>Previous Value</i>	<i>No</i>
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture

Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark

Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: 1110.
Exclusions	
Electronically Enforced	Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	23.1302
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none">• Students demonstrate fundamental skill at the novice level of practice in the writing of fiction.
Content Topic List	<ul style="list-style-type: none">• Character• Setting• Scene• Point of view• Dialogue• Plot• Action• Form• Structure• Theme• Voice• Tone• Diction• Word choice• The process of workshopping
Sought Concurrence	No

Attachments

- English 2265 In-Person Syllabus.doc: Syllabus
(Syllabus. Owner: Lowry,Debra Susan)
- English 2265 DL syllabus (revised).docx: Syllabus
(Syllabus. Owner: Lowry,Debra Susan)
- ENG 2265 ASCTech review.docx: ASC Tech Review
(Other Supporting Documentation. Owner: Lowry,Debra Susan)
- English 2265 DL syllabus_revised_2nddraft.docx: Revised Syllabus
(Syllabus. Owner: Lowry,Debra Susan)

Comments

- We respectfully request that this request be expedited for offering Spring 2022. *(by Lowry,Debra Susan on 09/14/2021 12:11 PM)*
- See 8-12-20 email to D. Lowry, K. Winstead, and A. Garcha *(by Oldroyd,Shelby Quinn on 08/12/2020 02:57 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Lowry,Debra Susan	07/14/2020 01:33 PM	Submitted for Approval
Approved	Lowry,Debra Susan	07/14/2020 02:05 PM	Unit Approval
Approved	Heysel,Garett Robert	07/14/2020 02:11 PM	College Approval
Revision Requested	Oldroyd,Shelby Quinn	08/12/2020 02:57 PM	ASCCAO Approval
Submitted	Lowry,Debra Susan	09/14/2021 12:12 PM	Submitted for Approval
Approved	Lowry,Debra Susan	09/14/2021 12:15 PM	Unit Approval
Pending Approval	Vankeerbergen,Bernadette Chantal	09/14/2021 12:15 PM	College Approval

SYLLABUS

ENGLISH 2265

Introductory Fiction Writing
Spring 2021 – Online

COURSE OVERVIEW

Instructor: Katie Harms

Email address: harms.60@osu.edu

Meeting times: W/F 9:35-10:55am

Office hours: Twice weekly via zoom and by appointment (TBD)

Course description

This is a beginner-level fiction workshop in which we will explore and analyze the craft of writing fiction through reading, discussion, and practice. The aim of this workshop is to cultivate a supportive community of writers invested in helping their classmates develop their craft and achieve their aesthetic goals.

Course learning outcomes

By the end of this course, students should successfully be able to: identify the elements of a literary short story and wield those fundamental elements in their own writing. Students will also learn the art of group critique in workshop in order to improve their own and others' writing.

In the first part of the course, students will become familiar with the basics of storytelling by analyzing short stories by masters of literary and popular fiction. Students will examine how authors shape storytelling elements to create desired effects in their readers and will consider how these strategies may be used in their own writing.

In the second part of the course, students will begin working on their own short pieces, which will be workshopped in class as a group. At the end of the course, students will turn in a revised short story, as well as an artist's statement describing their goals as a writer.

The aim of this workshop is to cultivate a supportive community of writers invested in helping their classmates develop their craft and achieve their aesthetic goals.

What is Workshop?

Workshop is both noun and verb. It refers to the space and time in which we gather to discuss one another's work, to the process that goes on there, and to the group of writers who participate in this process.

The purpose of workshop is to collectively aide the author in understanding the story that is written and the story that may potentially come to be. The goal is not to "grade" one another or to point out what is "wrong" with the drafts, but rather to identify the author's goals and to help him or her along in reaching them.

You will be required to bring to class a formal written critique for each story on the day it is workshopped (more on that below!). It is also vital that each member of the class contributes to the discussion; this means that you are required to talk. Good discussion demands that you listen carefully and respond to what others have to say. Participation means that comments and discussion should be both substantive and respectful. The best fiction takes chances, and demands vulnerability from the writer, so please keep this in mind when you address your peers.

Learning to accept criticism of your work with grace and humility is crucial if you plan on committing to the art of fiction writing. I expect you to treat your classmates' work as you'd want your own work to be treated, with the utmost respect and generosity.

HOW THIS COURSE WORKS

Mode of delivery: This course is 100% synchronous delivery online via Zoom twice weekly. Carmen, Zoom, and email will be used for assignments and student conferences.

Pace of online activities: This course is divided into **weekly modules** that are released one week ahead of time. Students are expected to keep pace with weekly deadlines and attend

twice weekly class meetings on Zoom but may otherwise schedule their efforts freely within that time frame.

Credit hours and work expectations: This is a **3-credit-hour course**. According to [Ohio State policy](#), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Attendance and participation requirements: Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Participating in online activities for attendance: AT LEAST TWICE PER WEEK**
You are expected to log in to the live Zoom sessions as scheduled twice weekly and to log in to Carmen for assignment reminders, any required written critiques and additional discussion. If you must miss class, please discuss your absence with the instructor as soon as possible.
- **Office hours and non-class live sessions: MOSTLY OPTIONAL**
Office hours will be optional other than one mandatory meeting via Zoom or phone at one point during the semester.

COURSE MATERIALS AND TECHNOLOGIES

Textbooks

- **Short stories**—All of our readings will be posted as PDFs on Carmen and/or distributed via Carmen or email.
- ***Writing Fiction: A Guide to Narrative Craft* (8th edition) by Janet Burroway, Elizabeth Stuckey-French, and Ned Stuckey-French** – All readings from this book will be made available as PDFs on Carmen and/or distributed via email; however, we will discuss a large portion of this book in class, so it is recommended that you purchase the book.

Course technology

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** servicedesk@osu.edu
- **TDD:** 614-688-8743

BASELINE TECHNICAL SKILLS FOR ONLINE COURSES

- Basic computer and web-browsing skills
- Navigating Carmen: for questions about specific functionality, see the [Canvas Student Guide](#).

REQUIRED TECHNOLOGY SKILLS SPECIFIC TO THIS COURSE

- [CarmenZoom virtual meetings](#)
- [Recording a slide presentation with audio narration](#)
- [Recording, editing, and uploading video](#)

REQUIRED EQUIPMENT

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) or landline to use for BuckeyePass authentication

REQUIRED SOFTWARE

- [Microsoft Office 365](#): All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Full instructions for downloading and installation can be found [at go.osu.edu/office365help](https://go.osu.edu/office365help).

CARMEN ACCESS

You will need to use [BuckeyePass](#) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](#) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the [Duo Mobile application](#) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357 (HELP) and IT support staff will work out a solution with you.

GRADING, ASSIGNMENTS AND FACULTY RESPONSE

Assignments

Process/Exploratory writing:

In the first segment of this course (Reading), you will submit weekly responses to writing prompts (five total). These will be due in Carmen or over email on the Friday of that week by 11:59PM and should consist of approximately 200 substantive words.

Short Story:

In the second segment of this course (Workshop), you will submit one original short story (3000-7000 words), which will be workshopped during Zoom class sessions. You must distribute your story to me and your classmates the week before you are to be workshopped. At the end of the course, you will also submit a substantive final revision of that short story, incorporating feedback you received in workshop.

Cover Letter:

At the end of the course, along with your revised story, you will also submit a page-long cover

letter describing your goals for the revision, as well as how you accomplished (or tried to accomplish) those goals in your final draft.

Critiques:

In the second segment of class (the workshop segment), you will submit short written critiques on the day the piece is being workshopped. These critiques are assignments, and failure to turn them in is a missed assignment. A critique turned in more than a week late is considered a missed assignment. Missing 3 assignments will result in a lowering of your grade by one full letter. If you have an excused absence on a workshop day, you must email your critique to me and to your fellow student.

Attendance:

You are required to attend each workshop section. In attending class, you are also expected to participate attentively in discussion, whether this be verbal discussion or written discussion on our Carmen Discussion Boards. Absences will be excused in the case of illness or other emergencies—please email me in the case of an excused absence so I have a written record of the event. Three unexcused absences will result in failure of the course. Also, you are expected to be on time each week. If you expect to be more than 10 minutes late, please email me. Showing up more than 15 minutes late without an acceptable excuse will be marked as an “official” lateness; three such instances will count as one unexcused absence.

Participation:

Participation in class will form a portion of your grade. Participation include providing verbal and written feedback on your classmates 'work, reading the assigned texts, and participating thoughtfully in in-class discussions (either verbal or written). We will strive to create an inclusive and welcoming atmosphere in the classroom that facilitates this kind of discussion. While you won't be penalized for shyness or introversion, if you speak very little in class, you will be expected to compensate by providing especially thorough written feedback.

A note on free writing and discussion boards:

Each week, we will utilize Carmen discussion boards to free-write about our readings. This not only gets us in the practice of writing frequently, it also serves as a way to start some of our classes with lower-pressure, generative idea making to launch us into verbal discussion. Not everyone prefers to think quickly and participate verbally, and Carmen discussion boards gives everyone the chance to think and share ideas through writing. These discussion posts will not be graded for content, but your engagement with these threads will be included in your participation grade. Details on how to participate effectively in free-write discussion posts can be found on our class Carmen page.

Grade Breakdown

ASSIGNMENT	POINTS
Five Weekly Writing Prompt Responses	250 (total)
Participation: Workshop Letters	200
Participation: Class Discussion	100
Workshop Draft	200
Revision	200
Revision Cover Letter	50
Total	1000

See course schedule below for due dates. If due dates changed based on class needs, an updated syllabus will be uploaded to Carmen and you will always be notified via Carmen Announcements.

Late assignments

I make every effort to provide detailed and timely feedback on all students' work. Turning in your work late makes it difficult for me to provide you with timely, quality feedback, and may inhibit you from moving on to the next assignment in a timely manner. With workshop, your stories must be turned in on time to give your peers adequate time to consider your work. Please help me to help you by turning in your work by the due dates listed in the syllabus and on Carmen. Communicate with me as soon as possible if you need an extension so we can discuss appropriate options, and I will do my best to accommodate you. Work turned in late

due to an excused absence, or within the timeframe of an extension, will not be marked down. Other work turned in late will lose 10% for each 24-hour period it is overdue.

Grading scale

An **A (90-100%)** student will by the end of the quarter have worked hard on revising their work, demonstrating an ability to use critical feedback to re-envision a piece of writing. This student will have turned in “final” work that is ambitious, meeting a high standard of artistry and originality. The language used will be specific, fresh, concrete, interesting; it will be free of cliché and “ready made” images. This student will have learned to make choices. They will also be a good citizen: attending class regularly, meeting deadlines, participating intelligently, turning in thoughtful, generous critiques of other students’ stories.

A **B (80-89%)** student will turn in competent work, free of errors. The work may contain terrific moments, but the stories overall will be less ambitious, the language less precise and lively, the craft of story-making still a distant goal. This student will also be an exemplary citizen: attending class, turning up on time, meeting deadlines, fully participating, etc.

A **C (70-79%)** student will turn in work that contains significant errors and shows a lack of attention when it comes to the art and craft of making a story. The language may be problematic, or overly reliant on cliché. C students may be passive workshop participants and/or have poor attendance records.

D (60-69%) students don’t show up reliably and turn in incomplete work. They are not active or generous workshop participants.

E (< 60%) Students miss deadlines altogether and/or rarely show up for class.

Instructor feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-HELP** at any time if you have a technical problem.)

- **Grading and feedback:** You can generally expect feedback within **7 days**, but it will often be sooner. Feedback will always be provided in a timely manner - if feedback is needed to complete the next assignment, you will always receive it in advance of that upcoming due date.

- **Email and Carmen messaging:** I will reply to emails within **24 hours on days when class is in session at the university**. I will typically respond during working hours, so if you have a pressing question about an assignment due at 11:59pm, try to ask it earlier than 10pm.
- **Discussion board:** I will check and reply to messages in the discussion boards every **24 hours on school days**.
- I will be available on Zoom for both class and office hours twice weekly or by appointment.

OTHER COURSE POLICIES

Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

A note on Zoom Chat:

Zoom chat can be a very useful tool in an online course. It is a second place for everyone to participate, and can be a record of what we discussed in class. Please feel free to use Zoom Chat to ask questions or provide feedback, but please remember to remain respectful and use

appropriate language. Do not send distracting content - all Zoom Chat content should be related to the course. In workshop, Zoom Chat is an excellent place to affirm what other critiquers are saying, to provide your own comments, or to ask quick questions. With its audio, visual, and written components, Zoom can be even more productive for workshop than the classroom.

Content/Trigger Warnings:

Content warnings are verbal or written notices that precede potentially sensitive content. These notices flag the contents of the material that follows, so readers, listeners, or viewers can prepare themselves to adequately engage or, if necessary, disengage for their own wellbeing.

Trigger warnings are a specific variety of content warning that attempt to forewarn audiences of content that may cause intense physiological and psychological symptoms for people with Post Traumatic Stress Syndrome (PTSD) and other anxiety disorders. PTSD and other anxiety disorders are real mental health disabilities that have physical, emotional, and mental symptoms that are triggered by stimuli that recalls an individual's experience of trauma. Individuals do not have control over what triggers them, but many have personal strategies they use to cope with triggers when they must be encountered. Those strategies generally work best when the trigger is expected and can be prepared for in advance of the encounter. Hence the importance of content or trigger warnings: they give people the forewarning necessary for them to make use of the strategies that will decrease the harmfulness of encountering triggering material.

Warnings are usually issued for the following:

Sexual Assault

Racism

Sexism

Homophobia

Abuse

Child abuse

Animal Cruelty

Eating disorders, body hatred, and fat phobia

Violence

Workshop Ethics & Guidelines (adapted from Dean Bakopoulos' Fiction Workshop)

In any creative writing classroom, it is almost inevitable that the works we read and the works we create will delve into dark territory. Sorrow, alas, has more narrative energy than joy. Stories of light are challenging to write without first wading (or drowning) in darkness. Still, in our quest for a safe and vibrant classroom, and acknowledging the diverse and unknowable background we all bring to the workshop table, here are guidelines we will follow as best we can.

1. When turning in a work for class discussion, a simple content warning is appreciated at the top of page one. I will do my very best to issue content warnings on all work I assign, but if at any point you find reading a particular text to be overwhelming for personal reasons, please let me know and we will find an alternate text. Do not shy away from any subject matter, but do let people know it's there. Also, remember that simple "SHOCK & AWE" is usually bad art. Strive to move beyond the shocking—think about its purpose in your story.
2. We do not give voice to hate speech in the classroom. Thus, if a racial, homophobic, or sexist slur or any other derogatory term is used in a story, when discussing it as a class we will say the "x-word" or "the slur" rather than repeating the term over and over. In your own writing, ask yourself if such words are necessary to your creative project.
3. Be bold in your art, but do not exploit difference or otherness. Create complicated characters, but when writing about someone much different than you, be mindful of working in complexities and not in stereotypes. Consider the ethics of appropriation and think about the reasons you're creating the people you are creating and adopting a particular POV (Point of View). (For more information about this, consider reading *Writing the Other: A Practical Approach* by Nisi Shawl and Cynthia Ward)
4. Understand that literature is not a moral beauty contest. Fictional characters do not represent the author's views. Fiction presents life as it is, not as it should be. In general, political statements in fiction often feel pedantic or clichéd. Your story should not have a thesis statement. Instead, it should raise a central question, and a million tangential ones. The characters you create can be both likable and deeply flawed, or unlikable and secretly flawed. Let's not confuse each other for the characters we create.
5. Do not reveal the details of other people's private lives and do not write fiction that could be interpreted as demeaning or threatening to a particular and recognizable person in the Ohio State community. You may reveal all you want about yourself but do protect the identities of other people who may wander into your fiction.
6. Dialogue is better than resentment. Share your concerns and feelings with me privately (either by phone or zoom) as the semester unfolds rather than allowing them to turn into grudges! We can work out a solution together.

7. Please take your mental health and self-care seriously. If you are struggling with depression or anxiety, seek out appropriate resources and let me know about your struggle the moment it impacts your work. Do not miss two weeks of class or a major assignment before we discuss this.
8. I strive to be flexible and accommodating as a professor; occasionally, I will need you to be flexible and accommodating with me as well. I'll do my best to not miss a meeting or change a schedule, but ask for your kindness if I do! I will be kind in return when your life goes hectically awry. This is an unprecedented time, and I am hoping we can be as gentle and as accommodating with each other as possible.
9. Please keep your sense of humor and compassion about you at all times. We all make bad work on the road to good work. We all are occasionally misunderstood. We all fall short of our highest hopes. Embracing this may be the greatest lesson the course can teach you

Academic integrity policy

POLICIES FOR THIS ONLINE COURSE

- **Written assignments:** Your written assignments, including discussion posts, should be your own original work.
- **Reusing past work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.
- **Collaboration and informal peer-review:** The course includes many opportunities for formal collaboration with your classmates. While study groups and peer-review of major written projects is encouraged, remember that comparing work on assignments is not permitted. If you're unsure about a particular situation, please feel free just to ask ahead of time.

OHIO STATE'S ACADEMIC INTEGRITY POLICY

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have

read and understand the university's [*Code of Student Conduct*](#), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the university or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university's *Code of Student Conduct* is never considered an excuse for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))
- *Eight Cardinal Rules of Academic Integrity* (www.northwestern.edu/uacc/8cards.htm)

Copyright disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on Title IX

All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender, and the university can arrange interim measures, provide support resources, and explain investigation options, including referral to confidential resources.

If you or someone you know has been harassed or discriminated against based on your sex or gender, including sexual harassment, sexual assault, relationship violence, stalking, or sexual exploitation, you may find information about your rights and options at titleix.osu.edu or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu. Title IX is part of the Office of Institutional Equity (OIE) at Ohio State, which responds to all bias-motivated incidents of harassment and discrimination, such as race, religion, national origin and disability. For more information on OIE, visit equity.osu.edu or email equity@osu.edu.

Your mental health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you find yourself feeling isolated, anxious or overwhelmed, please know that there are resources to help: ccs.osu.edu. You can reach an on-call counselor when CCS is closed at (614) 292-5766 and 24 hour emergency help is also available through the 24/7 National Prevention Hotline at 1-(800)-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

Academic Services

As a student at Ohio State, there are many academic services available to you:

- **Student services through Buckeylink (bursar, registrar, financial aid, etc.)** offered on the OSU main campus may be accessed here: <http://ssc.osu.edu>.
- Student academic services are offered on the OSU main campus. To schedule an appointment with an academic advisor, please access the following link. <http://advising.osu.edu/welcome.shtml>

ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Requesting accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [CarmenCanvas accessibility](#)
- Streaming audio and video
- [CarmenZoom accessibility](#)
- Collaborative course tools

COURSE SCHEDULE

Week 1: 1/10-1/14		Assignments
Introduction, The Writing Process		
Wednesday 1/12	Introductions, Syllabus overview	
Friday 1/14	Generative discussion on craft and story	Come having read: Craft: Gary Lutz, "The Sentence is a Lonely Place" Story: Mark Richard, "Strays"

Week 2: 1/17-1/21		Assignments
The Writing Process		
Wednesday 1/19	Craft discussion: The Writing Process -Free write in discussion board -Lecture -Discussion	Come having read: Burroway, Chapter 1, The Writing Process
Friday 1/21	Story analysis, breakout rooms + large group discussion	Come having read: Kristen Roupenian, "Cat Person"

Week 3: 1/24-1/28		Assignments
Showing and Telling—Significant Detail		
Wednesday 1/26	Craft discussion: Showing and Telling— Comparison and Metaphor -Free write in discussion board -Lecture -Discussion Discussion of Writing Prompt 1	Come having read: Burroway, Chapter 2, Showing and Telling Writing Prompt #1 assigned
Friday 1/28	Story analysis, breakout rooms + large group discussion	Come having read: Shruti Swamy, "Night Garden" DUE: F 1/28 11:59pm on Carmen WP#1

Week 4: 1/31 - 2/4		Assignments
Setting and Worldbuilding		
Wednesday 2/2	Craft discussion: Harmony and Conflict, Alien and Familiar -Free write in discussion board -Lecture -Discussion Discussion of Writing Prompt 2	Come having read: Burroway, Chapter 5, Fictional Place Writing Prompt #2 assigned

Friday 2/4	Story analysis, breakout rooms + large group discussion	Come having read: Karen Russell, "St. Lucy's Home for Girls Raised by Wolves" DUE: F 2/4 11:59pm on Carmen WP#2
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Week 5: 2/7-2/11		Assignments
Characterization		
Wednesday 2/9	Craft discussion: Dialogue, Direct and Indirect Characterization -Free write in discussion board -Lecture -Discussion Discussion of Writing Prompt 3	Come having read: Burroway, Chapter 3, Characterization, Burroway, Chapter 4, Characterization Part 2 Writing Prompt #3 assigned
Friday 2/11	Story analysis, breakout rooms + large group discussion	Come having read: Zora Neale Hurston, "The Gilded Six-Bits" DUE: F 2/11 11:59pm on Carmen WP#3

Week 6: 2/14-2/18		Assignments
Plot		
Wednesday 2/16	Craft discussion: Structure, Conflict, Crisis, Connection, Disconnection, Epiphany -Free write in discussion board -Lecture -Discussion Assign Workshop Dates - NOTE: once we assign dates, syllabus will be updated with names and uploaded to Carmen	Come having read: Common plot structures posted on Carmen, Burroway, Chapter 7, Story Form, Plot
Friday 2/18	Story analysis, breakout rooms + large group discussion	Come having read: Toni Morrison, "Sweetness"

Week 7: 2/21 -2/25		Assignments
Point of View		
Wednesday 2/23	Craft discussion: Point of view: Story, Form, and Plot -Free write in discussion board -Lecture -Discussion Discussion of Writing Prompt 4	Come having read: Burroway, Chapter 8, Point of View Story Form, Plot Writing Prompt #4 assigned
Friday 2/25	Story analysis, breakout rooms + large group discussion	Julie Otsuka, "Come, Japanese!" DUE: F 2/25 11:59pm on Carmen WP#4

Week 8: 2/28-3/4		Assignments
Voice, Character, Worldbuilding		
Wednesday 3/2	Craft discussion: Pacing and Time -Free write in discussion board -Lecture -Discussion Discuss Writing Prompt 5	Come having read: Craft: Burroway, Chapter 6, Fictional Time Writing Prompt#5 assigned
Friday 3/4	Story analysis, breakout rooms + large group discussion	C Ted Chiang, "Story of Your Life" DUE: F 3/4 11:59pm on Carmen WP#5

Week 9: 3/7-3/11		Assignments
Revision + Intro to Workshop		
Wednesday 3/9	Craft discussion: Revision -Free write in discussion board -Lecture -Discussion	Come having read: Burroway, Chapter 9, Revision
Friday 3/11	Intro to Workshop	Come having read: Instructor's "Guide to Workshop Protocols" + "Structuring your workshop letters"

WEEK 10 SPRING BREAK 3/14 -3/18

A NOTE ON WORKSHOP DUE-DATES: **Your stories are due ONE WEEK prior to your workshop date.**

STUDENT 1 & 2 will be due 1 week before W 3/23, so 3/16. STUDENT 3&4 will be due 1 week before F 3/25, so 3/18. You can always hand in early if you don't want to think about it over spring break.

STUDENT 5&6 will be due 1 week before W 3/30, so W 3/23 and so on.

Week 11: 3/21-3/25		Assignments
Workshop		
Wednesday 3/23	Student 1 Student 2	Come having read Student 1&2's stories + come with written critiques for both.
Friday 3/25	Student 3 Student 4	Come having read Student 3&4's stories + come with written critiques for both.

Week 12: 3/28-4/1 Workshop		Assignments
Wednesday 3/30	Student 5 Student 6	Come having read Student 5&6's stories + come with written critiques for both.
Friday 4/1	Student 7 Student 8	Come having read Student 7&8's stories + come with written critiques for both.

Week 13: 4/4 -4/8 Workshop		Assignments
Wednesday 4/6	Student 9 Student 10	Come having read Student 9&10's stories + come with written critiques for both.
Friday 4/8	Student 11 Student 12	Come having read Student 11&12's stories + come with written critiques for both.

Week 14:4/11-4/15 Workshop		Assignments
Wednesday 4/13	Student 13 Student 14	Come having read Student 13&14's stories + come with written critiques for both.
Friday 4/15	Student 15 Student 16	Come having read Student 15&16's stories + come with written critiques for both.

Week 15: 4/18-4/22 Workshop		Assignments
Wednesday 4/20	Student 17 Student 18	Come having read Student 17&18's stories + come with written critiques for both.
Friday 4/22	Student 19 Student 20	Come having read Student 19&20's stories + come with written critiques for both.

DUE MONDAY 4/25 11:59pm: Revision and Cover Letter submitted to Carmen

Works Cited

- Chiang, C. Ted. "Story of Your Life." *Story of Your Life and Others*, New York, Tor, 2002, pp. 1–75.
- Hurston, Zora Neale. "The Gilded Six-Bits." *The Complete Stories*, New York, Harper, 1995, pp. 150–65.
- Lutz, Gary. "The Sentence Is a Lonely Place." *The Believer*, 1 Jan. 2009, believermag.com/the-sentence-is-a-lonely-place.
- Morrison, Toni. "'Sweetness.'" *The New Yorker*, 2 Feb. 2015, www.newyorker.com/magazine/2015/02/09/sweetness-2.
- Otsuka, Julie. "Come, Japanese!" *The Buddha in the Attic*, New York, Anchor, 2011, pp. 1–15.
- Richard, Mark. "Strays." *The Ice at the Bottom of the World*, New York, Anchor, 1991, pp. 2–14.
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- Russell, Karen. "St. Lucy's Home for Girls Raised by Wolves." *St. Lucy's Home for Girls Raised by Wolves*, New York, Vintage, 2007, pp. 220–40.
- Swamy, Shruti. "Night Garden." *The Literary Hub*, 25 May 2017, lithub.com/night-garden.

English 2265 Introductory Fiction Writing

Tuesdays & Thursdays, 12:45 – 2:05 PM

Enarson Classroom Building 204

Instructor: Katherine Evans

Contact: Evans.2002@osu.edu

Office hours: Tuesdays & Thursdays, 2:15-4:00; other times by appointment

Course Description

This introductory course will explore the art of fiction writing with a focus on the short story. Good readers make good writers, so in addition to developing your own craft, you will also study and discuss published works. We will pay special attention to the way voice, style, dialogue, point of view, time, structure, and characterization function within these stories.

For the first part of the semester, we will focus on these elements by reading contemporary stories that demonstrate their use in a particularly successful or original way, and each of you will complete a series of short writing assignments focusing on these elements. Students will read and respond to the works of Flannery O'Connor, Karen Russell, Richard Ford, George Saunders, Amy Hempel, Raymond Carver, Lorrie Moore, and others.

Your creative work will culminate in the writing and revision of one short story of substantial length. You will workshop a draft of this story with the class and you will turn in a revision of this story to me at the end of the semester. This second phase of the course will require you to critique the work of your peers and develop your ability to provide constructive, useful feedback. You should leave this class with a better understanding of what the writing life entails, what kind of work you admire, and a substantial revision that demonstrates mastery of the elements of fiction discussed in class.

Required Texts and Materials

Stories posted to Carmen. These must be printed out so you can refer to them during class discussions. You will need to bring a notebook and a pen for note taking and to complete in-class writing assignments.

What is Workshop?

Workshop is both noun and verb. It refers to the space and time in which we gather to discuss one another's work, to the process that goes on there, and to the group of writers who participate in this process.

The purpose of workshop is to collectively aide the author in understanding the story that is written and the story that may potentially come to be. The goal is not to "grade" one another or to point out what is "wrong" with the drafts, but rather to identify the author's goals and to help him or her along in reaching them.

You will be required to bring to class a formal written critique for each story on the day it is workshopped (more on that below!). It is also vital that each member of the class contributes to the discussion; this means that you are *required* to talk. Good discussion demands that you listen carefully and respond to what others have to say. Participation means that comments and discussion should be both substantive and respectful. The best fiction takes chances, and demands vulnerability from the writer, so please keep this in mind when you address your peers.

Learning to accept criticism of your work with grace and humility is crucial if you plan on committing to the art of fiction writing. I expect you to treat your classmates' work as you'd want your own work to be treated, with the utmost respect and generosity.

Grading

- **Reading Quizzes: 15%**
- **Writing Exercises: 10%**
- **Classmate Critique Letters: 20%**
- **Story Draft: 15%**
- **Story Revision: 20%**
- **Participation: 20%**

Reading Quizzes: 15%

Before we begin workshopping student stories, we will be reading exemplary published stories and discussing them in class. In order for our discussions to be fruitful, you must complete the day's reading assignments. Otherwise, you can't meaningfully contribute to the class conversation. **Unannounced reading quizzes will be given throughout the semester (aka pop quizzes!) to keep you honest. Reading quizzes cannot be made up in the event of an absence (excused or otherwise).**

Writing Exercises: 10%

You will complete several short writing assignments (2-4 pages double-spaced) in the weeks before we begin workshopping your story drafts. You will turn these in to me in hard copy (typed), and when I grade them I'll be looking for evidence that you've followed the assignment objectives and can demonstrate an understanding of whichever element the exercise tasks you with exploring—as we move forward in the semester, I'll also be taking the overall artistic quality and sophistication of the work into account.

Classmate Critique Letters: 20%

You'll be writing a critique letter for each of your classmates' story drafts. These critique letters should be one page (single spaced!), and you will give a typed, hard copy of the letter to your classmate on the day of his or her workshop. You will also give me a copy of your critique letter. I will expect these to be courteous, just like our classroom discussions, but you should also be honest. We'll discuss how to write a critique letter thoroughly in class, but for now keep these questions in mind: *What happens in this story, both internally and externally? Were there any points where I was confused? How does the story succeed in executing the story elements we've discussed? Which elements need improvement?* Keep in mind that some things are a matter of taste. Try to focus on how the story can be made into the best version of itself, not how to turn it into the kind of story you'd write.

Story Draft: 15%

You will turn in a hard copy complete draft of a short story one week before your workshop date (please see Daily Schedule; exception for Spring Break TBA). Please bring **21 copies of your story** to class on the day it's due: a copy for each of your classmates, a copy for you, and a copy for me. **Late stories will not be accepted.** Stories **should be 8-15 pages long (double spaced).** Although this is a draft, **it should not be a rough draft.** There should be few, if any, grammatical or spelling errors. Spend time reading over your story draft. Allow it to sit for a few days. Read it over again. Read it out loud. Have a friend read it. If you are worried about grammatical or sentence-level issues, make an appointment with the Writing Center (<https://cstw.osu.edu/writing-center/schedule-appt>). Make sure your draft is as good as you can possibly make it before turning it in. Workshop is most useful for having other people point out issues you never could have seen yourself, not for noting issues that would have been obvious had you waited a day and given your story a second read. When I grade a workshop draft, I look for evidence that a student is demonstrating an understanding of the elements of fiction we discussed in class, has addressed concerns and notes raised during our conference sessions (if applicable), and of course at the overall quality of the piece—how does this piece succeed? How does it fail?

- *A note on story content, genre, what's literary and what's not: Nowadays, so many of the distinctions between these two camps of literature feel a bit overwrought. The only distinction I'm truly interested in is good vs. bad fiction, and as such, I'm open to you exploring whatever interests you as a writer. That said, be warned that if you do choose to write what might be considered genre fiction, I will push you to break out of the stale and hackneyed 'conventions' of your chosen genre. Your WWII-era spy story, for example, should not include heroic, pure-of-heart Americans vanquishing evil, dead-eyed Nazis one bullet at a time. Vampires should not be the minions of Satan, or residents of Louisiana, and they absolutely cannot sparkle. You get the point. **The only 'genre' of sorts that I won't allow is fan fiction**, because it teaches you nothing as a writer if the hard parts (i.e. character, plot, detail) have all been done for you.*

Story Revision: 20%

After you workshop, during which you'll have received verbal and written feedback from myself and your classmates, you'll complete a full revision of your story draft. We'll spend time discussing revision in class, but here are a few key things to keep in mind: Revision is not copy editing (editing for grammatical mistakes, correcting sentence-level issues, etc.) although that may be part of what you end up doing. Revision tackles overarching issues like structure, characterization, voice, and plotting. Your story revision should include significant changes that address the notes you've received in workshop. Keep in mind that it is neither possible nor desirable to incorporate everyone's feedback—revision will require you to make choices. Your finished revision should be 8-15 pages long (i.e. the same length requirements that applied to your story draft).

Participation: 20%

Participation is important in every course, but it is vital in courses such as this one, where every class is discussion based. Participation is not just showing up. Participation is not just offering a few insubstantial comments during class. Actively participating means that you will come to class ready to meaningfully contribute to our discussion about the day's reading, and that you will be a good citizen in workshop—responding thoughtfully (and respectfully) to your peers' work and their ideas/comments. Actively participating means that you will avoid generalities such as, "I thought this story was good/bad." On occasion, you will also complete in-class writing exercises. If you are shy, you will need to overcome your shyness.

Course Policies

Conferences: The week before we begin workshoping your stories, three class sessions will be canceled for individual conferences to discuss your story-in-progress. **24 hrs before your scheduled conference**, you'll need to e-mail me what you've completed of your story draft so far, whether this is a rough draft or a detailed outline (though please, no more than 15 pages). **Missing your scheduled conference will count as an unexcused absence**, unless you provide documentation of an illness or family tragedy.

Attendance: As stressed earlier, participation is essential in workshop, both for your own learning and the success of the course in general. Simply put, attendance is crucial. **More than three unexcused absences will result in failure of this course.** Excused absences include documented illness, family tragedy, religious observance, or travel for inter-collegiate athletics, and they will not affect your grade. **Absence for any other reason will not be excused** (car problems, job interviews, childcare mix-ups, etc.) and will affect your grade—simply put, if you're not in class, you can't participate. Please e-mail me as soon as you know you are going to miss class, and provide documentation if you would like the absence excused. If you miss class for any other reason, please e-mail me anyway. You need to make sure you haven't missed any assignments, and I need to know you're all right. I'll worry! When you miss class, whether or not the absence is excused, you are responsible for making up any missed assignments, including critique letters for your classmates.

Tardiness: No one should be habitually late. Being habitually late will negatively impact your participation grade. If you are over fifteen minutes late for a given class period, you will be marked as absent for that class.

Cell Phones, Laptops, Electronic Devices: This should go without saying, but there are no phones permitted in class. Likewise, laptop use during class is not permitted, so you must have a hard copy of all readings. Simply put, I can't waste class time policing Internet use. Please budget for printing costs. Notes will need to be taken the old fashioned way, with pen and paper.

Plagiarism: is the unauthorized use of the words or ideas of another person. It is a serious academic offense that can result in referral to the Committee on Academic Misconduct and failure for the course. Faculty Rule 3335-5-487 states, "It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term 'academic misconduct' includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee." In addition, it is a violation of the student code of conduct to submit without the permission of the instructors work for one course that has also been submitted in fulfillment of the requirements of another course. For additional information, see the Code of Student Conduct.

Student Work: should be turned in at the time indicated on the syllabus in hard copy. Late submission of writing exercises will result in the deduction of one **full letter grade for each day** past the due date (for example, B+ to C+). Late story drafts will not be accepted. Even if you are ill on the day your story is due, it should have been completed already and can be e-mailed to me if you can't make it to class.

Class Cancellation Policy: If class is canceled due to an emergency, I will contact you via email and request that a note be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

Resources

The **OSU Writing Center** is available to provide free, professional writing tutoring and consultation. You may set up an appointment by visiting <https://cstw.osu.edu/writing-center>.

Students with disabilities that have been certified by **the Office for Disability Services** will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The ODS is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu>.

A Note on Time and Planning When Submitting Your Workshop Story:

Because timing of the workshop is going to be very tight, it is **EXTREMELY IMPORTANT** that your drafts are turned in on time.

If you make arrangements with another student to switch submission dates, you must clear this with me ahead of time.

Do not make the mistake of waiting until right before class to make copies. There are always lines for printers and copiers. Plan accordingly.

Daily Schedule

I reserve the right to change or alter the syllabus at any time (especially if I stumble across a reading that seems particularly appropriate to our interests). Any changes or additions will be mentioned in class and posted to Carmen. All writing assignments are due in hard copy. Turn in one typed copy of writing exercises to me in class, bring 21 copies of your short story draft to class **one week before your assigned workshop date**.

All readings will be made available on Carmen. **It is your responsibility to print the readings and bring them to class.** Laptop use during class is not permitted, so you must have a hard copy of all readings. **Please budget for printing costs; over the course of the semester expect to spend roughly \$50 on printing.**

Date	In Class	Reading DUE	Writing DUE
Week 1 Tuesday, 1/13	<ul style="list-style-type: none"> • Introductions • Syllabus Overview • Elements of Fiction/ Writing Short Stories 	“Writing Short Stories” (Flannery O’Connor) Making Shapely Fiction Excerpt (Jerome Stern)	
Week 1 Thursday, 1/15	<ul style="list-style-type: none"> • Introduction to Point of View • Psychic Distance • 3rd person 	“The Witch” (Shirley Jackson) “Coach” (Mary Robison)	
Week 2 Tuesday, 1/20	<ul style="list-style-type: none"> • Point of View • 3rd person, cont. 	“Wickedness” (Ron Hansen)	Writing Exercise #1
Week 2 Thursday, 1/22	<ul style="list-style-type: none"> • Point of View • 1st person 	“Time and Again” (Breece D’J Pancake) “Drown” (Junot Diaz)	Writing Exercise #2

Week 3 Tuesday 1/27	<ul style="list-style-type: none"> • Point of View • 2nd person • Making POV Choices 	“How to Become a Writer” (Lorrie Moore)	Writing Exercise # 3
Week 3 Thursday, 1/29	<ul style="list-style-type: none"> • Characterization 	“Where are You Going, Where have you Been?” (Joyce Carol Oates) “7 or 8 Things I Know About Her” (Michael Ondaatje)	
Week 4 Tuesday, 2/3	<ul style="list-style-type: none"> • Characterization, cont. • Details 	“Rock Springs” (Richard Ford) “Yours” (Mary Robison)	Writing Exercise # 4
Week 4 Thursday, 2/5	<ul style="list-style-type: none"> • Dialogue • Scene versus Summary (and <i>show don't tell</i>) 	“The Killers” (Ernest Hemingway) “What We Talk About When We Talk About Love” (Raymond Carver)	
Week 5 Tuesday, 2/10	<ul style="list-style-type: none"> • Voice • Style 	“St. Lucy’s Home for Girls Raised by Wolves” (Karen Russell)	Writing Exercise #5
Week 5 Thursday, 2/12	<ul style="list-style-type: none"> • Voice • Style 	“The Semplica-Girl Diaries” (George Saunders) “Barn Burning” (William Faulkner)	
Week 6 Tuesday, 2/17	<ul style="list-style-type: none"> • Plotting • Suspense 	“A Good Man is Hard to Find” (Flannery O’Connor)	
Week 6 Thursday, 2/19	<ul style="list-style-type: none"> • Time • Structure 	“In the Cemetery Where Al Jolson is Buried” (Amy Hempel) “Microstories” (John Edgar Wideman)	
Week 7 Tuesday, 2/24	<ul style="list-style-type: none"> • Theme • Setting 	“Refresh Refresh” (Benjamin Percy) “Bullet in the Brain” (Tobias Wolff)	
Week 7 Thursday, 2/26	CONFERENCES		

Week 8 Tuesday, 3/3	CONFERENCES		
Week 8 Thursday, 3/5	CONFERENCES		
Week 9 Tuesday, 3/10	Writing Critique Letters; Workshop Practices	“Rules for Reading Fiction” (Kurt Vonnegut)	
Week 9 Thursday, 3/12	WORKSHOP		
March 16th- 20th	SPRING BREAK		
Week 10 Tuesday, 3/24	WORKSHOP		
Week 10 Thursday, 3/26	WORKSHOP		
Week 11 Tuesday, 3/31	WORKSHOP		
Week 11 Thursday, 4/2	WORKSHOP		
Week 12 Tuesday, 4/7	WORKSHOP		
Week 12 Thursday, 4/9	WORKSHOP		
Week 13 Tuesday, 4/14	WORKSHOP		
Week 13 Thursday, 4/16	WORKSHOP		
Week 14 Tuesday, 4/21	WORKSHOP		
Week 14 Thursday, 4/23	Revision Course Evaluations	“Shitty First Drafts” Anne Lamott	

Final Fully Revised Stories Due to Carmen Dropbox: Thursday, April 30th

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: English 2265

Instructor: TBD

Summary: Introductory Fiction Writing

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> • Office 365 • Carmen
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> • Carmen Discussion Board • Carmen Wiki • Zoom
6.3 Technologies required in the course are readily obtainable.	X			All are available for free.
6.4 The course technologies are current.	X			All are updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No external tools are used.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.		X		Please add statement b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.		X		Please add statement c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			university accessibility policy is present.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Statement is included with contact information on how to make accommodations.
8.4 The course design facilitates readability	X			
8.5 Course multimedia facilitate ease of use.	X			All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser

Reviewer Information

- Date reviewed: 7/14/20

- Reviewed by: Ian Anderson

Notes: Just add statements b&c. Other than that, this is good to go!

^aThe following statement about disability services (recommended 16 point font):
Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu.

^bAdd to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus.

<http://advising.osu.edu/welcome.shtml>

^cAdd to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the “Other Course Policies” section of the syllabus.