Course Title: The Past Is Never Past: Writing History-Based Fiction
Course Code: FICT 38 W
Instructor: Deborah Johnson

Course Summary:
Have you ever fallen in love with something that happened in the past? Has history seemed as real to you as anything going on right now, and just as relevant? Does a historical time or event or person inspire you? You are not alone. Most historical novels—and historical novelists—started that way as well. Margaret Mitchell used to take long drives outside Atlanta where she saw the burned-out shells of great houses that had been destroyed as Sherman marched to the sea. She once said it was the “eeriness” of the countryside that inspired her to write Gone with the Wind.

Hilary Mantel became fascinated by Thomas Cromwell and his effect upon Tudor England, which led to her writing Wolf Hall. Before that, she’d become fascinated by the French Revolution, and this fascination led to her wonderful novel A Place of Greater Safety. Jean Rhys read Charlotte Bronte’s Jane Eyre, and this inspired Rhys’s own Wide Sargasso Sea. Fortunately, there is enough history—and enough unexplored nooks and crannies within that history—to animate our work for years.

Historical novels inspire, educate, and illumine. The themes within the best ones are as relevant today as they were back in the day. In this course, you will learn to take a historical event that interests you and grow this event into a novel. We will explore character and setting and theme as they relate to the historical setting and to what we want to say through it. We’ll learn to write dialogue that’s essentially true to the period we’re writing about and yet doesn’t sound stilted to present-day readers. Research is important to any historical novel, and we’ll explore how best to weave what we’ve learned into the fabric of our novels. Most of all, we’ll concentrate on having fun with our work.

My goal is to make this course as rewarding and enriching as I can for each of you, to help you meet your own personal goal as writers, to train you to think like an editor of historical fiction so you know what they are looking for in a manuscript, and to show you how to get your work into the best possible
shape that it can be to increase its chances of acceptance. We want to make you a stronger writer—and did I mention that we’ll also have fun?

The Work You Will Do Here:
I have been writing historical fiction for quite some time now and had my first books published—a trilogy on Italy during the Hundred Year’s War—some fifteen years ago while I was still living in Rome. Since moving back to the United States, I’ve concentrated on writing historical novels about the South during times of great change. I’ve had the privilege of working with some top-notch editors, and my books have won awards. It was a long slog getting published initially, and I want to use what I’ve learned since I first got started to make the process easier for you. In order to do this, the class will be broken down into two sections: 1) Writing Exercises and 2) Writing Workshops.

Please see course page for full description and additional details.

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.

Letter Grade (A, B, C, D, No Pass)
  o Written work, as assigned by the instructor, will determine a student’s grade.
  o Grades will be based on involvement in class discussions, short writing assignments given during the first five weeks of the quarter, a longer writing piece of approximately 5,000 words due at the beginning of the sixth week, and participation in exercise and workshop critiques of others’ work.

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:

**WRITING EXERCISES:**
During weeks 1-5, I will give short writing assignments that will specifically address an important craft point as it pertains to historical fiction. At times, participants will be asked to write a paragraph that sets a particular mood; other times we may explore our characters—what they look like, how they act, their defining features, etc. These are components particular to all good fiction, but our goal will be to tweak them so they become particular to the historical novel we are writing. Ideally, all of these pieces should fit within the context of our larger work and move it forward. These exercises can be quite short but will help us look at ideas and work actively with the craft points that make for good *historical* fiction.

Course participants are also encouraged to set individual writing goals, to share these goals with the group, and to actively use the Forums (posting work, reporting success or frustrations, encouraging each other, asking questions) as a support in reaching these goals. I’ve found that keeping in touch with an encouraging group of fellow writers can be essential to success as we form solid writing habits.

**WRITING WORKSHOPS:**
Weeks 6-10 will be devoted to our Writing Workshops. These Workshops will differ from the earlier Writing Exercises in that, at the beginning of Week 6, each participant will submit one longer piece (typically about 5,000 words), along with a brief (1,000 words or less) working synopsis. The class will then break into two or more smaller groups. This is so that an intensive and encouraging critique can be given to each participant’s work.

In addition to critiquing our workshop pieces, each student will continue to learn new craft points and expand upon the ones already studied. It is important that participants not be shy about showing their early work. Drafts are just that—drafts. They are not expected to be perfect, indeed, early constructive criticism can be extremely useful in helping to focus a piece and give the writer the confidence and enthusiasm to keep going.

Please note: While participants may turn in anything they’d like feedback on to the Writing Workshop, it is strongly recommended that they submit the first chapter of a work already in progress or one that they are seriously considering pursuing.
We will be using Elizabeth George’s *Write Away* as our basic text. Although Ms. George is essentially a mystery novelist, I’ve found her book to be very helpful in focusing setting, character, and idea and welding them into a cohesive story. We will also be examining two very successful short novels: Michael Ondaatje’s *The English Patient* and Walter Mosley’s *Devil in a Blue Dress*. Both take place either during or shortly after the Second World War but are entirely different in characterization, point of view, place, plot, setting, etc. We’ll examine each novel closely to see what makes it work.

**Our Weekly Routine:**

In the interest of establishing a writing routine, most of our weeks will involve these tasks:

1. Comments for Writing Exercise and Writing Workshop Groups.
2. Discussion Forums for our readings in historical fiction.
3. Discussion Forums for our own work: recap of the previous week (challenges and successes), problem-solving, goals for next week.
4. Discussion Forums for craft issues that may arise.
5. Writing Exercises or Writing Workshop submission for the following week.

Every week throughout this course, you will have an assignment that is due by Thursday noon CST. You may turn your work in earlier if you like. You will submit your writing in small groups (group composition will change each week), and you will have through Monday of the following week to respond to the other members of your group. Please use the following as a guide: Give one positive assessment (something you like about the piece and why you like it); give one comment on something you think is not working as well as it could (and why); write one question about something that confused you or was not clear, and give one suggestion for revision. You are aiming for a paragraph, but feel free to give more feedback if you would like. Also, feel free to make line comments, as I will, if you are so inclined.

By learning how to edit others you will also learn how to self-edit. Give the kind of thoughtful and constructive feedback that you would want to receive. These exercises, and especially the longer Workshop, are based upon a system of reciprocity, so it is important that everyone participate fully.
Class Participation:
The goal of this course is to establish a working foundation for the writing of historical fiction. At the beginning of the quarter, each participant is encouraged to briefly share goals and ideas for a specific piece with the rest of the class. As I mentioned earlier, it’s important to remember that our pieces will evolve as the course moves forward, and so anything and everything we do or say is subject to revision and change. That’s part of the joy of writing!

Good plotting is essential to any fiction: It’s what keeps readers turning the pages. However, our intention will also be to explore character, mood, period, and place—prime elements that make a historical piece relevant and exciting today while at the same time remaining true to its own time and circumstances. We will learn about these elements by carefully reading the assigned texts, writing our own pieces, and then joining in with respectful and enthusiastic critiques of others’ work.

In order to do this, it is important that each of us comes to the sessions prepared and on time, having completed both the reading and the written assignments. Writing and then sharing what we write are crucial to our success, otherwise we will not be able to fully benefit from the course. Likewise, students should be courteous in their interactions with their fellow writers. The writing life is a notoriously solitary one, often filled with more than its share of rejection, and we should be mindful of this as we give respectful feedback to each other—and also to ourselves.

Tentative Weekly Outline:

WEEK 1: INTRODUCTIONS/“THE IMPORTANCE OF (BEING) EARNEST” OR CHARACTER AS ESSENTIAL TO STORY
Introductions. Discuss, briefly, our own work and goals for the course.
Go over syllabus, logistics, and tech resources.
Go over the essential importance of character to story.
☞ Read pp. 3-17 in Write Away.
Prepare Character Prompt Sheet for one or more characters.

WEEK 2: THE NEED: MOTIVATION AS ESSENTIAL TO STRONG CHARACTERIZATION
Go through Character Prompt Sheets for shared ideas and inspiration.
Discuss assigned pages in Write Away.
Discuss words and concepts that breathe life into a character, using examples from Devil and Patient.
Prepare character Writing Exercise.
☞ Read pp.17-29 in Write Away.
WEEK 3: PLACE IN FICTION
Eudora Welty’s quote from *Place in Fiction*.
Discuss how Michael Ondaatje and Walter Mosley use words to position the reader squarely into the time/place settings for their historical novels.
The importance of differentiating particular places or settings within the story from one another.
Discuss researching the historical setting: How I did it for *The Secret of Magic*.
Writing Exercise: Write a paragraph or two describing a place that is of particular importance to your tale.

WEEK 4: FROM IDEA TO PLOT
⇒ Read pp. 39-47 in *Write Away*
Discuss ways to get started with what you want to say.
Various ways of organizing and outlining—or not outlining—your work.
Writing Exercise: Write your plot as a short narrative statement.

WEEK 5: VOICE AND VIEWPOINT
⇒ Read pp. 76-97 in *Write Away*.
Point of View: Deciding what works best for your novel.
Choose the right “voice” for your story.
Writing Exercise: (TBD)

WRITING WORKSHOP SECTION:
NOTE: This is where we break into smaller groups in order to provide specific critiques for our longer pieces. Although reading assignments will still be occasionally given, the emphasis will shift to one of a hands-on process of writing and rewriting participants’ own work.

WEEK 6: FROM PLOT TO THEME
⇒ Read pp. 47-53 in *Write Away*.
Discuss the universality and timelessness of theme. How the themes in *Devil* and *Patient* are still relevant today.
Fairy tales, myths, and legends.
Writing Workshop Discussions and Critique

WEEK 7: CRAFTING
Discuss dialogue in the historical novel and the importance of words.
The Flow: Moving gracefully from scene to scene.
Turning places into settings.
Another word on research and fitting fact into fiction.
Writing Workshop Discussions and Critique

Please contact the Stanford Continuing Studies office with any questions
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WEEK 8: THE ALL-IMPORTANT BEGINNING
➢ Read pp. 65-76 in Write Away.
Discuss why the beginning of your novel is not necessarily the beginning of your tale.
“Popping” the first pages of a novel.
Writing Workshop Discussions and Critiques

WEEK 9: NOBODY WANTS A SAGGY MIDDLE
Discuss how to maintain momentum from beginning to end.
More research: How to jumpstart your plot.
The importance of bringing on “the guy with the gun.”
Assignment: Any last questions or clarifications that should be addressed in the final class?
Writing Workshop Discussions and Critiques

WEEK 10: ENDING WITH A BANG
Moving quickly from resolution to the novel’s end.
Where do we go from here?
Some notes on editing and selling your work.

My Commentary:
You will turn in your work on Thursday, and I will respond with line edits and comments to each of your writing exercises and to your workshop piece. You will also gather feedback from the members of your small groups and from the class as a whole. You are encouraged to resubmit your edited pieces for me to look at. The goal is to teach you to rigorously redraft your work until you bring it to publication standards. All writers revise. No idea springs fully born, Minerva-like, from the author’s head. I will create an optional revision thread starting in Week 2 where you may post revisions on your short pieces, if you want.