Please attach/submit additional documents as needed to fully complete each section of the form.

I. COURSE INFORMATION

Department: Applied Arts and Sciences  Course Number: CRWR 210A (WRT 185A)
Course Title: Introduction to Fiction Workshop

Type of Request: New One-time Only Renew*XXX Change Remove
Rationale:

*If course has not changed since the last review and is taught by the same tenure-track faculty member, you may skip sections III-V.

JUSTIFICATION FOR COURSE LEVEL
Normally, general education courses will not carry pre-requisites, will carry at least 3 credits, and will be numbered at the 100-200 level. If the course has more than one pre-requisite, carries fewer than three credits, or is upper division (numbered at the 300 level or above), provide rationale for exception(s).

II. ENDORSEMENT / APPROVALS

* Instructor: Mark Medvetz
  Phone / Email: -7904  mark.medvetz@umontana.edu
Program Chair: Joe Crepeau
Dean: Shannon O'Brien

Signature  Date 14F8016
Signature  Date 02/16/10
Signature  Date 2/17/10

*Form must be completed by the instructor who will be teaching the course. If the instructor of the course changes before the next review, the new instructor must be provided with a copy of the form prior to teaching the course.

III. DESCRIPTION AND PURPOSE

General Education courses must be introductory and foundational within the offering department or within the General Education Group. They must emphasize breadth, context, and connectedness; and relate course content to students' future lives: See Preamble
IV. CRITERIA

BRIEFLY EXPLAIN HOW THIS COURSE MEETS THE CRITERIA FOR THE GROUP.

1. Courses guide students, whether in individual or group settings, to acquire foundational skills to engage in the creative process and/or in interpretive performance.

2. Through direct experience (for example, attendance and involvement with live performance, exhibitions, workshops, and readings), they will engage in critical assessment of their own work and the work of others.

V. STUDENT LEARNING GOALS

BRIEFLY EXPLAIN HOW THIS COURSE WILL MEET THE APPLICABLE LEARNING GOALS.

1. Express themselves in the making of an original work or creative performance.

2. Understand the genres and/or forms that have shaped the medium.

3. Critique the quality of their own work and that of others.

VI. ASSESSMENT

A. HOW ARE THE LEARNING GOALS ABOVE MEASURED? Describe the measurement(s) used, such as a rubric or specific test questions that directly measure the General Education learning goals. Please attach or provide a web link to the rubric, test questions, or other measurements used.
1. Working on original work throughout the semester, students will submit an end-of-semester portfolio of their original work. The portfolio will include a letter of self-reflection/critique. See attached “Portfolio Rubric.”

2. During the semester, students will produce original work in fiction, exploring models of form and technique. Likewise, students will begin to read and evaluate peer writing in terms of form and technique. See “Experimenting With Form and Language Rubric.”

3. In a writing workshop forum, students will gain experience to articulate constructive criticism, both verbally and in writing, of their own work as well as peer work. See “Workshop Response Rubric.”

A General Education Assessment Report will be due on a four-year rotating cycle. You will be notified in advance of the due date. This will serve to fulfill the University’s accreditation requirements to assess general education and will provide an opportunity to connect with your colleagues across campus and share teaching strategies. Items VI.B- D will be helpful in compiling the report.

B. ACHIEVEMENT TARGETS

[This section is optional. Achievement targets can be reported if they have been established.]

Describe the desirable level of performance for your students, and the percentage of students you expected to achieve this:

1.

2.

3.
C. ASSESSMENT FINDINGS

[This section is optional. Assessment findings can be reported if they are available.]

What were the results/findings, and what is your interpretation/analysis of the data? (Please be detailed, using specific numbers/percentages when possible. Qualitative discussion of themes provided in student feedback can also be reported. Do NOT use course grades or overall scores on a test/essay. The most useful data indicates where students’ performance was stronger and where it was weaker. Feel free to attach charts/tables if desired.)

D. ASSESSMENT FEEDBACK

[This section is optional. Assessment feedback can be reported if it is available.]

Given your students’ performance the last time the course was offered, how will you modify the course to enhance learning? You can also address how the course could be improved, and what changes in the course content or pedagogy you plan to make, based upon on the findings. Please include a timeframe for the changes.
### VII. SYLLABUS AND SUBMISSION

Please submit syllabus in a separate file with the completed and signed form to the Faculty Senate Office, UH 221. The learning goals for the Expressive Arts Group must be included on the syllabus. An electronic copy of the original signed form is acceptable.

<table>
<thead>
<tr>
<th>Portfolio Rubic Score</th>
<th>Experimenting with language</th>
<th>Original &amp; Creative Writing</th>
<th>Reflection/Critique</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4</strong></td>
<td>Writing demonstrates inventiveness and experimentation with language that goes beyond the level of simple exercises. Unique style is apparent.</td>
<td>Excellent use of imagery; similes; vivid, detailed descriptions; figurative language; puns; wordplay; metaphor; irony. Surprises the reader with unusual associations, breaks conventions, thwarts expectations.</td>
<td>Reflections illustrate the ability to effectively critique work, and to suggest constructive practical alternatives.</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>Most works demonstrate inventiveness of concept and experimentation with language</td>
<td>Some startling images, a few stunning associative leaps with a weak conclusion or lesser, more ordinary images and comparisons. Inconsistent.</td>
<td>Reflections illustrate the ability to critique work, and to suggest constructive practical alternatives.</td>
</tr>
</tbody>
</table>
| Work may show slight inventiveness and experimentation with language | Sentimental, predictable, or cliché. Borrows ideas or images from popular culture in an unreflective way. | Reflections illustrate an attempt to critique work, and to suggest alternatives. | The unc cau cha or !

Work shows minimal inventiveness and experimentation with language | Cursory response. Obvious lack of motivation and/or poor understanding of the assignment. | Reflections illustrate a minimal ability to critique work. | The cor unc err usa spe |
Experimenting with Form and language

4 pts.

Writing shows creative exploration or interpretation of a concept, idea, or class assignment.

3 pts.

Writing demonstrates inventiveness and experimentation with form and language that goes beyond the level of simple exercises. Unique style is apparent.

2 pts.

Most works demonstrate inventiveness of concept and experimentation with form and language

1 pt.

Work may show slight inventiveness and experimentation with form and language
Experimenting with Form and language

4 pts.

Writing shows creative exploration or interpretation of a concept, idea, or class assignment.

3 pts.

Writing demonstrates inventiveness and experimentation with form and language that goes beyond the level of simple exercises. Unique style is apparent.

2 pts.

Most works demonstrate inventiveness of concept and experimentation with form and language

1 pt.

Work may show slight inventiveness and experimentation with form and language
Workshop Responses Rubric

Pre-workshop Questions/Workshop responses

1. Instructions

Before workshop day:

- Read and respond to each of the workshop writings
- Min 100 to 150+ words for each response

During workshop

Criteria
When I read and listen to your responses to the workshop writing, I will consider these criteria:

Response to the workshop writing
The response is focused and addresses one or more genre elements.

Development of responder’s ideas
The response includes examples from the workshop writing to support specific comments.

Use of ideas and terms in the textbook
Responder demonstrates a clear understanding of ideas and terms in the text.

Organization of ideas
Responder’s ideas are presented in a well-organized response, and the responder uses transitions to connect ideas.

General writing conventions: grammar, usage, and mechanics
BEGINNING CREATIVE WRITING: FICTION

Syllabus, Spring 2016

Instructor: Dave Barrett

Section: Beginning Creative Writing: Fiction-CRWR 210A-01C--#31850

Rm./Time: AD 13 Tuesday and Thursday 3:40—5:00

Email: david.barrett@umontana.edu

Course Description: Students will write character sketches, short stories, chapters of novels, and other forms of written expression. We will read the work of fellow classmates as well as that of published authors. Because this is an introductory course, we will focus on the various elements and narrative strategies writers use to craft works of fiction. Students will consider these various strategies and elements when reading and responding to the works of their peers in workshops. Students will engage in intensive in-class writing as well as complete take-home assignments.

Suggested Texts:

Writing Fiction: A Guide to the Narrative Craft
Janet Burroway HarperCollins Publisher 3rd Edition

The Art of Fiction: Notes on Craft for Young Writers
John Gardner Vintage Books/Random House

Writing in General and the Short Story in Particular
Russ Hills Bantam Books

Grades: Grades will be determined accordingly:

20% Informal Writing This will be based on grades received for take-home writing assignments. It may also, occasionally, include in-class writing assignments.
20% Participation  The main factor here will be how well the student participates during workshop discussion of their classmate’s writing. On the day of discussion of a given text, the student should be able to cite two or three concrete examples of why that day’s text works or doesn’t work (critical and constructive analysis).

60% Final Portfolio  This will consist of no fewer than ten pages of revised “finished” prose (stories, sketches, novel excerpts, etc.) 10 page minimum/ 30 page max. Included with this portfolio will be a short cover-letter describing revisions made to your texts and a brief self-evaluation of your progress during the semester.

Common Policies and Procedures:

Attendance:

T-Th classes

More than four absences from a T-Th class will compromise your grade:

4th absence: final grade drops one letter grade
5th absence: final grade drops one additional letter grade
6th absence: final grade is an F

Participation. Participation includes coming to class or conference or electronic forums prepared and on time, taking part in class discussions (this involves listening/reading as well as writing/speaking), asking questions, contributing your knowledge and insights in whatever form is appropriate, and striving to make all your contributions excellent. It also includes doing the required reading and writing for each class. Note: Please come to class on time. Lateness will hurt your grade because it is an unnecessary interruption to the classroom community and because latecomers are will miss valuable instruction. Please see Participation Grade Descriptors for more information.

Late Work. Late work is unacceptable. If you miss a draft deadline, you’ve missed a crucial chance for feedback on your work. If you aren’t ready with a response to a group member’s draft, you’re letting down someone who is counting on you for help. If you aren’t prepared for class, you limit your own voice and contributions to the class and community of writers and readers. If you ever have a problem with an assignment, talk to me in advance of the deadline and you may be able to negotiate a special arrangement. Deadlines are not negotiable after you’ve missed them.
Office Hours. Office hours provide us with an opportunity to talk one on one. You may drop in during these times or make an appointment with me to talk about any questions you have about your progress in the course. By appointment.

Communication. I’m happy to talk with you via university email if you have a question about the course or an assignment. Please do not email me drafts or attachments, text or IM me unless invited to do so. I will respond to emails Monday through Friday within 48 hours.

Classroom Community. Community is important in a small workshop class; we will work together to create an environment that promotes collaborative learning and effective, thoughtful discussion. The student conduct code asks students to “respect the rights, privileges, and dignity of others” – these are important (even sustainable) ways to engage in class discussion, particularly when the topic might be provocative.

Please be sure to shut off cell phones ringers and pagers during class and conference to prevent unnecessary disruptions. Please try to refrain from texting during class, so that your focus can be on our classroom community for the duration of the class meeting.

Students with Disabilities. Qualified students with disabilities will receive appropriate accommodations in this course. Please speak with me after class and be prepared to provide a letter from your DDS Coordinator so I can do my best to support you.

Student Learning Outcomes

Upon completion of this course, through the creation of original works of art or artistic performances, students will be able to:

•1. apply the techniques and processes of the medium.

•2. incorporate the structures and forms of the artistic language to convey meaning.

•3. reflect upon and critically assess the merits of their work and the work of others.

•4. perceive and articulate the relevance of artistic expression in the human experience.

TENTATIVE OUTLINE FOR COURSE:
Week One through Week Six:

The focus of lessons will be on narrative craft—elements of fiction such as structure and plot, characterization, setting and tone, etc. These lessons are intended to set the foundation for the stories and workshops to follow.

Week Seven to Week Fifteen:

The focus will turn toward production of student’s own stories. Critiques will take place in a constructive workshop environment as well as on and one-to-one basis with the instructor.

Final Portfolio Due: Last Day of Class (TBA).

Portfolio Returned during Final Exam Slot: Student must attend.