

LT142 Fiction Writing Workshop

Seminar Leader: Clare Wigfall
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Office Hours: By appointment

Course Description

British Faber & Faber author and BBC National Short Story Award winner Clare Wigfall offers a fiction writing workshop that guarantees to inspire your imagination. Whether you are an experienced writer or a total beginner, her intention is to break down the barriers that inhibit, so that the creative process can come naturally. You'll be challenged to experiment with new writing techniques and different genres, such as dystopian fiction and writing in a historical context, as well as exploring how to mine your own experience for inspiration. You'll also be introduced to inspirational and thought-provoking fiction by established authors, from Roxane Gay to Vladimir Nabokov, and will have a chance to hone your critical skills through discussion of these texts. In session 4 we have the pleasure of welcoming guest author Tod Wodicka. Encouragement and guidance will be given to help you with shaping your ideas into fully developed writing, and of course you'll gain invaluable feedback from the group through sharing your work in class. This course will work you hard and provide challenges and surprises, but it also promises lots of laughter, as well as much stimulation and encouragement from the others in the group.

Requirements

Academic Integrity

Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section III Academic Misconduct.

Attendance

Attendance at all classes is expected and is fundamental to the success of the workshops. Each unexcused absence (from an individual workshop composed of two 90 minute blocks) after the first will impact upon your participation grade. If necessary, please consult the Student Handbook for regulations governing periods of illness or leave of absence. As each session needs to begin promptly, lateness will count against attendance and will also affect the participation grade.

Assessment

Your grade will be composed of four parts: Original Work (40%), Active Participation in the Workshops (20%), Constructive Critique of Your Peers (20%), and Evaluation of Your Personal Creative Writing Process (20%). Please see the Grade Breakdown below for further details of these categories.

Writing Assignments and Deadlines

The course is designed to facilitate you in building a body of creative work in which you can experiment with new techniques and styles to allow you to find your individual voice. You are urged to come to each workshop with an open mind, a willingness to experiment and explore, and the courage to follow your own imagination and inspiration. You will find that there is as much to be learned from your peers as from the workshop tutor. You will be writing in class, so please purchase a new lined notebook in advance (for example a Moleskine) and bring this, along with a favoured writing implement, to every session. Opportunity will be given to share this work aloud. You will be developing these in-class writing assignments outside of class. Please note that you will be expected to write longhand in class and to work with a printed text for the reading discussions. Laptops and other electronic devices are NOT welcome in the workshop.

The best way to learn how to write is to read, and read, and read. This course will expose you to a wide variety of authors and styles, with work dating from as early as 1939. For each workshop you must come well prepared by reading the pre-assigned writing and listening to any assigned podcasts. All podcasts are from the New Yorker Fiction series which you can find online (<https://www.newyorker.com/podcast/fiction>) or wherever you download your podcasts. You are encouraged to write a short response to each story/piece of writing in your notebooks so that you keep a critical record of your reading. You should be working with printed copies of the text where possible, and should mark these up before class with your commentary, and highlight lines or sections that particularly stand out to you. We will also be reading more writing from established authors together in class. This is indicated on the syllabus but should **not** be read in advance.

On the first day of class we will make a schedule of writers and submission dates for the workshopping sessions. You will have two opportunities to submit work for constructive critiquing and are expected each time to submit a piece of writing of typically 2,000 to 3,500 words. Most likely this work will be a development of a piece of writing started in class. Work to be workshopped during a given week shall be submitted in the preceding week's workshop with sufficient printed copies to go around the group. Submissions should be typed-up and formatted as follows: double spaced, 12pt Times New Roman, 1" margins. Pages should be numbered and the title and author name should be included on the first page. It goes without saying that texts should be proof-read and spelling/grammar checked carefully before submission. The author may include an additional note if they wish the class to focus on any particular points and it should be noted if a text is unfinished.

On the weeks where we have workshopping sessions, the assigned reading will be the texts submitted by your peers. Honour your peers by giving due time and attention to their work. Ideally you will read each piece twice – first for an initial response, and secondly so that you can read the work with a critical eye. For each piece you are expected to mark up the texts legibly where appropriate, and also to formulate a separate written personal response (approximately 200-400 words), including what you feel works well and suggestions for what might make the piece even stronger. This will help you in developing your own critical skills and in formulating your ideas for the class discussion. At the end of each workshopping session, you should submit a copy of your written response to each individual author and to the course tutor. The quality of this constructive critique of your peers will contribute to your final grade (see Grade Breakdown below).

After your work is discussed in class you will return to it and work on a second draft. You are expected to select one of your reworked pieces for assessment as the **Original Work** (see Grade Breakdown below). This is due to be handed in during class on **May 3rd** (for those who have had their work

workshopped in the previous week) and **May 10th** (for those who were workshopped in the week prior to that date). You are also expected to submit at the same time a **Written Evaluation of Your Personal Creative Writing Practice** (again, see Grade Breakdown below) which will likewise contribute to your final grade.

Policy on Late Submission of Papers

As per the Student Handbook: *essays that are up to 24 hours late will be downgraded one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where an instructor agrees to accept a late essay, it must be submitted within four weeks of the deadline and cannot receive a grade of higher than C.*

Thereafter, the student will receive a failing grade for the assignment.

Final Presentation

At the end of the course, we will together organise a reading to share your work with interested BCB students and faculty. If it can be arranged, we will hold this on the evening of May 10th or on a date thereabouts. Details to follow.

Grade Breakdown

- **Original Work (40%)** - the Original Work will consist of a piece of creative writing which is expected to be a reworked and polished version of one of the two pieces you submitted earlier for class discussion. Typically this should be between 2,000 to 4,000 words in length. You are encouraged to select whichever piece you feel is your strongest following revisions made after the workshopping sessions. This grade will take into account factors including originality of subject and voice, style, use of imagination, characterisation, structure, the craft of the writing, as well as evidence of your ability to embrace revision, especially in regard to the feedback received following the workshop presentation of your texts.
- **Active Participation in the Workshops (20%)** - grading in this instance will be influenced by factors including attendance, punctuality, evidence of having read/listened to and given thought to the pre-assigned texts, engagement with the writing exercises in class, as well as contribution to discussion of the assigned texts and the in-class exercises.
- **Constructive Critique of Your Peers (20%)** - You will be offering feedback to your fellow writers via in-class discussion, mark-ups on their printed text, and the written responses to each piece that you will submit to the author and the course tutor at the end of each workshopping session. 20% of your final grade will be awarded for the quality of this feedback. Be honest, insightful, rigorous in your critique, and have the confidence to identify and stand by your own opinion. Meanwhile, always show respect for the opinions of others, even when they differ from your own, and be open to the possibility that sometimes the group discussion might cause you to reconsider your initial response. Additionally, please ensure that you are, at all times, thoughtful and respectful in how you voice your feedback (both in the discussion and in your written response), always listen to the views of others, and remember that the aim of the workshop is not only to offer constructive suggestions for improvement of the text, but also to be supportive and considerate of the author, especially in regard to their effort and ambitions: the value of kindness and positive encouragement cannot be underestimated.

- **Evaluation of Your Personal Creative Writing Practice (20%)** - for the final part of the grade you are asked to submit a self-reflective written evaluation of your personal writing practice, in which you might consider questions such as: how your writing has progressed during the semester; new techniques, styles, or approaches that you have taken particular enjoyment in exploring; which new authors or workshops you have found most inspiring; aspects which have helped you build self-confidence and recognise your personal skills; your reflection upon the experience of critiquing the writing of your peers; how class discussion of your own work has influenced your practice and approach to revision; challenges you have encountered; writing skills you have learned that might be of benefit beyond the writing workshop; and how the course might have changed you. Judged on both content and form, this evaluation will typically be between 1,000 to 2,000 words in length and may be creative in nature.

Schedule

All workshops will be held on Friday afternoons from 12:30 - 15:45

*n.b. Please come to class well-prepared, having read/listened to the assigned reading/podcasts on the schedule below for each session and made notes/mark-ups on the text which you should bring with you to the class. Do not forget your course reader, your notebook, and a writing implement. Please note, the "in-class reading" listed on the syllabus below should **NOT** be read in advance of class.*

- Week 1 - Feb 1st** Introductory session - *Free Writing and Reduction*
In-class reading (no need to read in advance):
 Don DeLillo, opening to *The Body Artist* (2001)
- Week 2 - Feb 8th** *Post Secrets*
Read:
 Lucia Berlin, "So Long" (1993)
 Alice Munro, "Labor Day Dinner" (1981)
Listen to:
 New Yorker Fiction podcast **Thomas McGuane** reads **James Salter's** "Last Night" (2002)
In-class reading (no need to read in advance):
 Roxane Gay, "Through the Womb" (2012)
- Week 3 - Feb 15th** *Memories & Senses*
Read:
 Joan Didion, "Goodbye To All That" (1967)
 Amy Hempel, "In the Cemetery Where Al Jolson is Buried" (1983)
Listen to:
 New Yorker Fiction podcast **T. Coraghessan Boyle** reads **Tobias Wolff's** "Bullet in the Brain" (1995)
In-class reading (no need to read in advance):
 Sarah Hall, opening to "Vuotjärvi" (2011)

Week 4 - Feb 22nd

Guest Seminar - author Tod Wodicka

https://en.m.wikipedia.org/wiki/Tod_Wodicka

American-born author Tod Wodicka will introduce his work, including his novels *All Shall Be Well*; *And All Shall Be Well*; *And All Manner of Things Shall Be Well* (2007, Pantheon/Jonathan Cape/Vintage) and *The Household Spirit* (2015, Pantheon/Jonathan Cape). As long-term writing partners and sometime co-tutors, Tod and Clare will also talk about their writing relationship. Following this, our workshop this week will focus on writing in a historical context.

Read:

Tod Wodicka, "Not So Nice" (2015), Tank Magazine

Michel Faber, "The Crimson Petal and the White," Chapter 1

William Trevor, "The Piano Tuner's Wives" (1995)

Listen to:

Joyce Carol Oates reads **Cynthia Ozick's** "The Shawl" (1980)

Week 5 - Mar 1st

Workshopping session

Read:

Writing submissions from your peers

Week 6 - Mar 8th

Workshopping session

Read:

Writing submissions from your peers

Week 7 - Mar 15th

Apocalyptic and Dystopian Worlds

Read:

Jennifer Egan, from *A Visit From The Goon Squad* (2010):

Chapter 1 - "Found Objects"

Chapter 10 - "Out of Body"

View:

Jennifer Egan, as intended by the author, Chapter 12 from *A Visit From The Goon Squad* "Great Rock and Roll Pauses" can be viewed as a Powerpoint slideshow here:

<https://www.slideshare.net/JenniferEgan/rockandroll97-2004bppt>

In-class reading:

Margaret Atwood, extract from *The Handmaid's Tale* (1985)

Cormac McCarthy, extract from *The Road* (2006)

Kazuo Ishiguro, extract from *Never Let Me Go* (2005)

Octavia Butler, extract from *Parable of the Sower* (1993)

Week 8 - Mar 22nd

The Button Box

Read:

W.G. Sebald, extract from *Austerlitz* (2001)

J.D. Salinger, "For Esmé - With Love and Squalor" (1950)

Listen to:

New Yorker Fiction podcast **Sarah Shun-lien Bynum** reads

Yiyun Li's "Extra" (2003)

- In-class reading:
Helen Dunmore, "Lilacs" (2000)
- Week 9** - Mar 29th *Fear of the Big Bad Wolf*
Read:
Angela Carter, "The Tiger's Bride" (1979)
Listen to:
Jennifer Egan reads **Mary Gaitskill's** "The Other Place" (2011)
Mary Gaitskill reads **Vladimir Nabokov's** "Symbols and Signs" (1948)
In-class reading:
Clare Wigfall, "Safe" (2007)
- Week 10** - Apr 5th *The Museum of Broken Relationships*
Read:
Kristen Roupenian, "Cat Person" (2017)
ZZ Packer, "Drinking Coffee Elsewhere" (2000)
Listen:
New Yorker Fiction podcast **Joshua Ferris** reads **George Saunders'** "Adams" (2004)
In-class reading:
Jeanette Winterson, extract from *Written On the Body* (1992)
- Week 11** - Apr 12th *The Animal Kingdom*
Read:
Leonora Carrington, "The Debutante" (1939)
Raymond Carver, "What We Talk About When We Talk About Love" (1981)
Rick Moody, "A Guide to Revision"
Listen to:
New Yorker Fiction podcast **David Sedaris** reads **Miranda July's** "Roy Spivey" (2007)
In-class reading (don't read in advance):
Karen Russell, opening to "St Lucy's Home for Girls Raised By Wolves" (2006)
- SPRING BREAK** No class Friday April 19th
- Week 12** - Apr 26th Workshopping session
Read:
Writing submissions from your peers
- Week 13** - May 3rd Workshopping session
Read:
Writing submissions from your peers
- Week 14** - May 10th Final session (90 mins only) - tailing up plus preparation for the

reading

Date to be confirmed Reading for students and faculty

Required books for the course

- Course reader
- New lined notebook e.g. a Moleskine
- **Clare Wigfall**, *The Loudest Sound and Nothing*, Faber & Faber, 2007 - this is not required reading, but I strongly recommend you try to get hold of a copy of my first collection of stories. I will explain why in our first class. It can be purchased at the usual outlets or I can order copies direct from my publisher, at your request, at a cost of 10 euro each. We will be using one of the stories “Safe” for one of our later sessions, so please try not to read this one in advance.