

Fall 2015

ENGL 6941

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University of New Orleans

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SYLLABUS REQUIREMENTS AND PROTOCOLS

ENGLISH 6941

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.....BARB JOHNSON

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ENGLISH 6941 SYLLABUS

Fall 2015

GENERAL INFORMATION:

I am always happy to meet with you to discuss your work. All appointments should be made via email so that we can both remember what we said.

COURSE DESCRIPTION:

We will examine short stories of various styles, with a writer's eye toward identifying how they are constructed.

LEARNING OUTCOMES:

By reading short stories paired with fiction craft essays and writing about these readings both critically and creatively, students will learn to identify the underpinnings of successful short stories as evidenced by their ability to successfully incorporate craft elements in new stories.

REQUIREMENTS:

Each student will do the following:

1. Create a PowerPoint or video presentation on a craft essay, using various creative works to illustrate the function of the craft and guide a class discussion of the same week's assigned fiction
2. Submit weekly summaries of assigned craft essays and critiques of assigned stories
3. Participate in discussions of craft essays and short stories
4. Complete a series of short, creative assignments that emphasize some aspect of craft

GRADING:

Each item (1-4) listed in the REQUIREMENTS above counts for 25% of the final grade. No student will pass the course who does not score a passing percentage on any of the 4 requirements. No student will receive an "A" who does not exceed the participation minimums.

ATTENDANCE:

Class attendance is mandatory. See the "Syllabus Addendum: UNO Policies" on Moodle for full UNO attendance policy. And see the Protocols section of this document for policies specific to this class.

Contact:

Barb Johnson
LA 277
504-280-6239
bajohns3@uno.edu

Email protocol: email received before 5pm will be answered within 24 hours M-F, 5pm. Weekend email will be answered before 5pm Monday.

Office Hours:

M 5-6 p.m. & 9-10p.m., T 4-6 p.m.,
W 4-6 p.m. (CST)
And by appointment

Texts:

Baxter & Turchi: Bringing the Devil to His Knees
(2001) ISBN # 978-0472067749

Burroway & Stuckey-French, Writing Fiction: A Guide to Narrative Craft 7th Edition
ISBN # 13: 978-0321277367

As well as various digital texts on Moodle

Suggested (not required) Reading:

Stone & Nyren; Deepening Fiction: A Practical Guide for Intermediate and Advanced Writers (2005)
ISBN # 0-321-19537-X

Essential Course Documents:

The ESSENTIAL DOCUMENTS box on Moodle contains all official course documents. You should be familiar with the contents of the following:

"English 6941 Syllabus, Requirements, & Protocols"
"Syllabus Addendum: UNO Policies"
"ENGL 6941 Reading & Presentation Schedule"
"All Digital Craft Essays"
"All Digital Short Stories"
"The Big Three Concepts"
"Bloom's Taxonomy"
The Contents of the folder, *Asking Better Questions*

"One must learn to read as a writer, to search out that hidden machinery, which it is the business of art to conceal and the business of the apprentice to comprehend."

SHORT STORY CRITIQUE

English 6941

THE STORY CRITIQUE RUBRIC:

1a. and 1b: **Answer 2 of the 4 questions** posed by the presenter. No credit unless the questions is included with the answer.

2. **Outside Story:** this should be the imdb.com version, a line or two. Who does what to whom, where, when, why? Example: "Rescued from the outrageous neglect of his aunt and uncle, a young boy with a great destiny proves his worth while attending Hogwarts School of Witchcraft and Wizardry." (*Harry Potter and the Sorcerer's Stone*, imdb.com)

3. **Inside Story:** The inside story is about the internal struggle that the (usually) main character undergoes. EX: *Harry Potter* (any in the series). Harry Potter struggles to understand his powers and embrace his destiny, which is to vanquish Voldemort, the Dark Lord, who killed Harry's parents.

NOTE: for a more complete explanation of the inside/outside story, see the document, "The Big Three Concepts" in Digital Craft Essays folder on Moodle.

4. **Choose 2** from the list below, using the week's craft essay to support your answer, or, as the case may be, a previous week's craft essay.

a. (Multiple steps to this one) Identify and give examples of the craft from this week's essay at work in this week's story **as well as in** at least one other creative work. (This can be a novel, a movie, etc.) EX: "The short story, "Magda Mandela utilizes 1st person peripheral POV as evidenced by...(and here you'd give an example from the text.) **Then** you would give at least one other example from another work written in 1st person peripheral POV. **How are they similar? Different? Example:** "*The Great Gatsby* is also written in 1st person peripheral, which serves to ..." **Be sure to give specific reasons.**

b. What if? In this section, speculate about what might happen if the author made different choices. EX: What if "Magda Mandela" was in 1st person participant? What if it were dramatic third? How would this change the story? What constraints would this change impose? Create your own "what if" scenarios and just see where they take you. Bear in mind that the answer to this question is NEVER, "If this story were in 3rd person it wouldn't work." Talk about WHY it wouldn't work. (Actually, it COULD work, but the story would different.) Demonstrate your understanding of the craft and how it can be used.

c. Discuss an element of craft OTHER THAN the one covered in the current week's assigned essay. If we're reading about POV, you would talk about a previous week's craft element or counterpointed characterization, for instance. How does the author make use of this element? Cite examples from the story **and elsewhere in literature or film**. Be specific.

Specifications:

- DUE 6 PM Wednesday and bring paper copy to class
- Use Critique Rubric
- **Number & bold rubric sections**
- 12pt. Times New Roman
- Number pages
- Label document per PROTOCOLS
- Use headings that make it clear what I'm looking at
- Single space
- Submit critique & craft summaries as single document,
- **Put CRITIQUE first**, SUMMARY last. Begin SUMMARY on new page.

CRAFT ESSAY SUMMARY

English 6941

THE CRAFT ESSAY SUMMARY:

Summarize the craft essay, noting the salient points and examples offered by the author. Summarize the whole essay so that if you look at it in six months, you'll be able to remember how the particular element under discussion functions.

NOTE: Summarizing the first page or the first and last pages will be perfectly obvious to me and will receive a grade commensurate with the effort expended to create it.

ADDITIONALLY: Be sure to mark up the physical copy of the essay and bring it to class with you.

Specifications:

- DUE Wednesday 6PM via Turnitin and bring paper copy to class
- 12pt. Times New Roman
- Number the pages
- Label document per PROTOCOLS
- Use headings
- Single space
- **Length: approx. 250-300 words**
- Submit critique & craft summaries as **single document, CRITIQUE first, SUMMARY last**
- Begin summary on new page

PRESENTATIONS

English 6941

The Presenter's Goals & Methods: The Craft Essay

The very best way to really digest an abstract concept is to teach it to someone else. That is your goal: Find concrete examples of the element of craft at work in movies or books or stories that weren't assigned.

- Presentation should take some form other than the written essay. Essay is the form with which you will, no doubt, feel most comfortable. The goal here is to force you to translate what you have learned. The most accessible and easiest alternate forms are the PowerPoint presentation and the video, but you are welcome to try other things if they can be accessed online.
- **BE CREATIVE.** No simple re-stating of what the author said. Concentrate on higher-order thinking. (See Bloom's Taxonomy)
- **NO BULLET POINTS.** (Har! See what I did there?)
- Use examples from movies or books or your go-to short story to illustrate the craft at work.
- If you need help, don't hesitate to schedule a conference with me so that we can come up with something that suits your style.
- This counts for 25% of your grade. If you slap something together in a couple of hours, you will be graded accordingly.
- In the forum where you post your presentation, you will include at least 4 questions. All 4 questions should reflect an understanding of the higher order of questions from Bloom's Taxonomy. **DO NOT USE QUESTIONS I HAVE CREATED IN THE CRITIQUE AND SUMMARY ASSIGNMENT.** Proofread your questions carefully to be sure that you haven't asked your classmates to answer several different questions at once.
- **DUE:** Upload presentation to "Post All Presentations HERE" on Moodle by 6PM Wednesday, **one week before you are to guide the class discussion.**

PRESENTATION SAMPLE:

See Sample Presentations in the forum labelled "Sample Presentation" in the Essential Documents Box on Moodle.

PRESENTATION FORMATS:

- PowerPoint or any generic version of it, which should include narration
- YouTube video

CONSTRAINTS:

- Reduce PowerPoint file size to help with uploading and downloading. Consult Google for help with this.
- Videos should be turned in only as url's. Check url after you post to forum to be sure it is working. Be sure you are not in editing mode when you check it.
- Checking PowerPoint: it will only work in Slideshow mode.

******Summarizing the essay or the story in your presentation will result in automatic failure. You may refer to specific points, of course, but you should assume that your VERY smart classmates have read the material.** You are doing higher-order thinking, mostly Synthesis and Evaluation from Bloom's Taxonomy. See copy of Bloom's Taxonomy and the other documents in the *Asking Better Questions* folder in the Essential Documents Box on Moodle.********

The Presenter's Goals & Methods: Class Discussion of Story

- In class, you will be leading the discussion, guiding it, following on questions. You are the expert. You should use the 4 questions you posed with your presentation as a launching point, but you should also anticipate answers and have some follow up questions prepared.
- Discuss the story from the POV of a writer, not a reader. You will be looking at how the author used craft to shape the story.
- Look at key examples or moments in the story rather than attempting to cover too much.
- The biggest difference between a craft class and a literature class is that in a literature class your aim is to discuss WHAT the story means. Your aim in craft class is to discuss HOW the story means. Craft is HOW a story means.

CLASS OVERVIEW

PREPARING FOR CLASS:

Reading:

Each week, you will be assigned stories and craft essays to read. These may be found in one of your texts or as a document in the “Digital Stories” or “Digital Craft Essays” folders on Moodle. The Reading & Presentation Schedule will specify whether the reading is digital or from the texts.

Viewing:

By 6 pm each week, you will find the next week’s presentation in the Moodle forum, “All Presentations HERE” along with the 4 questions the presenter wishes for you to consider for discussion.

Writing:

Each week everyone, including the presenter, will complete a Critique & Summary. See pp. 3-4 for a description of this weekly assignment. Your answers should reflect an understanding of the craft essay we have read and should be complete and thoughtful in scope.

Uploading:

Every week, everyone will upload their Critique and Summary via the Turnitin icon in that week’s box on Moodle.

One week before the craft discussion, the presenter will upload a link to or a copy of the file of the following week’s craft presentation in the forum labelled “Post All Presentations HERE”

Bring to Class:

1. A paper copy of your Critique and Summary
2. A paper copy of the texts we read, both craft essay and short story.

Your Go-To Story:

Everyone will choose a go-to story. It should be a story you admire, preferably one that does well the thing you are trying to do in your own writing. Throughout the semester, you will do an extremely close and detailed examination of the story by looking for the craft at work in it. You will be asked to use examples from it in our discussions, in your weekly Critique and Summary, and in your presentation.

- In the first half of class, the presenter will guide a discussion of the craft essay and its application in works other than the one(s) assigned as well as in your own work or your go-to story.
- In the second half of class, the presenter will guide class discussion of assigned fiction.
- The paper copies of your Critique & Summary and the week’s readings are your tickets to class. No one will be admitted without them.
- Late assignments are rarely accepted. Failure to turn in an assignment equals an absence. See “Box O’Forgiveness” at the bottom of our Moodle page for

PROTOCOLS

English 6941

WHAT TO TURN IN WHERE & WHEN

PRESENTATIONS WILL BE TURNED IN ON A FORUM:

- Post presentation on Moodle in the forum labelled “Post All Presentations HERE.” **LABEL: “NAME OF CRAFT ESSAY Presentation.”** Both video and PowerPoint presentations can be submitted here.
- Presentation should be posted 1 week before the class in which it will be discussed. You are welcome to turn it in earlier.

STORY CRITIQUES AND CRAFT ESSAY SUMMARIES (C&S) WILL BE UPLOADED TO TURNITIN:

- Find the proper week’s link on Moodle marked “All turn in C&S # HERE.” Upload story critique and craft summary as a single document, **critique first, and with the critique and summary sections on separate pages and clearly marked.** I read all of these online, and it is hard on the eyes, my friend. Be a sport.
- **Label doc:** LAST NAME C&S 1 (or C&S 6 or whatever number it is). This is critical for reasons that would take too long to explain. If you want credit, label.
- Due: 6 pm Wednesday

IXNAY:

In class, turn cell phones and other tadinkas OFF. Completely off. Be here now.

Don’t feel that you can’t bring baked goods for the whole class to enjoy. Baked goods are always welcome.

TIP: do not wait until 10 minutes before class to upload your presentation or Critique and Summary. Everyone else will be doing the same. And slow internet. And moody Moodle. Notice that “Moodle wouldn’t take my stuff at the last minute” is not among the exceptions to the no-late-work-accepted rule.

ABSENCE

- According to UNO Policy, students may miss 225 minutes of class per semester. Beyond that equals automatic failure without a doctor’s note. The campus counterpart of our class is 180 minutes. Therefore, a single absence will equal 180 minutes.
- Online attendance is measured by forum participation and completion of assignments.
- Failure to meet minimums for forum posting=absence=180 minutes.
- All work is due at regular time regardless of whether you are “absent.”
- Posting on a forum late=absence.
- Work not turned in to Turnitin on time=no credit and 1 absence. See BOX O’FORGIVENESS on Moodle for exceptions.
- See general UNO attendance policy in ESSENTIAL DOCUMENTS box.

ENGLISH 6941 READING AND PRESENTATION SCHEDULE

All presentations will be posted online by 6pm THE WEEK BEFORE YOU PRESENT THEM IN CLASS

8/17	To Prepare for Class: Complete all tasks in 8/17 box on Moodle	
8/19	Overview of class; Barb presents Craft: "The Big Three Concepts" JOHNSON (digital) Story: <i>A Very Busy Barbie</i> (video on Moodle)	Presenter 0: Barb Turn in: 8/6 Present: 8/19
8/26	Craft: "Making a Scene" KEESEY Story: "Shirley Temple Three" PIERCE (digital)	Presenter 1: Bryan Washington Turn in: 8/19 Present: 8/26
9/2	Craft: "POV" Miner Story: "Raj, Bohemian"	Presenter 2: Ann Hackett Turn in: 8/26 Present: 9/2
9/9	Craft: "Showing and Telling" Ch.2 BURROWAY Story: "Runaway" MUNRO (digital)	Presenter 3: Marian Kaufman Turn in: 9/2 Present: 9/9
9/16	Craft: Characterization, Part I, Ch. 3 BURROWAY Story: "Reverting to a Wild State" *** Creative Assignment 1 Initial Post due on Forum by 6pm***	Presenter 4: Dylan Evers Turn in: 9/9 Present: 9/16 Initial Posts Due 6PM
9/23	Craft: Characterization, Part II, Ch. 4 BURROWAY Story: "Tenth of December" SAUNDERS *** Creative Assignment 1 Response Posts due on Forum by 6pm***	Presenter 5: Dan Sutter Turn in: 9/16 Present: 9/23 Discuss Creative Assignment 1
9/30	Craft: "Counterpointed Characterization" BAXTER Story: "Rondine Al Nido" WATKINS MID-TERM RECALIBRATION DUE	Presenter 6: Emily Flouton Turn in: 9/23 Present: 9/30
10/7	Craft: The Scene Beast is Hungry BAXTER Story: "Shiloh" MASON (digital)	Presenter 7: Thomas Price Turn in: 9/30 Present: 10/7
10/14	Craft: Fictional Place CH. 5 BURROWAY Story: "Village 113" DOERR	Presenter 8: Stephen Kirkpatrick Turn in: 10/7 Present: 10/14
10/21	Craft: "Where's Iago?" BAXTER (digital) Story: "Saint Marie" ERDRICH (digital)	Presenter 9: Eric Layer Turn in: 10/14 Present: 10/21
10/28	Craft: "Fictional Tension" MORRELL Story: "White Angel" CUNNINGHAM (digital) *** Creative Assignment 2 Initial Posts Due on Forum by 6PM***	Presenter 10: Ferris McDaniel Turn in: 10/21 Present: 10/28
11/4	Craft: Writing Flashback KRESS (digital) Story: "Some Other Better Otto" EISENBERG (digital) ***Creative Assignment 2 Response Posts Due on Forum by 6PM***	Presenter 11: Erin Wylie Turn in: 10/28 Present: 11/4 Discuss Creative Assignment 2
11/11	Craft: Form, Plot, Structure CH. 7 BURROWAY Story: "Permission to Enter" SMITH (digital)	Presenter 12: Emma Carlton Turn in: 11/4 Present: 11/11
11/18	Craft: Details PROSE (digital) Story: "The Five Wounds" VALDEZ QUADE	Presenter 13: Carolina Fautsch Turn in: 11/11 Present: 11/18
11/25	***Creative Assignment 3 Initial Posts due on Forum by 6PM *** Class meets online this week	Initial Posts due 6PM Class meets online this week
12/2	Craft: Mom's On the Roof BAXTER Story: "Flash Fiction Sampler v2" (digital) ***Creative Assignment 3 Response Posts due on Forum by 6PM ***	Presenter 14: Jacob Reeher Turn in: 11/25 Present: 12/2 Discuss Creative Assignment 3

UNO POLICIES

Distance Learning Classes

ONLINE DISCUSSION BOARD BEHAVIOR

Discussion board posts are to be focused on the craft of the assigned work. Any posts that operate solely on the level of taste or that are insensitive/dismissive of other students' posts/thoughts will be removed, and the student will not get credit for the work.

The professor will issue a warning to the student about these posts, and any more than 2 of these offending posts will mean course failure.

This, after all, is a graduate level class and not a comments board on Youtube. Please respect the classroom environment. We expect well-articulated and professionally presented conversation and will hold online students accountable to the same standards which campus students are held to.

DISTANCE LEARNING STUDENT IDENTIFICATION PROCEDURES

The University of New Orleans partners with Proctor U, a live, online proctoring service that allows students to complete exams from any location using a computer, webcam, and reliable internet connection.

To ensure academic integrity, all students enrolled in distance learning courses at the University of New Orleans may be required to participate in additional student identification procedures. At the discretion of the faculty member teaching the course, these measures may include on-campus proctored examinations, off-site or online proctored examinations, or other reasonable measures to ensure student identity. Authentication measures for this course are identified below and any fees associated are the responsibility of the student:

AUTHENTICATION MEASURES for English 6161, English 6191, and English 6941 include the use of your Moodle password and video conferencing with the professor only. There are no fees associated with this class.

Students with Disabilities

It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities that may affect their ability to participate in course activities or to meet course requirements.

Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.ods.uno.edu>.

Academic Integrity

Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.studentaffairs.uno.edu>.

Attendance

UNO's attendance policy allows you to miss 225 minutes of class per semester, which translates to 1 1/3 classes in a 3HR seminar.

CAMPUS CLASSES: (3HR Seminars) Missing two or more classes will result in failure unless excused in writing by a doctor

If you are not in class when I call the roll, you will be marked absent for that day. If you walk in within 5 minutes of my calling the roll, you will be marked "tardy;" two "tardies" equal an absence, so it's vital that you are on time for every class. If you leave before the end of the class period, this will also count as a "half absence".

ONLINE CLASSES: (3Hr Seminars) Attendance in an online class is measured by participation in forums and by turning in completed assignments on time. The criteria for full participation are listed in the syllabus that is posted in the ESSENTIAL DOCUMENTS box at the top of our Moodle course. Failure to participate fully is equivalent to missing one class. One class on campus equals 180 minutes or 3 hours. You should expect to spend that much time posting and responding in the class forums. Failing to participate fully or to turn in assignments two or more times will result in failure unless excused in writing by a doctor.

CAMPUS CLASSES: The physical copies of a given class period's assignments are your tickets to class. Any failure to have physical copies of the assignments will be counted as an absence and you will not be admitted to class.

ONLINE CLASSES: Making the required initial post(s) is a prerequisite for participating in the week's discussion. Failure to make the required initial post(s) will be counted as an absence.