

LT142 - Fiction Writing Workshop

Seminar Leader: Clare Wigfall
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Office Hours: By appointment

Course Description

With over eighteen years experience of teaching creative writing, British author and BBC National Short Story Award Winner Clare Wigfall has developed a method that guarantees to inspire your imagination. Whether you are a total beginner, or a writer with some prior experience keen to work on your craft in collaboration with other writers, her intention is to break down the barriers that inhibit so that the creative process can come naturally. Her maxim for teaching is that in creative writing there are no rules. You'll be challenged to experiment with new writing techniques and different genres, such as dystopian fiction and re-versioning fairytales, 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. 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. As per tradition, Clare's workshops always conclude with a lively public reading to which other BCB students and faculty are warmly invited, offering a chance for the group to share their new work with the world.

Requirements

Academic Integrity

Bard College Berlin maintains the highest standards of academic integrity and expects students to adhere to these standards at all times. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

Accessibility

Bard College Berlin is committed to inclusion and providing equal access to all students; we uphold and maintain all aspects of Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, and the ADA Amendments Act of 2008, and Section 3 of the German Disability Equality Act of April 27, 2002 (Federal Law Gazette I p. 1468). If you have a disability, or think you may have a disability, please contact the Disability Accommodation Coordinator, Atticus Kleen, (accommodations@berlin.bard.edu) to request an official accommodation.

Requests for longer-term accommodations should be made as early as possible to ensure adequate time for coordination and planning. Please note that accommodations are not retroactive and may require advance notice to implement.

If you have already been approved for accommodations with the Disability Accommodation Coordinator, please arrange to meet with me outside of class so that we can develop an implementation plan.

Students may face extenuating circumstances related to various personal or external factors, which impact their academic performance. While these circumstances often do not fall within the legal framework of Disability Accommodations, Bard College Berlin is committed to supporting students experiencing such circumstances. A student needing a short extension or a replacement assignment because of an extenuating circumstance is encouraged to make arrangements directly with instructors if possible. If further support is needed, please visit the [Bard College Berlin Accessibility page](#). Questions about this process can be directed to James Harker (j.harker@berlin.bard.edu) or Maria Anderson-Long (m.andersonlong@berlin.bard.edu).

Attendance

Attendance at all classes is a crucial part of the education offered by Bard College Berlin and is expected and fundamental to the success of the workshops. To account for minor circumstances, an absence at one of the weekly workshops will not affect the participation grade or require documentation but where possible notification should be given via email or in person for all absences.

After any such absence, additional documentation is recommended (ie. doctor's note, proof of military obligation, court date, etc.) in order for the absence to be excused. Unexcused absences will impact upon the participation grade received. 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.

Bard College Berlin does not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences. The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8.

Assessment

Your final grade will be composed of four parts: Original Work (30%), Preparation for and Active Participation in the Workshops (30%), 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. Midterm grades are determined on the basis of the revised first written submission, peer critiques, and class participation, each of which are given equal weight.

Assignments

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 unless they are required for a medical reason.

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 find 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.

In one of the early classes we will make a schedule of writers and submission dates for the workshopping sessions. Seniors should be sure to sign up for the first batch due to the early deadline for their final assignments. 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 although exceptions can be made following consultation with the tutor. 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 via the Google Classroom. Peer reviews which are submitted more than 24 hours late without good reason will not be included when assessing your grade. This is to ensure that everyone takes seriously the commitment to deliver feedback to their peers in a timely manner in order that it be most beneficial for the revision process. The quality of this constructive critique of your peers will contribute to your final grade (see Grade Breakdown below). In each of the weeks that your own work is workshopped, you will have a brief one-to-one session with your tutor to talk about your writing and your writing practice.

After your work is discussed in class you will return to it and work on a second draft. You will be offered the opportunity at this point, should you wish it, to have a short one-to-one editorial meeting with your tutor to reflect on the workshop feedback and discuss how you might best approach the revision process. The revised draft of the first submission is due on October 18th (week 7). The revised version of your second workshopped piece is due on December 13th (week 14) or on December 6th (week 13) if you are a senior. 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

Peer reviews which are submitted more than 24 hours late without good reason will not be included when assessing your grade. Assignments that are up to 24 hours late can be downgraded up to one full grade (from B+ to C+, for example). Instructors are not obliged to accept assignments 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. Thereafter, the student will receive a failing grade for the assignment. Grades and comments will be returned to students in a timely fashion. Students are also entitled to make an appointment to discuss essay assignments and feedback during instructors' office hours.

Students receive mid- and end-of-semester grades for their seminar work. Students are entitled to make an appointment with an instructor to discuss seminar participation, or may be asked to meet with the instructor at any stage in the semester regarding class progress.

Final Presentation

At the end of the course, we will together organise a reading to share your work with interested BCB students and faculty. This usually takes the place of the class in week 13, although we will get together for a short session earlier that day to prepare for the event. The date of this reading will be confirmed nearer the time and more details will follow.

Grade Breakdown

- **Original Work (30%)** - 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. As you will be graded during the course on two written works, the piece which achieves the highest grade will be automatically selected as the final submission for your Original Work (see Grade Breakdown below). This is to encourage you to feel that you have the creative freedom to challenge yourself with your writing and perhaps realm outside your comfort zone rather than simply aspiring to create pieces that will achieve a “safe grade”. 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, *importantly*, evidence of your ability to embrace revision, especially in regard to the feedback received following the workshop presentation of your texts.
- **Preparation For/Active Participation in the Workshops (30%)** - this is a class that is made rich by student participation, therefore the contributions you make to discussion, critique, and via sharing your work are crucial and the participation grade reflects this. It is important that the class environment feels comfortable and supportive to all involved so that everyone can find room to share their thoughts and writing. The assessment for the participation portion of the grade will be influenced by factors including attendance, punctuality, evidence of having prepared for class by reading/listening to and giving thought to the pre-assigned texts, engagement with the writing exercises in class, and most importantly contribution to discussion of the assigned texts and the in-class exercises as well as in-class critique of your peers. Your tutor will make every effort to facilitate the participation of each student, but if you lack confidence in speaking up within a group, please don't feel afraid to talk about this with her and she will do her best to assist you.
- **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. As mentioned above, please note that peer reviews delivered more than 24 hours after the end of the session will not be considered in the assessment process. 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 1,500 to 2,500 words in length and is warmly invited to be creative in nature if you so wish.

Essay Deadlines and Dates

The following submission dates will also be posted in the Google Classroom where work can be uploaded. Paper copies of the first draft writing submissions should be distributed to the class. In one of the first weeks, students will sign up to be in either the first or second submission group. Seniors should be sure to sign up for the first submission group as their final work is due earlier.

- September 27th (week 4) - First batch of writing submissions (for discussion in week 5)
- October 4th (week 5) - Second batch of writing submissions (for discussion in week 6) and peer reviews for the first batch of submissions
- October 11th (week 6) - Peer reviews for the second batch of submissions
- October 18th (week 7) - First revised original work due
- November 14th-16th (week 10) - British Council Literary Seminar **(to be confirmed)**
- November 15th (week 10) - First batch of the second writing submissions (for discussion in week 11)
- November 22nd (week 11) - Second batch of the second writing submissions (for discussion in week 12) and peer reviews for the first batch of submissions
- November 29th (week 12) - Peer reviews for the second batch
- December 6th (week 13) - Public reading **(to be confirmed)** and Seniors need to deliver their Revised Original Work and the Personal Reflection for early grading
- December 13th (week 14) - Revised Original Work plus Personal Reflections due

Schedule

Please note, the syllabus that follows should be viewed with some flexibility. Some dates are yet to be finalised, such as the week for our excursion/guest visitor and the date of our reading.

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 - Sep 6th *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 - Sep 13th *Post Secrets*
Read:
Lucia Berlin, “So Long” (1993)
Alice Munro, “Family Furnishings” (2014)
Listen to:
New Yorker Fiction podcast Thomas McGuane reads James Salter’s

- “Last Night” (2002)
(<https://www.newyorker.com/podcast/fiction/thomas-mcguane-reads-james-salter>)
- In-class reading (no need to read in advance):
Roxane Gay, “Through the Womb” (2012)
- Week 3 - Sep 20th** *Memories & Senses*
Read:
Joan Didion, “Goodbye To All That” (1967)
Maggie O’Farrell, “Lungs - 1988” (2017)
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 - Sep 27th** *The Button Box*
Read:
Bernardine Evaristo, extract from *Girl, Woman, Other* (2019)
J.D. Salinger, “A Perfect Day for Bananafish” (1948)
Listen to:
New Yorker Fiction podcast Sarah Shun-lien Bynum reads
Yiyun Li’s “Extra” (2003)
In-class reading:
Helen Dunmore, “Lilacs” (2000)
- Week 5 - Oct 4th** *Workshopping session ONLINE*
Read:
Writing submissions from your peers
Rick Moody, “A Guide to Revision”
- Week 6 - Oct 11th** *Workshopping session ONLINE*
Read:
Writing submissions from your peers
- Week 7 - Oct 18th** Unless an alternative time and date is agreed upon by the class, this session will be shifted to Completion Week, 20.12.2024, 12:30-15:45
- AUTUMN BREAK** No class Friday, October 25th
- Week 8 - Nov 1st** *Apocalyptic and Dystopian Worlds*
Read:
Kristen Roupenian, “Cat Person” (2017)
Kristen Roupenian, “What it Felt Like when Cat Person went Viral” (2019)
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>
Listen to:
New Yorker Fiction podcast A.M. Homes reads Shirley Jackson’s “The Lottery” (1948)

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 9 - Nov 8th

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 - Nov 14th-16th

Excursion to the British Council Literary Seminar - to be confirmed

Granta Best of Young British Novelists presented by Helen Oyeyemi, chair

The seminar begins on the evening of Thursday, November 14th and runs to lunchtime on Saturday, November 16th. Please try to ensure that you are available for the full seminar. Permission to be excused from other classes can be provided.

Week 11 - Nov 22nd

Workshopping session

Read:

Writing submissions from your peers

Week 12 - Nov 29th

Workshopping session

Read:

Writing submissions from your peers

Week 13 - Dec 6th

Reading for students and faculty

Date, location, and time to be confirmed

Week 14 - Dec 13th

The Museum of Broken _____

Read:

Edwidge Danticat, "Seven" (2001)

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)

Make-up class - Dec 20th (date and time to be confirmed)

Final session - The Animal Kingdom

Read:

Leonora Carrington, "The Debutante" (1939)

Raymond Carver, "What We Talk About When We Talk About Love" (1981)

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)

Scheduled class times will be available online under the relevant course heading:

<https://berlin.bard.edu/academics/courses/>

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. 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.
- During the course, if literature arises that individuals or the group would like to consult, these can be ordered for the library selection.