By now you have taken Creative Writing I, likely in a course I have led previously, and you are versed with the basic elements of creative writing. You have also made your first significant moves on paper. You’ve discovered your “voice” to some extent—perhaps to a great extent—and you have developed some of your methods and sound, form, style, obsessions, etc. You have learned to signify in your unique way, or you have begun to do this, or you have some more work to do in this regard—but you understand the aims of creative writing and fiction and you have become able to recognize when you are making something worthy of your time and your readership.

You have found out much about your obsessions, your recurrent themes, and if nothing else, you have found at least your fascinations and ambitions. Now you are enrolled in this course to develop your fiction into more successfully focused endeavors. You are a team and a tribe of strong writers. This is why you have been given access to this course—and so my role is to step back now to some extent, and let you act as a group of highly devoted writers conducting a workshop with one another—spurring one another on to higher and better fiction.

So…early on I will share a few things, and I will facilitate the workshop environment, but this is really your chance, this semester, to make this workshop what it will be. And it will be!

This is going to mean looking deeper at the work of others, and training yourself to “effectuate a good grip on your socks”, sitting yourself down for long focused work at your writing—to stay down on a story or novel or SENTENCE! and never give an inch—to get the skin of your heart into the game—and to do more than that! To make the best work you don’t even know, at this time, that you are capable of making—but you are capable. Each of you can write fiction among the better fiction being written today—anywhere. It is no longer a question of talent. It is a matter of time and refusing to stop—Ever!

It’s time to make and make until you cannot contain what you have signified, constructed, written, and so that it sings with or without you there, as it is entire and has dominion. Then you will publish, or apply for an MFA, or do whatever the works wants you to do with the work.

To facilitate you in this, I will serve you in two ways as your professor. The first way in which I will aide you is as a reader, editor, and advisor. I will participate in workshop and give you edits/notes on your pages and give you more in terms of written responses than I did in Creative Writing I. The second way I will facilitate your development in your endeavors on the page is through bringing fresh work to the table. I will share the best stories that I have found which are new to the world, and together we will investigate these works.

At the end of the course, you will turn in at least 35 “finished” and revised pages of writing to be graded as the final “exam”.
AGREEMENT TO NOT SHARE INFORMATION, LECTURES, OR MATERIALS
By taking this course you are agreeing legally to not share ANY of the materials given to you through this course without my explicit permission. This includes handouts, LECTURE VIDEOS (my personal intellectual property), or the work of your fellow students (their intellectual property) shared with you via any distribution format. Any offense in which a student takes the work (stories, writing, etc.) from this course and shares it without permission with parties outside of other enrolled students in this course will result in expulsion from the workshop community, possible legal action, and possibly failure of the student(s) who have made public the materials of this course.

GRADES:

20% of your grade will depend upon your participation. This includes: participation in workshop through conversation, comments, eye contact, attentiveness, and conduct as well as through writing letters to each participant about their work and handing them in on the day of workshop.

30% of your grade will be based on handing your work out the class before you are to be workshopped, being on time and present for your workshop, and having handed in appropriately and appreciably cared for work for your workshop. IF YOU DO NOT HAND OUT HARDCOPIES OF YOUR WORK TO ALL STUDENTS THE CLASS BEFORE AND ATTEND YOUR WORKSHOP YOU WILL LOSE 1/3 of this grade for each offense.

The Other Half of Your Grade: is based on the portfolio of work you will turn in at the end of the semester. This will be 35 pages of writing that you generated and “workshopped” during the course. This will be revised “final” work that has been written during the semester and which has been handed in to me or has gone through the workshop process, and has been appreciably revised since you handed it in last or had it assessed in a workshop. Your grade will be determined by number of pages, quality of work, and how well you have revised the work based on how much revision was needed—this last part will be based on how the work has been received by myself and your peers and how you account for the work you have done in a letter that will be included at the front of your portfolio.

Required Texts:
Courtney Maum’s Chapbook: NOTES FROM MEXICO

Most texts will be supplied in class or online.

Any further readings I assign to you personally or to the course as a whole will be your responsibility to purchase or acquire access to, and I maintain the right to add required texts mid-course which will be your responsibility to locate. If this occurs, I will give you reasonable time to acquire them.

Technical Support:
If you experience technical problems or have a technical question about this course, you can obtain assistance by emailing mailto:itsupport@patriots.uttler.edu

Student Learning Objectives:
The goals and objectives of this course are: to grow and develop as a writer of short fiction and/or novels, to develop and deepen your understanding of sound and syntax in your writing, to learn techniques of plot and character and shape of story, to grow in your understanding and employment of setting and voice, and most of all to learn to signify and to signify by writing successful fiction that contains and captures your voice and chora, and to do so in a manner that affects readers. Also, you will learn to be a better member of workshop and reader of fiction. You will learn to give better feedback, edits, and notes on the work of fellow writers. And you will leave this course with a strong sample of writing which you can hopefully use to enter an MFA program, MA program, or Ph.D. program should you wish—or to try and publish. 35 pages is the minimum number of pages for the portfolio. Some of you may leave this course with an entire
manuscript of a book, or at least a strong purchase on its beginning.

**Standard UT Tyler Syllabi Policies**

**Students Rights and Responsibilities**
To know and understand the policies that affect your rights and responsibilities as a student at UT Tyler, please follow this link: http://www.utttyler.edu/wellness/rightsresponsibilities.php

**Grade Replacement/Forgiveness and Census Date Policies**
Students repeating a course for grade forgiveness (grade replacement) must file a Grade Replacement Contract with the Enrollment Services Center (ADM 230) on or before the Census Date of the semester in which the course will be repeated. Grade Replacement Contracts are available in the Enrollment Services Center or at [http://www.utttyler.edu/registrar](http://www.utttyler.edu/registrar). Each semester’s Census Date can be found on the Contract itself, on the Academic Calendar, or in the information pamphlets published each semester by the Office of the Registrar.

Failure to file a Grade Replacement Contract will result in both the original and repeated grade being used to calculate your overall grade point average. Undergraduates are eligible to exercise grade replacement for only three course repeats during their career at UT Tyler; graduates are eligible for two grade replacements. Full policy details are printed on each Grade Replacement Contract.

The Census Date is the deadline for many forms and enrollment actions that students need to be aware of. These include:

- Submitting Grade Replacement Contracts, Transient Forms, requests to withhold directory information, approvals for taking courses as Audit, Pass/Fail or Credit/No Credit.
- Receiving 100% refunds for partial withdrawals. (There is no refund for these after the Census Date)
- Schedule adjustments (section changes, adding a new class, dropping without a “W” grade)
- Being reinstated or re-enrolled in classes after being dropped for non-payment
- Completing the process for tuition exemptions or waivers through Financial Aid

**State-Mandated Course Drop Policy**
Texas law prohibits a student who began college for the first time in Fall 2007 or thereafter from dropping more than six courses during their entire undergraduate career. This includes courses dropped at another 2-year or 4-year Texas public college or university. For purposes of this rule, a dropped course is any course that is dropped after the census date (See Academic Calendar for the specific date).

Exceptions to the 6-drop rule may be found in the catalog. Petitions for exemptions must be submitted to the Enrollment Services Center and must be accompanied by documentation of the extenuating circumstance. Please contact the Enrollment Services Center if you have any questions.

**Disability Services**
In accordance with Section 504 of the Rehabilitation Act, Americans with Disabilities Act (ADA) and the ADA Amendments Act (ADAAA) the University offers accommodations to students with learning, physical and/or psychiatric disabilities. If you have a disability, including non-visible disabilities such as chronic diseases, learning disabilities, head injury, PTSD or ADHD, or you have a history of modifications or accommodations in a previous educational environment you are encouraged to contact the Student Accessibility and Resources office and schedule an interview with the Accessibility Case Manager/ADA Coordinator, Cynthia Lowery Staples. If you are unsure if the above criteria applies to you, but have questions or concerns please contact the SAR office. For more information or to set up an appointment please visit the SAR office located in the University Center, Room 3150 or call 903.566.7079. You may also send an email to cstaples@uttyler.edu

**Student Absence due to Religious Observance**
Students who anticipate being absent from class due to a religious observance are requested to inform the instructor of such absences by the second class meeting of the semester.
Student Absence for University-Sponsored Events and Activities
If you intend to be absent for a university-sponsored event or activity, you (or the event sponsor) must notify the instructor at least two weeks prior to the date of the planned absence. At that time the instructor will set a date and time when make-up assignments will be completed.

Social Security and FERPA Statement:
It is the policy of The University of Texas at Tyler to protect the confidential nature of social security numbers. The University has changed its computer programming so that all students have an identification number. The electronic transmission of grades (e.g., via e-mail) risks violation of the Family Educational Rights and Privacy Act; grades will not be transmitted electronically.

Emergency Exits and Evacuation:
Everyone is required to exit the building when a fire alarm goes off. Follow your instructor’s directions regarding the appropriate exit. If you require assistance during an evacuation, inform your instructor in the first week of class. Do not re-enter the building unless given permission by University Police, Fire department, or Fire Prevention Services.

This syllabus is subject to change, so long as all students are notified of the changes and all changes apply to all students in the class equally, and so long as the changes are in keeping with university policies and standards.

January 26 Census Date: Deadline for all registrations, schedule changes, and section changes.
March 23rd: Last day to withdraw from one or more courses.
Detailed Syllabus: We will likely get behind schedule due to delight and this schedule WILL CHANGE!

WEEK ONE:


Friday Jan 16th: SHORT FICTION: A look at a piece of short fiction

WEEK TWO:
Monday Jan 19th: FIRST SENTENCE WORKSHOP/FIRST PARAGRAPH

Wed. Jan 21st: Workshop 1)________________________ & 2)________________________& 3)________________________ & 4)________________________

Friday. Jan 23rd Workshop 5)________________________ & 6)________________________ & 7)________________________

WEEK THREE:
Monday Jan 26th: Workshop 8)________________________ & 9)________________________ & 10)________________________

Friday Jan 30th: Workshop 11)________________________ & 12)__________________ & 13)__________________

WEEK FOUR:
Monday Feb 2nd: Workshop 14)________________________ & 15)__________________ & 16)__________________

Wed. Feb 4th: Workshop 17)________________________ & 18)__________________ & 19)__________________

Friday Feb 6th: Workshop 20)________________________ & 21)__________________ & 22)__________________

WEEK FIVE:
Monday Feb 9th: IN Class READING

HOMEWORK: Read Courtney Maum’s NOTES FROM MEXICO

Wed. Feb 11th: Discussion of Courtney Maum’s NOTES FROM MEXICO

HOMEWORK: TBA

Friday Feb 13th: Workshop 1)________________________ 2)________________________

WEEK SIX:
Monday Feb 16th: Workshop 3)________________________ 4)________________________

Wed. Feb 18th: Workshop 5)________________________ 6)________________________ & 7)________________________

Friday Feb 20th: Workshop 8)________________________ 9)________________________ & 10)________________________

WEEK SEVEN:
Monday Feb 23rd: Workshop 11)________________________ 12)________________________

Wed. Feb 25th: Workshop 13)________________________ 14)________________________

Friday Feb 27th: Workshop 15)________________________ 16)________________________
WEEK EIGHT:
Monday March 2nd: Workshop 17)_________________18)__________________
Wed March 4th: Workshop 19)_________________20)__________________
Friday March 6th: Workshop 21)_________________22)__________________

WEEK NINE: HAPPY SPRING BREAK!!!!!

WEEK TEN:
Monday March 16th: IN-CLASS READING OF a short story.

Wednesday March 18th: IN-CLASS READING OF ESSAY


WEEK ELEVEN:
Monday March 23rd: TBA
Wed. March 25th: TBA

Friday March 27th: TBA

WEEK TWELVE:
Monday March 30th: Workshop 1)_________________2)__________________

Wed. April 1st: Workshop 3)_________________4)__________________

Friday April 3rd: Workshop 5)_________________6)__________________& 7__________________

WEEK THIRTEEN:
Monday April 6th: Workshop 8)_________________9)__________________& 10)__________________

Wednesday April 8th: Cancelled for reading/conference

Friday April 10th: Cancelled for reading/conference
WEEK FOURTEEN:
Monday April 13th:  Workshop 11)___________________ 12)___________________ & 13)___________________

HOMEWORK: TBA

Wed. April 15th:  Workshop 14)___________________ 15)___________________

HOMEWORK: TBA

Friday April 17th:  Workshop 16)___________________ 17)___________________

WEEK FIFTEEN:
Monday April 20th:  Workshop 18)___________________ 19)___________________ & 20)___________________

Wed. April 22nd:  Workshop 21)___________________ & 22)___________________ & DISCUSS PORTFOLIOS

FRIDAY APRIL 25th: HAND IN FINAL PORTFOLIO

HAVE A GREAT SUMMER!