

 <b>FLORIDA ATLANTIC UNIVERSITY</b>	<b>NEW COURSE PROPOSAL</b> <b>Undergraduate Programs</b>		UUPC Approval <u>2/27/23</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	Department <sup>Writing</sup> College Wilkes Honors College <i>(To obtain a course number, contact <a href="mailto:erudolph@fau.edu">erudolph@fau.edu</a>)</i>		
Prefix CRW Number 4123	<i>(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)</i>  Lab Code	Type of Course Lecture	Course Title Honors Science Fiction and Fantasy Writing
Credits <i>(Review Provost Memorandum)</i> 3	Grading <i>(Select One Option)</i> Regular <input checked="" type="radio"/> Pass/Fail <input type="radio"/> Sat/UnSat <input type="radio"/>	Course Description <i>(Syllabus must be attached; Syllabus Checklist recommended; see Guidelines)</i> This class will explore the limits and possibilities of the Science Fiction/Fantasy/Horror (scifi/f/h) genres. Students will read and analyze works of scifi/f/h, with particular attention to the authors' use of craft. Students will create their own works in these genres through brainstorming, in-class writing, journaling, drafting, and revising.	
Effective Date <i>(TERM &amp; YEAR)</i> Fall 2023	Prerequisites, <b>with minimum grade*</b> none		
		Corequisites none	Registration Controls <i>(Major, College, Level)</i> Honors College
<b>*Default minimum passing grade is D-. Prereqs., Coreqs. &amp; Reg. Controls are enforced for all sections of course</b>			
WAC/Gordon Rule Course <input type="radio"/> Yes <input checked="" type="radio"/> No  WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to proposal. See <a href="#">WAC Guidelines</a> .		Intellectual Foundations Program (General Education) Requirement <i>(Select One Option)</i> None  General Education criteria must be indicated in the syllabus and approval attached to the proposal. See <a href="#">GE Guidelines</a> .	
<b>Minimum qualifications to teach course</b> MFA			
Faculty Contact/Email/Phone Rachel Luria/ <a href="mailto:rluria@fau.edu">rluria@fau.edu</a> /68381		List/Attach comments from departments affected by new course English Dept. See Attached Email	
<b>Approved by</b> Department Chair <u>Miguel Ángel Vázquez</u> College Curriculum Chair <u>Rachel Conn</u> College Dean <u>Julie Charles</u> UUPC Chair <u>Ethlyn Williams</u> Undergraduate Studies Dean <u>Dan Meeroff</u> UFS President _____ Provost _____			<b>Date</b> 2/21/23 2/21/23 2/23/2023 2/27/23 2/27/23 _____ _____

Email this form and syllabus to [mjenning@fau.edu](mailto:mjenning@fau.edu) seven business days before the UUPC meeting.

## **Sample Syllabus**

### **CRW 4123-01H: Honors Science Fiction and Fantasy Writing**

**3 Credit Hours**

Spring Term 2021

M/W 11:00 AM – 12:30 PM

AD 206

**Instructor:** Rachel Luria

**Office:** HC 106

**Office Hours:** M/W from 2:00 PM-5:00PM

**Office Phone:** 6-8381

**Email:** rluria@fau.edu

#### **Catalog Description**

This class will explore the limits and possibilities of the Science Fiction/Fantasy/Horror (scifi/f/h) genres. Students will read and analyze works of scifi/f/h, with particular attention to the authors' use of craft. Students will create their own works in these genres through brainstorming, in-class writing, journaling, drafting, and revising.

#### **Course Description:**

“Science fiction and fantasy, though they seem to be about the future or fictional worlds, are always at their core really about the problems of today.” John Joseph Adams in the foreword to *The Best American Science Fiction and Fantasy 2017*

This class will explore the limits and possibilities of the Science Fiction/Fantasy/Horror (scifi/f/h) genres. Students will read and analyze works of scifi/f/h, with particular attention to the authors' use of craft. Students will create their own works in these genres through brainstorming, in-class writing, journaling, drafting, and revising.

Students are expected to keep a journal throughout the semester. Some journal entries may be continuations of in-class writing assignments, some may be responses to homework, but most will be the uncensored thoughts, ideas, and brainstorms that may inspire your more polished short writing assignments or final projects. I will not read or comment on your journal entries, the journal is simply a place for you to explore your own imagination. I will, however, check periodically to ensure that you are rigorously maintaining your journal, rather than trying to cram a semester's worth of writing into one night before the end of the course. Write a minimum of three journal entries a week, though I encourage you to write every day. You may keep a physical journal or you may

create an online journal. If writing in a physical journal, do not use the same journal in which you keep notes for this or any other class. If creating an online journal, you may use password protection so long as you provide me with that password.

### **Note of Honors Distinction**

This course differs substantially from the non-Honors version. The writing component of the course will be much more demanding and the expectations for participation in the workshop component will be closer to that of a Master of Fine Arts (MFA) workshop than a typical undergraduate course. Students will be expected to approach their own work and the work of their peers as a professional writer would. We will be reading critical theory on the craft of writing and students will be expected to apply the concepts and vocabulary of this theory. Most importantly, this course will reflect the interdisciplinary nature of Honors education and will inculcate critical attitudes and skills that will teach you how to learn for yourself.

**Bring paper, a writing utensil, and your textbook to class every day.**

There are no prerequisites for this course.

### **Course Objectives:**

Students will develop their mastery of the craft of creative writing in the genre of their choosing. Skills obtained will include critical analysis, precision and clarity of language, creating a complete and compelling narrative.

### **Materials**

You must purchase the following for this course (**and bring appropriate books to class every day**):

- Lamson, Laurie ***Now Write! Science Fiction, Fantasy and Horror: Speculative Genre Exercises from Today's Best Writers and Teachers***
- Chess, K ***Famous Men Who Never Lived***
- Datlow, Ellen ***Best of the Best Horror of the Year***
- Jones, Stephen ***Only Good Indians***
- Ma, Ling ***Severance***
- Machado, Carmen ***Best American Science Fiction and Fantasy 2019***

### **Method of Instruction**

This is a 3-credit hour course. We will meet at least once a week for 1 hour 20 minutes, and you will engage in structured out-of-class or online activities for any time not meeting as a class. See the Course Schedule for a detailed description of learning activities for scheduled class meetings and out-of-class or online assignments. Students are responsible for regularly reviewing the Course Schedule and completing all required in and out-of-class assignments.

### **GRADE DISTRIBUTION:**

Final Portfolio	40%
Short 2 to 4 Page Writing Assignments	20%
Peer Critiques	20%
Journal	10%
Class Participation	10%

**Note:** There may be extra credit options available throughout the semester. These assignments could replace an absence or a journal entry. Such opportunities will be announced in class.

## Grades

If you have questions about a particular grade or want to know how you're doing in the class, please schedule a meeting during my office hours (or set up an appointment). I will not discuss individual grades in class. For the portfolio, I use a 10 point scale (A= 90 – 100; B=89-99; etc) and for Short Writing Assignments (SWA) I will give a check (full credit) or a check minus (partial credit), though I will give written feedback on these assignments.

## Grading Scale

A= 90-100+%

B= 80-89%

C= 70-79%

D= 60-69%

F= 59% and below

The following criteria will be used as I evaluate your papers:

### The “A” Portfolio:

**“And these writers are all entertainers, in the best sense of the word...Great scenes, great characters, great moments. Often they’re funny. There’s a cheerful embracing of life in this kind of journalism, and a curiosity about the world.” Ira Glass in *The new Kings of Nonfiction***

The “A” portfolio leaves the reader with a sense of satisfaction: if a story or essay, the conflict has been resolved, or it hasn’t, but the characters’ journey has come to its natural, inevitable, and yet still surprising conclusion. The character(s) on this journey are three-dimensional—that is, attention has been given to their inner lives and not simply their appearance and actions (though there are a myriad ways this inner life may be expressed or represented). In fiction, nonfiction, or poetry the writing is free of cliché. There is clear evidence that the author has made considerable revisions and has engaged with and addressed issues raised during the workshop process.

### **The “B” Portfolio:**

**“One of the most difficult things is the first paragraph. I have spent many months on a first paragraph and once I get it, the rest just comes out very easily. In the first paragraph you solve most of the problems with your book. The theme is defined, the style, the tone. At least in my case, the first paragraph is a kind of sample of what the rest of the book is going to be.” Gabriel Garcia Marquez**

The “B” portfolio is also satisfying, though is less extraordinary than the “A” portfolio. As in the “A” story or essay, the characters are clearly driven by an immediate desire but in the “B” story the deeper desires (the inner life) of the characters are not fully developed. In fiction, nonfiction, or poetry the writing is mostly free of cliché. There is clear evidence that the author has made considerable revisions on the story and has engaged with and addressed issues raised during the workshop process.

### **The “C” Portfolio:**

**“In conversation you can use timing, a look, inflection, pauses. But on the page all you have is comas, dashes, the amount of syllables in a word. When I write I read everything out loud to get the right rhythm.” Fran Lebowitz**

The “C” portfolio relies on cliché rather than original descriptions and details. The characters remain undeveloped: though the story is driven by their desire, their personality remains difficult to describe or understand. Though it is clear the author has done some revision on the work, the corrections are largely surface edits (corrections of spelling and grammar) and do not reflect a serious engagement with feedback generated in workshop.

### **The “D” or “F” Portfolio:**

**“The difference between the right word and the nearly right word is the same as that between lightning and the lightning bug.” Mark Twain**

A failing story or essay lacks purpose and conflict: it is unclear what the character wants or why he or she wants it. In the entire portfolio, the prose is weak: full of cliché and generalities. The conclusion of a failing story is unsatisfying—the story simply comes to an end without offering any sense of resolution. It is clear that the author has made little, if any, attempt to revise the story or engage with the workshop’s critique.

Other important policies concerning written assignments and grading:

- **Formatting:** All work completed outside of class must be word-processed and double spaced using 12-point Times New Roman typeface and 1-inch margins. Place the following information in the upper left-hand corner of the first page of each paper:

Your name = Bill Shakespeare

CRW 4930

The date = January 11, 2021

Assignment = Short Writing Assignment 1

- **Late work:** All written assignments are due at the beginning of class. I will penalize late assignments one letter grade per day (including weekends) until the assignments are submitted to Blackboard or are in my hands.
- **Emailed assignments:** I cannot accept emailed work. You are responsible for turning in your assignments on time on Canvas.

## Revision

**Revision—the ability to critically assess and rethink your work—is one of the most important skills you will develop this semester. Nearly every week you will participate in small group workshops in which you will receive feedback from your peers. You will also receive feedback from me. You will use this feedback to identify pieces that you will revise and/or expand for two large group workshops and, ultimately, your final portfolio of your best work. We will discuss workshop procedure and etiquette in class in greater detail.**

## Attendance

This is not a lecture course. We will be working together to improve your writing and to critique your work in progress, and this means that you will need to come to class regularly and participate actively in discussions and exercises. If you are absent, you are responsible for learning material we cover in class and for arranging beforehand to submit any assignments due on that day. You are also expected to attend an individual conference in my office. Missing your conference will count as two absences.

Class starts and ends on time, so please do not be late or leave class early. If you are late, it is your responsibility to check in with me at the end of class to be sure that you are not marked absent. If you are 20 or more minutes late, you will be marked absent.

***I will penalize your course grade if you miss more than 10% of our scheduled class meetings (3 MW classes). For each absence after the third, I will drop your course grade one-half letter. If you miss 25% of our class meetings (8 MW classes) you will fail the course automatically.***

***If an emergency forces you to miss several class periods, contact me as soon as possible so we can discuss your options.***

While my absence policy doesn't differentiate between "excused" and "unexcused" absences, I understand that emergencies can happen. Under such extenuating circumstances, I will not allow these absences to affect your grade if you meet **all** of the following requirements:

- You notify me as soon as possible about the absences (preferably before they happen).

- You provide a clear and reasonable explanation for the absences (and, when appropriate, documentation).
- You have been attending class and keeping up with your work before the absences in question.
- You attend class and complete all work in a timely manner after the absences in question.

## **Policy on Accommodations**

*In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses -- Boca Raton, SU 131 (561-297-3880); in Davie, LA 131 (954-236-1222); in Jupiter and all Northern Campuses, SR 111F (561-799-8585). Disability services are available for students on all campuses. For more information, please visit SAS website at [www.fau.edu/sas/Links to an external site.](http://www.fau.edu/sas/Links%20to%20an%20external%20site..)*

## **Counseling and Psychological Services (CAPS) Center**

*Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/> (Links to an external site.)*

## **Academic Integrity Policy**

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [University Regulation 4.001](https://www.fau.edu/ctl/4.001_Code_of_Academic_Integrity.pdf) (Links to an external site). ([https://www.fau.edu/ctl/4.001\\_Code\\_of\\_Academic\\_Integrity.pdf](https://www.fau.edu/ctl/4.001_Code_of_Academic_Integrity.pdf)).

Knowing the boundaries between acceptable and unacceptable practices is sometimes tricky, and we will discuss any questions you have in class. You are also responsible for reading the "Honor Code" online at <http://www.fau.edu/honors/academics/honor-code.php>.

## **Office Hours and Email**



You must have a working email address so that I can send you announcements and answer any questions that come up between class periods. Please feel free to make an appointment during office hours. If you cannot meet during my office hours, I check my email regularly, so do not hesitate to send me a message if you have questions or concerns about the class and I can work with you to try to schedule a meeting at another time.

### **Cell Phones and Other Electronic Devices**

Turn off your cell phones and other electronic devices before coming to class. While I appreciate that you may want to take notes in class and that it is often easier to complete in-class assignments by typing on a laptop, I prefer that you write the old fashioned way: pen/pencil on paper. Open laptops obscure your face and inhibit discussion so I ask that you not use them during class, unless I specify that you may.

### **Online Etiquette**

If you are attending remotely, you must turn your camera on to receive credit for attendance.

**Note:** The following schedule is subject to change and additional readings may be added, as appropriate. All changes will be announced in class and posted to Canvas. Check the calendar on Canvas regularly for the most up-to-date schedule.

## Course Summary:

<b>Date</b>	<b>Details</b>
Mon Jan 11, 2021	Calendar Event <a href="#">Class Introduction</a>
Wed Jan 13, 2021	Calendar Event <a href="#">Now Write Section 1 Understand Your Genre</a>
Mon Jan 18, 2021	Calendar Event <a href="#">MLK Day--No Class</a>
Wed Jan 20, 2021	Calendar Event <a href="#">Now Write Section 2 Ideas and Inspirations</a> Assignment <a href="#">SWA 1</a>
Mon Jan 25, 2021	Calendar Event <a href="#">Now Write Section 3 Story Development and Plotting and BASFF</a>



<b>Date</b>	<b>Details</b>
Wed Jan 27, 2021	Calendar Event <a href="#">Now Write Section 4 and The Only Good Indians</a> Assignment <a href="#">SWA 2</a>
Mon Feb 1, 2021	Calendar Event <a href="#">Now Write Section 5 Building Worlds and BASFF</a>
Wed Feb 3, 2021	Calendar Event <a href="#">Famous Men Who Never Lived</a> Assignment <a href="#">SWA 3</a>
Mon Feb 8, 2021	Calendar Event <a href="#">Now Write Section 6 Themes and Meanings</a> Assignment <a href="#">Workshop 1 Submission</a>
Wed Feb 10, 2021	Calendar Event <a href="#">Practice Workshop</a> Assignment <a href="#">SWA 4</a>
Mon Feb 15, 2021	Calendar Event <a href="#">Workshop</a> Assignment <a href="#">Peer Critiques</a>
Wed Feb 17, 2021	Calendar Event <a href="#">Workshop</a> Assignment <a href="#">Peer Critiques</a>
Mon Feb 22, 2021	Calendar Event <a href="#">Workshop</a> Assignment <a href="#">Peer Critiques</a>
Wed Feb 24, 2021	Calendar Event <a href="#">Workshop</a> Assignment <a href="#">Peer Critiques</a>

<b>Date</b>	<b>Details</b>
Mon Mar 1, 2021	Calendar Event <a href="#">Workshop</a> Assignment <a href="#">Peer Critiques</a>
Wed Mar 3, 2021	Calendar Event <a href="#">Workshop</a> Assignment <a href="#">Peer Critique</a>
Mon Mar 8, 2021	Calendar Event <a href="#">Field Work and Observation</a>
Wed Mar 10, 2021	Calendar Event <a href="#">Mini Workshop</a> Assignment <a href="#">SWA 5</a>
Mon Mar 15, 2021	Calendar Event <a href="#">Now Write Section 7 Memorable Heroes, Villains, and Monsters</a>
Wed Mar 17, 2021	Calendar Event <a href="#">Best of the Best Horror</a> Assignment <a href="#">SWA 6</a>
Mon Mar 22, 2021	Calendar Event <a href="#">Now Write Section 9 Scene Construction and Style</a> Assignment <a href="#">Journal</a>
Wed Mar 24, 2021	Calendar Event <a href="#">Severance</a> Assignment <a href="#">SWA 7</a> Assignment <a href="#">Midterm Class Participation</a>
Mon Mar 29, 2021	Calendar Event <a href="#">Now Write Section 8 Communication and Relationships and BASFF</a>

<b>Date</b>	<b>Details</b>
Wed Mar 31, 2021	Calendar Event <a href="#">Now write Section 10 Practicing Your Craft</a>
Mon Apr 5, 2021	Calendar Event <a href="#">Development and Revision</a>
Wed Apr 7, 2021	Calendar Event <a href="#">In-class Revision</a> Assignment <a href="#">Final Workshop Submission</a>
Mon Apr 12, 2021	Calendar Event <a href="#">Final Workshop Pt. 1</a>
Wed Apr 14, 2021	Calendar Event <a href="#">Final Workshop Pt 2.</a> Assignment <a href="#">Final Workshop Peer Memos</a>
Mon Apr 19, 2021	Calendar Event <a href="#">BASFF and Best of Best Horror</a> Calendar Event <a href="#">Last Day of Class</a> Assignment <a href="#">Journal</a> Assignment <a href="#">Final Class Participation</a>
Mon Apr 26, 2021	Assignment <a href="#">Final Portfolio</a>