

**Carleton University
Summer 2017
Department of English**

ENGL 2903A: Fiction Workshop

**Schedule: Tuesdays 6:05 pm – 8:55 pm
May 2 – August 15**

Location: Please confirm on Carleton Central

Prerequisite: Permission of the instructor

**Instructor: Rick Taylor
Email: taylorwave@gmail.com**

APPLYING TO THE COURSE:

Like all the writing workshops in the English Department, to gain entry into the Summer Fiction Workshop, you must submit a portfolio before you get to register.

If you are thinking about taking the Summer Fiction Workshop, please email me beforehand for a chat at taylorwave@gmail.com.

Summer registration period begins March 23 but you must submit your portfolio before you register. It should be 5-10 double spaced pages and must include a brief biographical sketch and statement on why you want to take the workshop and include any of the following examples from your writing: stories, postcard stories, parts of novels, works in progress or creative nonfiction like blogs, magazine pieces, personal essays, memoir or travel writing. If you submit excerpts from longer pieces of work, please describe how the excerpt relates to the longer piece.

Portfolios should be emailed to the English Dept. at english@carleton.ca. You will receive an acknowledgement of receipt from the English Department. (If you do not receive one, please follow up with the Department). **The deadline for submission is April 3 and you will be contacted by April 10. Please include a cover page with your name, Carleton student number, Carleton email address and telephone number.** Students are advised to make an alternative course selection until those accepted are contacted by the English Dept.

Because of the large number of enthusiastic applicants, it's advisable to contact me and submit a portfolio as soon as possible.

COURSE DESCRIPTION:

The Fiction Workshop offers instruction in creative writing with an emphasis on short stories, post card stories and novels, although creative nonfiction will be briefly discussed. Each participant must be prepared to submit committed work and to further the group's on-going dialogue on the pieces submitted. The early workshops will consist of fun, stimulating writing exercises. Participants are expected to use these prompts for warm up purposes and to hone their skills and to explore new territory. Time will be devoted to learning how to balance inspiration and discipline, finding a personal voice, choosing a subject and developing a sense of structure. There will be group critiques of works-in-progress. Warm summer evenings some class time will be on the banks of the Rideau River.

PLEASE TAKE NOTE:

The Fiction Workshop will not be directed toward any particular genre or style. We should be trying to understand something of the complexity and mystery of storytelling and writing, wherever it occurs. I am looking for enthusiastic, committed people in the thrall of books and writing who are interested in developing and honing what talent already exists. Everyone will write and submit work to the group for critiquing by all participants. All kinds of original, imaginative writing are welcome, and freedom of expression for all points of view is zealously maintained. Every week several writers will submit a manuscript (story, chapter) to be workshopped and critiqued for the next class. These manuscripts will be taken home. Each writer will read each manuscript with a pencil or pen in hand and write comments about what makes it work and what might make it work better. I'll give you guidelines – **Things to Consider When Critiquing a Piece of Writing**. There is no text required for this workshop, but you will be required to read examples of published material, and read and edit the work of fellow writers. It is the responsibility of each student to pay for and reproduce sufficient copies of your work for each of your classmates and to hand them out the week preceding the workshop. Each manuscript must be typed, double spaced and double sided in legible typeface.

You must be willing to come to every class, and to deal with forthright analysis of your work in a select but public forum. Your text (manuscript) at first will have to speak for you; the discussion, in one form or another will go around the table of workshoppers; you will listen; I will listen; then perhaps sum up and sometimes interject, or occasionally take the discussion in a new direction. The sessions will be lively, resembling at various times an encounter group session or debating society. There will also be quiet moments of communication, humour, revelation and probably as much person to person with the instructor and others in the group as you would wish.

EVALUATION:

There will be three specific writing assignments: A short postcard story, 500 words or less. A short story, 2,000 words or less. A group mini novel assignment, 2,000

words or less. In teams of three writers each group member will write a short chapter of a group mini novel. Before the end of term each writer will also submit a revised and edited version of their post card story and short story.

There will be no mark for individual pieces. Because this is a creative writing workshop, there will be opportunities for spontaneity and improvisation, but you must be willing to read, write, edit and fully participate. Your final course grade will be based on the following factors:

- 1) (60%) Quality and originality of your writing.**
- 2) (30%) Quality of your oral and written editorial comments on the work of others, and your discussion contribution. The energy, depth and enthusiasm with which you contribute to the collective process.**
- 3) (10%) ATTENDANCE!**

Accommodations:

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#).

Religious obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#).

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your *Letter of Accommodation* at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (*if applicable*). Requests made within two weeks will be reviewed on a case-by-case basis. After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website (www.carleton.ca/pmc) for the deadline to request accommodations for the formally-scheduled exam (*if applicable*).

Plagiarism:

The University Senate defines plagiarism as “presenting, whether intentional or not, the ideas, expression of ideas or work of others as one’s own.” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs."

Plagiarism is a serious offence, which cannot be resolved directly with the course’s instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of “F” for the course.

FICTION WORKSHOP OUTLINE, SUMMER 2017 (Subject to Improvisational changes)

“All good writing is swimming underwater and holding your breath.” F. Scott Fitzgerald.

Week 1 (May 2) Introduction with Australian Byron Bay Surfboard

- Fill out Writing Workshop Questionnaire
- ONLY TROUBLE IS INTERESTING
- UNFOLDING AND WITHHOLDING
- CONFLICT, CRISIS, RESOLUTION
- SHOWING VS TELLING SCENE VS SUMMARY
- *Shitty First Drafts* by Anne Lamott
- Absolut Vodka Story Contest Winner: *While We Lay Naked*
- Using the Five Senses
- Immediate Reality Memory Imagination
- Writing Exercises and Story Prompts

Week 2 (May 9) Short Short Stories, Postcard Stories, Flash Fiction.

- Trouble and Desire

- Break long projects into parts
- Geist Postcard Story Contest Winners
- *Miss Teen America* by Andrew Forbes; *The Double Knot* by Mariam Toews
- **POSTCARD FLASH FICTION STORY ASSIGNMENT, 500 WORDS OR LESS**
- *Things to Consider When Critiquing a Piece of Writing*
- (Assign manuscript schedule. We will generally deal with 4 to 6 per evening)

Week 3 (May 16) The Literary Short Story and Other Stories.

- *Voice, Character, Point of View, Dialogue, Setting in Dark Blue* by Andrew Forbes
- *Bullet In the Brain* by Tobias Wolf
- Reading various short stories to see how they are put together and how they work
- **SHORT STORY ASSIGNMENT, 2,000 WORDS OR LESS**
- **Break class into groups of three writers for peer editing and 3 Chapter Mini Novel**
- Workshop manuscripts

Week 4 (May 23) A Plethora of Novels: Romance, Thriller, Sci Fi, Graphic, Satirical, Erotic, Dystopian, Chick Lit, Young Adult, Mystery... (Bestsellers VS Literary Novels: Carl Hiaasen VS Michael Ondaatje)

- *In the Beginning... Happy Endings* by Margaret Atwood
- Finding the Right Voice, Style, Tone, Mood, Mysterious Tension
- What's at Stake - Something must be set in motion the reader wants to discover
- Opening up your narrative; Plot: And then and then the mysteries began...
- **GROUP MINI NOVEL CHAPTER ASSIGNMENT, 2,000 WORDS OR LESS**
- *Map That Route or Winging it*
- Workshop manuscripts

Week 5 (May 30) Everyone Needs To Find a Little Poetry in Their Life

- *Is About* by Allen Ginsberg
- *Letters & Other Worlds* by Michael Ondaatje
- *Radiant Desire* (Shelley, Keats, Byron & Co.)
- *Evolution* by Sherman Alexie
- *Taking Off Emily Dickinson's Clothes* by Billy Collins
- Jesus and Elvis, *In Bermuda* by Michelle Desbarats
- Workshop Manuscripts

Week 6 (June 6) Fiction or Creative Nonfiction

- All memory is fiction – Spalding Gray
- All life once lived is fiction – Norman Levine
- Any story told twice is fiction – Grace Paley
- Some of these stories or incidents are drawn from real life
- Examples of autobiographical fiction
- Revision is the Essence of the writing process
- Redrafting and Editing

- Workshop Manuscripts

Week 7 (June 13) All Writers are Travellers

- *When the Best Minds Wander*
- *Map That Route* or *Winging it*
- *The Road to There The Road to Laos*
- *The Sun Also Rises*, travelling and writing with Hemingway
- *On The Road*, and Jack Kerouac's long, sad, incredible journey to find home
- *The Magus* by John Fowles: writing about a Trip, a Quest or a Journey
- Workshop manuscripts

SUMMER BREAK NO CLASS June 14 to July 3: 20 days to write, read & play

Week 8 (July 4) EACH TERM WE HAVE SEVERAL VISITING WRITERS, EDITORS, FILMMAKERS, AND PUBLISHED FORMER STUDENTS. T.B.A.

Week 9 (July 11) Humour, a Little Levity for Those Dark Nights of the Soul

- David Sedaris and other funny writers...
- *Writing Is Easy* by Steve Martin; *I Dated Jane Austen* by T. C. Boyle
- If you want God to have a good laugh, just tell him your future plans - Anne Lamott
- Stress Worry Angst and the Void
- Workshop manuscripts

Week 10 (July 18) How to Become a Writer: Read, Write, Push

- Expose Your Manuscript to Improve it
- How and Where to Get Published
- Working With Editors and Mentors
- Staying Fit For Words
- Workshop manuscripts

Week 11 (July 25) Catch Up

- Workshop manuscripts

Week 12 (August 1) Reading 3 Chapter Mini Novels

Week 13 (August 8) Reading 3 Chapter Mini Novels

Week 14 (August 15)

FINAL CLASS CELEBRATION PARTY

Workshop final last minute manuscripts

How to continue reading and writing

Live, write and read as though each

Precious day were your very last

Follow your obsessions
Try to have fun
Take chances
Take care
Aloha

Instructor:

Richard Taylor has been at Carleton since 1995 when he was Carleton Writer-In-Residence. He has lectured in 20th Century Literature and since the mid 90s he's taught the Fiction Workshop, and more recently also the Creative Nonfiction Workshop. He has taught writing in Hong Kong, Australia, Tuscany and over 140 workshops in Ottawa. For the last 12 years he has offered a summer writer's retreat, Write by the Lake in Val des Monts Quebec near a waterfall at his beautiful lake house Monet Bay. He has published a collection of short stories, *Tender Only To One* and a novel, *Cartoon Woods*, an Australian travel memoir, *House Inside the Waves: Domesticity, Art and the Surfing Life*, and many feature magazine articles. Hundreds of his writers have published work as a result of taking his workshops. While surfing and open water swimming around the world, he is working on a book about swimming with writers, *Water and Desire*.