Course Title: Revision Demystified: Take Your Stories to Completion
Course Code: FICT 192 W
Instructor: Stacey Swann

Course Summary:
This course relies on a workshop format. You will be posting both short revision exercises based off your existing stories and your final long story (12-20 double spaced pages, approximately 3000-5500 words) online for your classmates to both read and comment on. You will also be commenting on other student's work. For this course, I have selected a craft book (Self-Editing for Fiction Writers, Second Edition, Renni Browne and Dave King), and a short story anthology (Best American Short Stories 2014, edited by Jennifer Egan and Heidi Pitlor). While we will not read these books cover to cover, we will use select stories and chapters to illustrate the topic of that week's lesson. In addition, each student will complete a review of a specific literary journal in order to get a better sense of the market and evaluate which publications are a good match for your work.

Grade Options and Requirements:
• No Grade Requested (NGR)
  o This is the default option. No work will be required; no credit shall be received; no proof of attendance can be provided.
• Credit/No Credit (CR/NC)
  o For students taking the course CR/NC, you must make a D (65) or better to receive credit.
• Letter Grade (A, B, C, D, No Pass)
  o For those of you who are taking this course for a grade, the breakdown is as follows.
    ▪ Forum Participation: 40%
      (Forum Participation includes workshop comments)
    ▪ Weekly Writing Exercises: 30%
    ▪ Workshop Story: 30%

*Please Note: If you require proof that you completed a Continuing Studies course for any reason (for example, employer reimbursement), you must choose either the Letter Grade or Credit/No Credit option. Courses taken for NGR will not appear on official transcripts or grade reports.*
Tentative Weekly Outline:

Week One: Introductions and Getting Started
Reading Assignment: Introduction to Browne and King (B&K), Carver Short Stories
Writing Assignment: Personal Introductions

Week Two: Characterization and Exposition
Reading Assignment: “Characterization and Exposition” (B&K), BASS Story
Writing Assignment: Deepening Character Exercise

Week Three: Intension and Theme
Reading Assignment: BASS Story
Writing Assignment: Story History Exercise

Week Four: Structure, Scene Versus Summary, and Proportion
Reading Assignment: “Show Don’t Tell” and “Proportion” (B&K), BASS Story
Writing Assignment: Better Scene or Better Summary Exercise

Week Five: Point of View, Voice, and Tone (Workshop Begins)
Reading Assignment: “Point of View” and “Voice” (B&K), BASS Story
Writing Assignment: Matching Details with Point of View Exercise

Week Six: Beginnings, Endings, and Transitions (Workshop)
Reading Assignment: BASS Story
Writing Assignment: New Opening Exercise

Week Seven: The “Literary” Elements: Imagery, Motifs, and Narrative Spandrels (Workshop)
Reading Assignment: BASS Story
Writing Assignment: “Academic Paper” Exercise

Week Eight: Dialogue (Workshop)
Reading Assignment: “Dialogue Mechanics,” “See How It Sounds,” “Interior Monologue,” and “Easy Beats” (B&K) and BASS Story
Writing Assignment: New Angles with Dialogue Exercise

Week Nine: The Close Up: Language and Line Editing (Workshop)
Reading Assignment: “Sophistication” (B&K), Carver Stories Redux
Writing Assignment: Abstraction, Generalization, Cliché Exercise

Week Ten: The Final Push: Paragraph Blocking, Foreshadowing, and Repetition
Reading Assignment: “Breaking Up is Easy to Do” and “Once is Usually Enough” (B&K)
Writing Assignment: Literary Magazine Assignment