A. **TITLE:** FLASH FICTION

B. **COURSE NUMBER:** ENGL 350

C. **CREDIT HOURS:** 3

D. **WRITING INTENSIVE COURSE:** Determined by Semester

E. **COURSE LENGTH:** 15 Weeks

F. **SEMESTER(S) OFFERED:** Spring

G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:**
   3 lecture hours per week.

H. **CATALOG DESCRIPTION:**

The Flash Fiction story (also called short-shorts; micro; sudden; or lightning fiction) lies somewhere between prose and poetry. Students taking this course explore the form by reading a wide range of Flash Fiction stories that represent the best in terms of literary quality (i.e. characterization, plot, setting, point of view, style, theme, etc.), and by creating stories of their own that incorporate the various literary qualities inherent in the genre.

I. **PRE-REQUISITES/CO-COURSES:**
   a. Pre-requisite: Composition & The Spoken Word AND one literature course AND 30 credit hours earned OR permission of the instructor.
   b. Co-requisite: none

J. **GOALS (STUDENT LEARNING OUTCOMES):**

By the end of this course, the students will:

<table>
<thead>
<tr>
<th>Course Objective</th>
<th>Institutional SLO</th>
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</thead>
<tbody>
<tr>
<td><strong>a. analyze and evaluate</strong> works of flash fiction, in order to <strong>understand</strong> the form and the creative process inherent within</td>
<td>1. Communication 2. Crit. Thinking</td>
</tr>
<tr>
<td><strong>b. create</strong> examples of the flash fiction story that apply the concepts discussed in the course</td>
<td>1. Communication 2. Crit. Thinking 4. Inter-Intrapersonal Skills</td>
</tr>
<tr>
<td><strong>c. demonstrate</strong> proficiency in peer evaluation, including application of terminology specific to the craft and genre during critique</td>
<td>1. Communication 2. Crit. Thinking 4. Inter-Intrapersonal Skills</td>
</tr>
</tbody>
</table>

K. **TEXTS:**

(Example / Actual Choices Determined by Instructor):

REFERENCES:


Casto, Pamelyn. “Flash Fiction: The Short-Short to Ultra-Short Story.”
http://www.netauthor.org/e2k/stacks/casto.html

Caston, Pamela. “Flashes on the Meridian: Dazzled by Flash Fiction.”
http://www.he.jistone.com/meridian/meansarticle1.html


http://www.writerswrite.com/journal/apr02.goodstein.htm


Merklee, W. H. “Short-Shorts Introduction.”
http://www.merklee.com/shorts/shortintro.htm


Thomas, G. W. “Writing Flash Fiction.”
http://www.fictionfactor.com/guests/flashfiction.html


“Writing Flash Fiction Using a Bubble Diagram.”
http://meme.essortment.com/microfictionsh_rub.htm

M. **EQUIPMENT:** Lecture Room Sufficient for 25 Students. Internet connection.

N. **GRADING METHOD:** A-F
O. MEASUREMENT CRITERIA/METHODS:

For successful completion of this course, students are required to:

- Satisfactorily complete all formal writing assignments.
- Give a minimum of one presentation to the class.
- Pass a final cumulative essay exam or complete a final research paper or compile a portfolio of self-created flash fiction stories.
- There will also be in-class writing and critical thinking activities as well as quizzes on readings and a participation factor averaged into the student’s final grade.

P. DETAILED TOPICAL OUTLINE: Attached

Q. LABORATORY OUTLINE: N/A

DETAILED OUTLINE

ENGL 350 – FLASH FICTION

TOPICS

I. Introduction

A. History of Flash Fiction
   1. Early Short-Shorts
      A. Langston Hughes “Thank You, M’am”
      B. Tennessee Williams “Tent Worms”
      C. Ernest Hemingway “A Very Short Story”
   2. Contemporary Writers: The Form Comes Into Its Own

II. Differences between Flash Fiction Story Form and Traditional Short Fiction Form

A. Character
   1. Protagonist vs. Antagonist
   2. Development

B. Setting
   1. Place and Time
   2. Development

C. Plot
   1. Aristotle’s Plot Structure
   2. Other Plot Structures
   3. Development
   4. Openings, Middles, and Conclusions

D. Point of View
   1. First Person
   2. Second Person
   3. Third Person
   4. Choosing Point of View
E. Style
1. Elements
2. Development
3. Consistency
4. Style vs. Tone
5. Overall Structure

F. Theme
1. Definition
2. Development
3. Re-stating Themes

III. Writers and their Works
(Representative / Actual Choices Determined by Instructor)

A. Joy Williams
1. “Harmony”

B. Laurie Berry
1. “Mockingbird”

C. Rick DeMarinis
1. “Your Fears Are Justified”

D. Tobias Wolff
1. “Say Yes”

E. Ron Wallace
1. “Worry”

F. Margaret Atwood
1. “My Life as a Bat”

G. Alice Walker
1. “The Flowers”

H. Stephen Dixon
1. “Flying”

I. Don DeLillo
1. “Videotape”

J. Charles Baxter
1. “Scheherazade”

K. Sylvia Watanabe
1. “Emiko’s Garden”

L. Madison Smartt Bell
1. “The Naked Lady”

M. Lee K. Abbott
1. “How One Becomes the Other”

N. Sherman Alexie
1. “The Fun House”

O. Francine Prose
1. “Pumpkins”

P. Stuart Dybek
1. “Gold Coast”

Q. Raymond Carver
1. “The Father”
IV. Critiquing and Creating Flash Fiction

A. Theories of Literary Criticism
   1. Critiquing Works Using Various Forms of Literary Criticism
B. Creative Writing
   1. Creating Stories Representative of the Flash Fiction Form

V. Conclusion

A. Flash Fiction Form vs. Contemporary Short Story Form
B. The Future of the Genre
GER 8 Arts

Students will demonstrate:

- Understanding of at least one principle form of artistic expression and the creative process inherent therein.

In order to be approved for the Arts category, offerings should engage the creative process directly as well as foster understanding of a principal form of artistic expression. Both performance-oriented and scholarly/historical offerings in the expressive arts are approvable for this category. Literary offerings are also approvable depending on campus-based criteria for distinguishing the Humanities and Arts categories. Courses imparting purely technical skill with no demonstration of aesthetic content are not approvable.

For inter- or multi-disciplinary courses whose scope does not obviously fall within the envelope of traditional principal forms of artistic expression (e.g. courses on technical or practical aspects of design or electronic media) submitted course information should demonstrate clearly:

- Which principal form(s) of artistic expression students will encounter;
- The amount of time spent on each form;
- How students will show understanding of the creative process(es) inherent in the form(s).

Arts Assessment Methods:

(Courses taught in both semesters should only be assessed in one semester)

General Education Arts Assessment will be accomplished by:

Reviewing two (2) embedded assignment(s) designed for the student to discuss the creative process in reference to a student’s creative writing, performance, or studio piece (with one assignment as a benchmark) OR one comprehensive exam from a random sample of students drawn from all Arts approved courses being offered during the sampling semester.

Four (4) students will be chosen by the registrar from each section of Arts approved courses after the second week of the semester’s scheduled classes and will be identified to the instructor no later than the fourth week of classes;

The registrar will provide an identification number for each student, which will then be used to identify all collected work;

Instructors will be responsible for collecting works from each student in their respective sections;

Instructors must notify students that their course work may be collected for General Education Assessment purposes during the semester;

Instructors may choose which assessment tool to use (assignment/exam) as long as the same assignment is collected for all students in the sampling;

Instructors should include within the folder a copy of the assignment instructions/requirements;
Instructors should collect each student's work in a folder throughout the semester, making certain that all name identification is removed and replaced by the corresponding correct identification number;

Instructors should turn in the folder to the Arts Assessment coordinator within 48 hours after turning in final grades for the semester;

Folders will then be reviewed (based on the appropriate Arts Assessment Rubric AND copies of the instructor's assignments) by a member of the Humanities Department other than the course instructor;

The Humanities Department member should be chosen based on the reviewer's familiarity and knowledge of the course content as determined by the Arts Assessment coordinator;

Review of the student samples will be completed no later than the last day of faculty obligation for the semester;

After review, the Arts Assessment coordinator will turn in the results to the Chair of the General Education Assessment Committee within three (3) business days after the last day of faculty obligation for the semester.

CREATIVE WRITING ASSESSMENT ASSIGNMENT (rubric 1 of 5)
Once in the first month of the semester and once during the last month, the instructor will give a creative writing assignment that requires students to write a Critical Preface for their work. The assignment for the critical preface (which will be included with the assessment materials) will ask students to evaluate:

1. their aesthetic goals for this creative piece
2. their use of specific techniques to accomplish these goals
3. how and where they see their piece in conversation with similar work that has been produced by professional creative writers.

These critical prefices, rather than the creative writing (which will be included with the assessment materials), are the object of this rubric. The assessment committee will concentrate on students' ability to articulate the requirements of the rubric in relation to their own work; the committee is not asked to judge the aesthetic merit of the students' artistic work.

Creative Writing Assessment (rubric 1 of 5)

<table>
<thead>
<tr>
<th>Creative Writing Assessment Methods</th>
<th>Exceeds Standards</th>
<th>Meets Standards</th>
<th>Approaches Standards</th>
<th>Does Not Meet Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessment will be based on completion of two-part embedded assignment requiring student to evaluate preparation and process towards an original poem and/or story.</td>
<td>Sample work exhibits a masterful understanding of one or more of the following concepts</td>
<td>Sample work shows understanding of one or more of the following concepts.</td>
<td>Sample work show movement towards an understanding of one or more of the following concepts.</td>
<td>Sample work does not show sufficient understanding of one or more of the following concepts.</td>
</tr>
<tr>
<td>Copies of poems and/or stories referenced in the assignment should be included, along with any instructions given to students.</td>
<td>1. Knowledge and care about craft including imaginative expression.</td>
<td>1. Knowledge and care about craft including imaginative expression.</td>
<td>1. Knowledge and care about craft including imaginative expression.</td>
<td>1. Knowledge and care about craft including imaginative expression.</td>
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<td>2. The form (genre) of the representative work.</td>
<td>2. The form (genre) of the representative work.</td>
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<tr>
<td>3. Clarity of expression and creative writing technique.</td>
<td>3. Clarity of expression and creative writing technique.</td>
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<td>3. Clarity of expression and creative writing technique.</td>
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<td>4. The role of influence and/or conversation with previously published work.</td>
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**STUDIO ART ASSESSMENT ASSIGNMENT (rubric 2 of 5)**

Once in the first month of the semester and once during the last month, the instructor will give a studio assignment that requires students to write an artist’s statement for their work. The assignment for the artist’s statement (included with the assessment materials) will ask students to evaluate:
1. their aesthetic goals for this creative piece
2. their use of specific techniques to accomplish these goals
3. how and where they see the piece in conversation with similar work that has been produced by artists
These artist’s statements, rather than the artwork itself (which will be included for reference in the assessment materials), are the object of the assessment. The assessor will concentrate on the students’ ability to articulate process; the assessor is not asked to judge the aesthetic quality of the students’ artistic work.

### Studio Art Assessment (Rubric 2 of 5)

<table>
<thead>
<tr>
<th>Studio Artwork Assessment Methods</th>
<th>Exceeds Standards</th>
<th>Meets Standards</th>
<th>Approaches Standards</th>
<th>Does Not Meet Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessment will be based on completion of two-part embedded assignment requiring student to evaluate preparation and process towards an original artwork.</td>
<td>Sample work exhibits a masterful understanding of one or more of the following concepts.</td>
<td>Sample work shows understanding of one or more of the following concepts.</td>
<td>Sample work shows movement towards an understanding of one or more of the following concepts.</td>
<td>Sample work does not show sufficient understanding of one or more of the following concepts.</td>
</tr>
<tr>
<td>Copies of artwork referenced in the assignment should be included, along with any instructions given to students.</td>
<td>1. Visual essence of subject matter, including sense of depth, movement, and emotion.</td>
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<td>2. Physical reality as expressed through form, mood, and proportion.</td>
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<td>2. Physical reality as expressed through form, mood, and proportion.</td>
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</tbody>
</table>
ART HISTORY and FILM STUDIES ASSESSMENT  (rubric 3 of 5)

Student outcomes in art history and film studies courses may be measured using a written exam. It is recommended that 2 exams be included (one from the beginning and one from the end of the semester).

Art History Assessment  (rubric 3 of 5)
<table>
<thead>
<tr>
<th>Lecture Exam Methods</th>
<th>Exceeds Standards</th>
<th>Meets Standards</th>
<th>Approaches Standards</th>
<th>Does Not Meet Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instructors MUST provide copy of chosen exam with questions covering the Arts Outcomes for General Education clearly identified. Exams must include point values for each section and/or question(s). Instructors MUST provide an answer key. Student samples MUST be collected and photocopied BEFORE instructor grading. Format of the exams may include any of the following: multiple choice; fill in the blank; short answer; short essay; long essay. Names of students must be removed from all pages and replaced with identification numbers assigned by the registrar.</td>
<td>Total Score on Exam is above 79.</td>
<td>Total Score on Exam is above 64 and below 80.</td>
<td>Total Score on Exam is above 54 and below 65.</td>
<td>Total Score on Exam is below 55.</td>
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</table>

**PERFORMANCE ASSESSMENT ASSIGNMENT** (rubric 4 of 5)

Once in the first month of semester and once during the last month, the instructor will give a performance assignment that requires students to write a self-evaluation for their work. The
assignment for the self-evaluation (included with assessment materials along with a videoclip of student work) will ask students to evaluate

1. their aesthetic goals for this performance
2. their understanding of the character as it relates to the chosen scene or in relation to the larger play
3. what type of exercises/research/technique helped develop the character
4. what type of warm up was necessary to convey the character

These self-evaluations will be used to assess the students’ understanding of the process. The assessor may reference the video clip, but should not be assessing the aesthetic quality of the performance.

**Performance Assessment** (rubric 4 of 5)

<table>
<thead>
<tr>
<th>Performance Artwork Methods</th>
<th>Exceeds Standards</th>
<th>Meets Standards</th>
<th>Approaches Standards</th>
<th>Does Not Meet Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessment will be based on completion of two-part embedded assignment requiring student to evaluate preparation and execution of performance.</td>
<td>Self-evaluation exhibits mastery of language and concepts concerning one or more of the following:</td>
<td>Self-evaluation exhibits understanding of the concepts concerning one or more of the following:</td>
<td>Self-evaluation shows growth towards understanding one or more of the following concepts but falls short of achieving workable understanding of one or more of the following:</td>
<td>Self-evaluation shows little awareness of process and little awareness of the following concepts related to performance process:</td>
</tr>
<tr>
<td>1. Use of movement, voice and expression in capturing attention of the audience.</td>
<td>1. Use of movement, voice and expression in capturing attention of the audience.</td>
<td>1. Use of movement, voice and expression in capturing attention of the audience.</td>
<td>1. Use of movement, voice and expression in capturing attention of the audience.</td>
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</tr>
<tr>
<td>2. Methods for arriving at characteristics portrayed through natural or non-natural forms.</td>
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<td>2. Methods for arriving at characteristics portrayed through natural or non-natural forms.</td>
<td>2. Methods for arriving at characteristics portrayed through natural or non-natural forms.</td>
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<tr>
<td>3. Collaboration with other actors, ability to listen and respond.</td>
<td>3. Collaboration with other actors, ability to listen and respond.</td>
<td>3. Collaboration with other actors, ability to listen and respond.</td>
<td>3. Collaboration with other actors, ability to listen and respond.</td>
<td></td>
</tr>
<tr>
<td>4. Use of environmental space, properties, and/or costumes in the creation of a mise en scene.</td>
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**RESEARCH WRITING ASSESSMENT:** (rubric 5 of 5)

The instructor will collect drafts and final papers that require students to conduct original research in the process(es) of a particular medium (i.e., fresco painting, installation art, 8mm film, etc.) or genre (i.e., history painting, portraiture, a filmic genre, etc.). The instructor is responsible for providing a written copy of the assignment.

**Research Writing Assessment** (rubric 5 of 5)
<table>
<thead>
<tr>
<th>Writing Project</th>
<th>Exceeds Standards</th>
<th>Meets Standards</th>
<th>Approaches Standards</th>
<th>Does Not Meet Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Method: Copies of ungraded writing assignments will be collected by faculty teaching the course.</td>
<td>I. The work exceeds assignment requirements specified by the instructor.</td>
<td>I. The work meets assignment requirements specified by the instructor.</td>
<td>I. The work approaches some requirements specified by the instructor, but others are not or most requirements are incompletely met.</td>
<td>I. The work does not meet the basic requirements specified by the instructor.</td>
</tr>
<tr>
<td>The names of students must be removed from the copies.</td>
<td>II. If outside resources are used, there are minimal or no errors in use of conventional citations and references for the discipline.</td>
<td>II. If outside resources are used, there is demonstration of appropriate use of conventional citations and references for the discipline.</td>
<td>II. If outside resources are used, there are some errors in the use of conventional citations and references for the discipline.</td>
<td>II. If outside resources are used, there is improper, incorrect, or a total lack of appropriate use of conventional citations and references for the discipline.</td>
</tr>
<tr>
<td>Writing projects may include short response papers and longer research-based papers.</td>
<td>III. Includes one or more substantial drafts with clear revision work. The final draft incorporates earlier revisions that clearly improve the final project.</td>
<td>III. There is at least one previous draft and a final draft that shows substantial revision work.</td>
<td>III. Final draft shows incomplete revision work.</td>
<td>III. No previous draft is included or final draft shows little or no revision work.</td>
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<td></td>
<td>IV. There are minimal or no errors in clarity or grammar.</td>
<td>IV. Clarity of expression is apparent with effective use of grammar.</td>
<td>IV. Clarity of expression is flawed by evidence of some errors in punctuation, spelling, grammar, and organization.</td>
<td>IV. There is no evidence of clarity of expression (writing lacks organization; punctuation and grammar are incorrect).</td>
</tr>
</tbody>
</table>