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 3,000-5,500 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 2015, edited by T. C. Boyle 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 Score will be determined by student attendance and participation.
  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 Written work, as assigned by the instructor, will determine a student’s grade.
  o For those of you who are taking this course for a grade, the breakdown is as follows:

    Forum Participation (includes workshop comments): 40%
    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
Our Weekly Schedule:

MONDAY: I will send out an email to the class introducing the week and directing you to the new Forum threads, including your Discussion Points about the week's readings and your weekly writing exercises. I will create the Forum threads where you will turn in your exercises, but you won't actually post them there yourselves until Wednesday.

WEDNESDAY: You should post your weekly writing assignment by Wednesday at 5:00 pm (Pacific Time), although you may do so as early as you are ready.

THURSDAY-FRIDAY: By Friday at 5:00 pm, please post your workshop responses and answers to the weekly discussion questions. But again, I encourage you to join in these "conversations" throughout the week.

THURSDAY: I will hold a weekly video chat for our classroom on Thursdays (exact time to be determined). You're not required to come every week, and feel free to drop in for shorter periods of time within that hour.

A Final Note:

Although most students take online courses with the absolute intention of doing every single assignment, "real life"—family, illness, professional obligations, etc.—often has a way of making that impossible. Sometimes, the frustration this causes prompts students to drop completely out of the class. Rather than adopting an "all-or-nothing" approach to your participation in this course, I recommend simply doing what you can, when you can. If there are a couple of weeks in which you don't get to the reading, that's no problem. If you have to skip a couple exercises, this is also okay. As long as you're continuing to comment on your classmates' submissions, you'll be fine. And remember, if you DO have to take a couple of weeks completely away from the class, you can always come back! "The door is always open," as they say.