

Term Information

Effective Term Autumn 2020
[Previous Value](#) Summer 2016

Course Change Information

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

We propose to offer an optional online version of this existing course.

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

To provide enhanced access to students and flexibility to instructor teaching English 4565.

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	4565
Course Title	Advanced Fiction Writing
Transcript Abbreviation	AdvancedFictWrtnng
Course Description	Advanced workshop in the writing of fiction. This is a class for serious students of creative writing. Admission is by portfolio submission to the instructor.
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
Previous Value	No
Grading Basis	Letter Grade
Repeatable	Yes
Allow Multiple Enrollments in Term	No
Max Credit Hours/Units Allowed	9
Max Completions Allowed	3
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: 2265 and permission of instructor.
Exclusions
Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

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

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 • Students demonstrate advanced skills in the writing of fiction.

Content Topic List

- Character
- Point of view
- Time and tense
- Plot
- Action
- Theme and meaning
- Form and structure
- Setting
- Voice and tone
- Diction
- Style

Sought Concurrence No

Attachments

- 4565syllabus_a19.docx: Syllabus
(Syllabus. Owner: Lowry,Debra Susan)
- English 4565DL syllabus.docx: Syllabus
(Syllabus. Owner: Lowry,Debra Susan)
- 4565TechnicalReview.docx: ASC Tech Review
(Other Supporting Documentation. Owner: Lowry,Debra Susan)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Lowry,Debra Susan	07/15/2020 03:54 PM	Submitted for Approval
Approved	Lowry,Debra Susan	07/15/2020 03:54 PM	Unit Approval
Approved	Heysel,Garett Robert	07/15/2020 08:01 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Oldroyd,Shelby Quinn Vankeerbergen,Bernadette Chantal	07/15/2020 08:01 PM	ASCCAO Approval



SYLLABUS

ENGLISH 4565

Advanced Fiction Writing
Spring 2021 – Online

COURSE OVERVIEW

Instructor

Instructor: TBA

Email address: TBA

Phone number: TBA

Office hours: Twice weekly via zoom and/or phone

Course description

This is an advanced-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. In this weekly workshop we will focus on the way original language and style, the creation of lifelike and surprising characters, and the use of form and seamless structure support that undertaking. We will look closely at narrative structure, complex and intriguing characterization, vivid and detailed setting, scenes and summary, and so on, discussing specific craft issues as they arise.

Course learning outcomes

By the end of this course, students should successfully be able to: analyze the elements of a literary short story and wield those elements in their own writing. Students will also practice 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 analyze fiction (both flash, short story, and excerpts from novels) to understand how the authors have used storytelling elements to create desired effects in their readers, and will complete short writing assignments that mimic these choices.

In the second part of the course, students will begin working on their own longer pieces of fiction, 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.

HOW THIS COURSE WORKS

Mode of delivery: This course is 100% synchronous delivery online via Zoom once weekly. Carmen, Zoom, email and phone 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 but may 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 ONCE PER WEEK**
You are expected to log in to the live Zoom sessions as scheduled once 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 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.

- **Craft Essays** – All craft essays will be made available as PDFs on Carmen and/or distributed via email.

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 (three total). These will be due in Carmen or over email on the Friday of that week by 12PM and should consist of approximately 400 substantive words. These writings will be read aloud and discussed in micro-workshops.

Micro-Workshops:

In Micro-Workshops, students will respond to each other's work verbally in a guided informal discussion led by the instructor. Each piece will get approximately 15 minutes of attention.

Short Stories:

In the second segment of this course (Workshop), you will submit two original short stories (3500-7000 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.

Writerly Concerns:

At the end of your short story, please provide a list of questions/concerns (5 to 10) that you would like the workshop to consider when responding to this work.

Macro-Workshops:

For each longer story, the workshop will devote 45 to 50 minutes of discussion, led by the instructor. Students will rely on their editorial letters, the student writer's list of questions, and cues from the instructor to guide their verbal feedback.

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.

Editorial Letters:

In the second segment of class (the workshop segment), you will submit short editorial letters 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. 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. Two 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. 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.

Grade Breakdown

ASSIGNMENT	POINTS
Three Weekly Writing Prompt Responses	150 (total)
Participation: Workshop Letters	200
Participation: Class Discussion	100
Workshop Drafts	300 (total)
Revision	200
Revision Cover Letter	50
Total	1000

See course schedule below for due dates.

Late assignments

Late submissions will not be accepted. Please refer to Carmen for due dates.

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:** For large weekly assignments, you can generally expect feedback within **7 days**.
- **Email:** I will reply to emails within **24 hours on days when class is in session at the university**.
- **Discussion board:** I will check and reply to messages in the discussion boards every **24 hours on school days**.

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. Please refer to our shared "Code of Conduct" on Carmen for more details on how we will endeavor to treat each other during class and in responding to each other's work.

- **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.

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.

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: Introduction, The Writing Process

Writing Prompt #1 Assigned: Fairy Tale Retelling

Craft: Madison Smartt Bell, "Unconscious Mind"

Sandra Scofield, "Basic Concepts About Scenes"

Stories: Aubrey Hirsch, "Pinocchio"

Emma Donoghue, "The Tale of the Shoe"

Week 2: Character and Plot

Prompt #2: Imagine the Image: Writing from Pictures

Craft: Jesse Lee Kercheval, "Constructing Characters" and "Conflict in Fiction"

GOTE Worksheet

Benjamin Percy, "Set Pieces: *Staging the Iconic Scene*"

Stories: Jo Ann Beard, "The Tomb of Wrestling"

Jesse Lee Kercheval, "Carpathia"

Micro-workshops for Prompt #1

Week 3: When to Show, When to Tell: The Agony and the Ecstasy

Prompt # 3: Using Details

Craft: Alice LaPlante, "Show and Tell"

Stories: Rick Moody, "Boys"

James Baldwin, "Sonny's Blues"

Danielle Evans, "Virgins"

Micro-workshops for Prompt #2

Week 4: Whose Line Is It Anyway?: Dialogue and Point of View

Craft: Jesse Lee Kercheval, “Third-Person Point of View” & “First- and Second-Person Points of View”

Ursula K. Le Guin, “Changing Point of View” & “Indirect Narration, or What Tells”

Stories: Jennifer Egan, “Safari”

Jennine Capó Crucet, “How to Leave Hialeah”

Ursula K. Le Guin, “The Ones Who Walk Away from Omelas”

Micro-workshops for Prompt #3

First Round of Stories Due for Macro-workshops (2)

Week 5: Intro to Macro-Workshops

Craft: Instructor’s Guide to Writing Editorial Letters

Code of Conduct

Ursula K. Le Guin, “The Peer-Group Workshop”

Finish any remaining Micro-workshops

Macro-workshops (2)

Week 6: Macro-Workshops (3)

Week 7: Macro-Workshops (3)

Week 8: Macro-Workshops (3)

Week 9: Macro-Workshops (3)

Week 10: Macro-Workshops (3)

Week 11: Macro-Workshops (3)

Week 12: Macro-Workshops (3)

Week 13: Macro-Workshops (3)

Week 14: Macro-Workshops (3)

Week 15: Macro-Workshop (3)/Last Class
Revision activities/ Evaluations

Revisions due to instructor by finals date

ENGL 4565.0010: ADVANCED FICTION WRITING

Professor: Nick White (white.1615@osu.edu)¹

General Meeting Time: Wednesday, 4:20-7:20 pm in Denney Hall 213

Office: Denney 462

Office Hours: MW, 2-4:00 pm, or by appointment

“In fiction, while we do not necessarily write about ourselves, we write out of ourselves, using ourselves; what we learn from, what we are sensitive to, what we feel strongly about—these become our characters and go to make our plots. Characters in fiction are conceived from within, and they have, accordingly, their own interior life; they are individuals every time.”

-Eudora Welty, *On Writing*

It is the task of every writer to find their authentic voice. In this weekly workshop we will focus on the way original language and style, the creation of lifelike and surprising characters, and the use of form and seamless structure support that undertaking. We will look closely at narrative structure, complex and intriguing characterization, vivid and detailed setting, scenes and summary, and so on, discussing specific craft issues as they arise.

The Texts: We will periodically turn to the following texts during the semester, reading a story or a chapter on craft as a class. Often, however, I will assign portions from these books for you to peruse on your own to supplement our workshop discussions.

***The Vintage Book of Contemporary American Short Stories.* Ed: Tobias Wolff.
ISBN: 9780679745136**

***Building Fiction.* Author: Jesse Lee Kercheval.
ISBN: 9780299187248**

***Thrill Me.* Author: Benjamin Percy.
ISBN: 9781555977597**

The Workshops:

Micro-Workshops: For the first three weeks, we will share pieces of short prose that will require us to look more closely at the language of fiction. I will provide the writing prompt, and you will write one single-spaced page (no more, no less) of prose. You will need to bring enough copies for everyone in workshop, including yourself. As I write this, we have seventeen enrolled, so plan on eighteen copies.

Once we begin workshoping longer pieces in **week four**, three students will present stories to be critiqued (no more than thirty pages, please). During the semester, you will share **two pieces** of your work. At the end of the semester, you will revise and resubmit one of these manuscripts to be evaluated not only for the quality of the work but also for the scope of the revision. **A note on manuscripts:** Please make sure your stories are stapled, that they have one-inch margins, that your name appears on every page, and that the pages are numbered. You will want to bring enough copies for everyone in class—including yourself, so that you can follow along during workshop critique. **A**

¹ I do not have an office phone; therefore, email is the best way to contact me. Please note that if you message me after 5pm, I may not respond until 9am the next morning.

note on distributing copies: You will pass out copies of your manuscripts during the class period *the week before* your story will be workshopped. In addition to a hard copy, please email me a version as well (saved in Microsoft Word or Pages)—this electronic version will usually be the one I comment on. You should email me this copy either before or directly after the day you turn in the physical manuscripts. **Please do not submit a manuscript to me in PDF.**

As you will note on the schedule, during the last week of the semester (**12/11**), you will submit a revision of **one of the two pieces** you will have had workshopped. For this revision, I will be grading the piece holistically, paying attention to how well you listened to commits made by your peers and by me and, more importantly, how well you used those commits in your revision process. **Please submit a letter with your revision, addressed to me, explaining your revision strategy.** As the date for this approaches, we will talk more about revision and what will be expected of your manuscript.

Responding to others' work: In lieu of the traditional editorial letter, I want you to provide in-text comments as well as verbal comments to the writer during workshop. To be able to be helpful to your peers, you will need to read each **submitted manuscript at least twice**. If I feel that the class isn't keeping up with the readings, or not reading closely enough, I will institute quizzes based on the manuscript and/or begin requiring the class to write editorial letters. Also, please read the **Compassionate Code of Conduct** attached to the end of this syllabus for thoughts on how to behave ethically and responsibly during the discussion of your peers' stories.

Workshop Behavior: While your story is being workshopped, you should take copious amounts of notes. I will provide you with in-text comments as well as macro-comments at the end of the manuscript, but many observations/suggestions/critiques are discovered in class, through group discussion, and it will be your responsibility to write them down. During your workshop, you will be allowed to ask questions only **after** we have finished talking (each piece should get around 20 to 40 minutes), but during the workshop, you will not be allowed to talk—think of yourself as a fly on the wall. You will be allowed to use whatever notetaking device suits your needs, including laptops.

Attendance: Attendance at each class session is expected, except in cases of illness or other documented emergencies; there is an expectation, too, that presence includes attentiveness, both during discussion of one's own work and others'. Except in an emergency, you are expected to keep your phones out of your hands. Texting, checking or sending email, using Facebook on your phone, or using your laptops for anything except consulting reading material that is currently under discussion or taking notes will result in your being marked absent for that day. **Three unexcused absences** result in failure of the course. **A note on missing your workshop:** If you happen to miss the day your story is being workshopped, then that absence will count double, seeing as how the whole class will be inconvenienced. And this workshop cannot be made-up, as our schedule has very little wiggle room.

You are also expected to be on time each week. Allow plenty of time to get to class. If you are unavoidably running more than ten minutes late for reasons out of your control, I will expect an email or text. (If you are more than fifteen minutes late to class without a reason I deem acceptable, I will record it as an "official" lateness; three such latenesses will count as one unexcused absence.)

Participation: See "Compassionate Code of Conduct"

Grading: A term Cynthia Ozick throws around when talking about writers is “The Good Citizen.” Defined broadly, The Good Citizen in workshop is someone who participates with gusto and respect during class discussions, who turns in their manuscripts on time and formatted correctly (see above), who gives thoughtful reactions and critiques to their neighbors’ stories, and who writes hard and revises even harder. This is an ideal we will all fail to meet—everyone does, except for maybe Ozick herself—but if I see that you are endeavoring to be this good citizen, then you should in all likelihood do well in this class.

However, for those who need further clarification, here is how I weight the assignments: Micro-Workshops: 10%; Workshop Stories: 30%; Responding to others’ work: 20%; Revision (along with Revision Statement): 40%.

If you are ever worried about how you are doing, please come by and see me during my office hours.

Plagiarism: Plagiarism is the representation of another’s works or ideas as one’s own: it includes the unacknowledged word for word use and/or paraphrasing of another person’s work, and/or the inappropriate unacknowledged use of another person’s ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

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. 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.

Class Cancellation Procedures: In the unlikely event of class cancellation due to emergency, I will contact you via e-mail and request that a note on 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.

Disability Services: 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; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Mental Health Statement: 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 or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

Title IX Statement: Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu. **Please note that I am a mandatory reporter.**

Statement of Inclusion: The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Our Compassionate Code of Conduct

We are here to share our work and learn from each other, to befriend one another as fellow writers, and to re-commit ourselves to our writing in a supportive environment. In this class, we have an opportunity to create the world we would like to live in every day—a kind, generous, respectful, creative, and passionate community.

Creativity flourishes best in an atmosphere of curiosity, safety, trust, freedom, and play. All of us are responsible for creating and maintaining this atmosphere.

We have the opportunity here to be our most generous selves—checking our egos at the door, recognizing the spark within each other, fostering creativity and well-being in others, and sharing what we most authentically can offer.

Our goal is for every member of this class to experience:
— A feeling of belonging

- A sense of being heard and having questions answered
- Achievement
- The sensation of being surprised, challenged, and captivated
- The opportunity to both receive and share wisdom and fresh perspectives.

We approach each other as guests from different worlds, with the common impulse to create. Respect for other voices and other perspectives is fundamental to our success as a temporary community. Hierarchy and exclusion are contrary to the principles for which the community stands.

We will not tolerate:

- verbal attacks: belligerent, combative, approaches that are meant to shut down discussions or hammer others down in workshop
- intolerance of any kind on the basis of class, race, sexuality, gender, profession, religion, age, ability, etc.

This is not to say that we avoid conflict. Because we are a community of writers learning to be better artists, we understand that in questioning the world, we sometimes question each other. In many cases, the friction between our fruitfully disturbed worlds give rise to another virtue—learning from difference, which expands our vision and our work. We acknowledge that respectful disagreements can be extremely productive in many settings, including our workshops. Even when it is uncomfortable, challenging each other's work or ideas is an essential part of growing and learning as writers and human beings.

Many of us come from places where we've been involved in long-term conflicts and have learned extremely valuable survival skills, including persistence, skepticism, and a willingness to confront others. But in declaring ourselves present, we do not get to silence anyone else. Our community is collective; by suppressing another voice, we shut down an unrecognizable part of ourselves. Everything is an ongoing discussion. No one should consciously or unconsciously be working to shut down dialogue. No one can expect to have the last word or to persuade everyone of the rightness of his or her opinion. Our words can only open the next door.

(This has been adapted from Joy Castro's ENGL 852A course, and her adaptation of the Compassionate Code of Conduct of the Macondo Writing Workshop and the guiding principles of the A Room of Her Own writing retreat.)

Weekly Schedule

9/4: Finish Micro-workshops (Brad, Brock, Jess turn in their stories)

9/11: Major Workshops:
Brad, Brock, Jess

9/18: Nick at Texas Tech-No Class

9/25: Hannah, Hana, Josh

10/2: Amanda, Ellis, Izzy

10/9: David, Jade, Phil

10/16: Graydon, Avery, Gillian

10/23: Jimmy, Seamus

10/30:

11/6:

11/13:

11/20: Graydon,

11/27:

12/4:

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: English 4565

Instructor: TBD

Summary: Advanced 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			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			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: 7/15/20

- Reviewed by: Ian Anderson

Notes: Remove the d at the end of description at the beginning of the syllabus. Add dates to the weekly breakdown.

^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.