STATE UNIVERSITY OF NEW YORK
COLLEGE OF TECHNOLOGY
CANTON, NEW YORK

MASTER SYLLABUS

ENGL 351—ADVANCED FICTION WORKSHOP

CIP Code: 231302

Created by: Phil LaMarche / Kirk Jones, PhD, April 2016
Updated by: Phil LaMarche, December 2019

SCHOOL OF BUSINESS AND LIBERAL ARTS
DEPARTMENT OF ENGLISH AND HUMANITIES
DECEMBER 2019

A. **TITLE**: Advanced Fiction Workshop

B. **COURSE NUMBER: ENGL 351**

C. **CREDIT HOURS:**
3 Credit Hours
3 Lecture Hours: 3 per week

Course Length: 15 Weeks

D. **WRITING INTENSIVE COURSE**: No

E. **GER CATEGORY:**
F. **SEMESTER(S) OFFERED:** Fall, Winter, Spring, Summer

G. **COURSE DESCRIPTION:**

This course is a writing intensive fiction workshop where students hone the knowledge and skills they have developed in previous creative writing and literature courses. As an advanced workshop this course is intended for students already producing creative work and is meant to provide a disciplined, creative environment where students focus on the craft of writing fiction. Students read and discuss published stories while also providing constructive oral and written feedback on the writing of their peers in a workshop setting. Students produce multiple works of fiction over the course of the semester which are revised and submitted in a final portfolio. At the end of the course, students seek publication of their work.

H. **PRE-REQUISITES/CO-REQUISITES:**

a. Pre-requisite(s): ENGL 221 Creative Writing OR ENGL 315 Short Fiction: Art of the Tale OR ENGL 350 Flash Fiction, OR permission of the instructor.
b. Co-requisite(s): None
c. Pre- or co-requisite(s): None

I. **STUDENT LEARNING OUTCOMES:**

By the end of this course, the student will be able to:

Course Student Learning Outcome [SLO]	*PSLO*	*GER*	*ISLO*
a. *analyze the craft and technique of published works*	1		2. Critical Thinking [IA]
b. *create a portfolio of fictional works that has been*			1. Communication
c evaluate the works of fellow classmates in the			1. Communication

KEY	**Institutional Student Learning Outcomes [ISLO 1 – 5]**
ISLO #	**ISLO & Subsets**
1	**Communication Skills** Oral [O], Written [W]
2	**Critical Thinking** *Critical Analysis [CA] , Inquiry & Analysis [IA] ,* *Problem Solving [PS]*
3	**Foundational Skills** *Information Management [IM], Quantitative* *Lit,/Reasoning [QTR]*
4	**Social Responsibility** *Ethical Reasoning [ER], Global Learning [GL],* *Intercultural Knowledge [IK], Teamwork [T]*
5	**Industry, Professional, Discipline Specific Knowledge and Skills**

J.   **APPLIED LEARNING COMPONENT:**   Yes_____   No___X____

K.   **TEXTS:**
*These are exan1ples; actual texts are chosen by instructor.

The Practice of Creative Writing by Heather Sellers
The Story and Its Writer, Edited by Ann Charters
Writer's Digest Handbook of Short Story Writing Volume I - Edited by Writer's Digest
Handbook of Short Story Writing Volume II - Edited by The Vintage Book of
Contemporary American Short Stories - Edited by Tobias Wolff

L.   **REFERENCES:**
Writing Fiction: A Guide to Narrative Craft - Janet Burroway
The Norton Anthology of Short Fiction - Edited by R. V. Cassill
The Writer's Handbook-Edited by Sylvia K. Burack
Conflict, Action, and Suspense - William Noble
Dialogue - Lewis Turro
Theme and Strategy -Ronald B. Tobias
On Writing -Stephen King

M.   **EQUIPMENT:** Technology enhanced classroom

N.   **GRADING METHOD: A-F**

O.   **SUGGESTED MEASUREMENT CRITERIA/METHODS:**

For successful completion of this course, students are required to satisfactorily complete all formal assignments, including the development and creation of a portfolio of creative work. They are also required to write responses to assigned readings, and to submit a minimum of one work for publication.

P.   **DETAILED COURSE OUTLINE:**
   I. Introduction
      A. Fiction as a Genre and Publishing

B. Creating Portfolios
C. Responding to Assigned Readings
II. Short Fiction
    A. Defining Method and Expectations
        1. Presentation
        2. Discussion
        3. Feedback
        4. Proofreading Notation
        5. Editing
    B. Techniques and Craft
        1. Showing vs. Telling
        2. Dialogue
        3. Creating Interest and Tension
        4. Using Significant Details
        5. Using Poetic Devices in Fiction
        6. Using Tone, Pace, and Atmosphere
III. Fiction Workshop
    A. Participating in Workshop
    B. Reading One's Work to an Audience
    C. Critiquing Others' Work
IV. Conclusion
    A. Submissions and the Road to Publication
    B. Continuing On Your Own
    C. Portfolio Development

Q.   **LABORATORY OUTLINE: N/A**