Instructor: Morteza Dehghani  
Class times: Mondays and Wednesdays 1-2:20 pm  
Location: SJ2 2007  
Office Hours: Tuesdays, 11am-1pm and by appointment. Room: 248.  
E-mail: m6dehgha@uwaterloo.ca  

Overview  
I’ll post his syllabus to Learn in the second week of the term after our introductory week. The readings on this syllabus are subject to change. I will inform you of any change in a timely manner.

We are in this course to write short stories and poems, honestly, courageously. We produce our own works while we read work written by other writers and come to class prepared to discuss them. However, in this course, we read as writers and not as critics. We become familiar with a set of formal elements that constitute stories: plot, characterization, dialogue, setting, voice, point of view, etc. We will also get immersed in the rudiments of composing poetry, that is, we become familiar with such elements as imagery and sound, verse forms, lineation and punctuation, rhyme and rhythm, yes! Poems can rhyme even today without sounding old-fashioned or song lyrics. However, and more importantly, we will read each other’s work. We offer both written and oral feedback to the written works.

Evaluation and Structure of the Course

Workshop attendance, participation in class discussions: (20%)  
I do my best to create a comfortable atmosphere in class so you can speak even if you are a bit shy. I’m shy too, sometimes. But please do your best to comment, critique, agree, disagree, and care! Come to class prepared for class discussions and workshopping. The life of the course depends on you and your excitement about, your engagement with the course. Please be kind and gracious as you comment and criticize (in the technical sense of the word. You put on your critic hat as you read your classmates’ work). We are entitled to artistic expression and we are allowed to express our opinions honestly. We may also speak and write about sensitive topics. Please be tolerant if you don’t like an idea. Try to offer your own opinions rather than quote from others. Go beyond “I like” or “I didn’t like.” Of course, you can say these phrases but they should be followed by your critical words. Having no comment means you haven’t read you classmate’s work well. If you don’t respect your peers by spending time on their writings, how can you expect your work to be read well and critically and thoroughly?  
Feel free to eat or drink at class times but can you please do it in a way that is not distracting? And is it possible for you not come late; it can be distracting and you may also miss an important part of the workshop. And remember attendance is essential in this course. See what the university regulations are about absences with medical documentation.
**Submissions**: 50% (25% for poetry and 25% for short story)
Poetry first draft submission:
Poetry revised:
Short story first draft submission:
Short story revised

You will be required to submit one short story and three poems throughout the term. Both the short story and the poems will be workshopped in class (except the last poem) and each single student will receive feedback from three students and from me. However, all members of class can comment on each work if they so wish. But remember the time is limited so I use my authority to decide how much feedback the class can give. You will email your draft to the entire class. It’s very easy; you do it through Learn.

Short stories should be around 5 pages long, double spaced, 12-point font.
Poems should be at least 15 lines and no less than 150 words in total.

**Critique**: 15%
Please print out the work of your peer that you will be critiquing, annotate it legibly. Bring a short response paper along with the critiqued work to hand in to the writer of the poem or the short story. Please email me your response paper and don’t forget to bring a hard copy for me as well. While critiquing, we focus on the text not the writer. Therefore, we won’t be starting our critique with “you did this,” “you didn’t do that.” Then, the writer will have a few minutes to address the critiques and respond. So, while your work is being critiqued, you need to take notes.

**Reading Responses: due the Sunday night before Monday class discussions. 15%**
Every week, you are required to post a one-page reading response to a Learn discussion Dropbox. You are required to do at least 10 posts, starting from the second week of the term. Remember this is not essay and should not necessarily be written in essay form, (and indeed I recommend you not write it that way) it is rather a response. You can write on any aspect of the reading. But read as a writer not as a critic. I don’t want you to write on what the piece says but rather how it expresses it. Be in a dialogue with the work you are writing on as a writer not as a critic. Mary Oliver’s analysis of poems is a good example. However, we see other samples of this kind of response in class. Please bring a hard copy of your response to class on Monday as we prefer not to use electronics. You will get a complete grade (15%) for this component of the course if you do all the 10 posts on time and be clear, honest, and 300 words in length. You will lose 5% if you don’t do one and will get 0 (yes!), if you don’t do two.

**Required texts**
**Mary Oliver, A Poetry Handbook.**
All of the readings including the short stories will be uploaded to Learn. Check the Content section of Learn for the materials. Please print out the readings and bring them to class on the day they are due.
Using Learn
We constantly check Learn for recent updates of the course. Every week we submit our reading responses to Learn. All the readings of the second half of the terms as well as any additional reading on poetry will be available on the Learn website.

Electronic devices
We will try not to use computers, mobile phones or other electronic devices in class during workshopping and discussions. Please use these devices only when necessary. We print our material before class and bring the material to class.

English 208C Schedule

This schedule may change. Any change will be announced clearly in class and through email. Please make sure you keep track of any change.

Poetry

Week 1
January 7, 2019
Hello how are you, introductions, expectations, requirements,
Why I write. A little writing.

January 9, 2019
Introduction to poetry, workshopping and discussions

Week 2
January 14, 2019
Discussion of poems: Reading response: Frost’s “Stopping by Woods on a Snowy Evening,” and Pound’s “Salutation.”
In-class workshopping: writing exercise.
Assigned for next class: Write and bring a hard copy to next class.

January 16, 2019
Read: Dylan Thomas “One Craft,” W H Auden’s “Stopping the Clocks,” W. C. Williams’s “Landscape with the Fall of Icarus,” “This Is Just To Say,” Carolyn Forche’s “The Colonel,” and Louise Gluck’s “Faithfull and Virtuous Night.”
In-class workshopping: writing exercise
Assigned for next class: continue writing, bring a hard copy to next class.

Week 3
January 21, 2019
Discussion of assigned reading: MO, Pages 76-91: “Diction, Tone, Voice.”
In-class workshopping

January 23, 2019
Discussion of assigned reading: MO, 902-108: “Imagery”
Workshopping

Week 4
January 28, 2019
Review and Catch up MO.
Workshopping your poems

January 30, 2019
Assigned reading response: Ann Michaels’s “The Weight of Oranges,” Tim Lilburn’s “Workshopping your poems. Please have a full draft ready. A day after class, drafts should be sent to peers for critique.

Week 5
February 4, 2019
Assigned reading response: TBA
Workshopping continued. Student Critiques. (7 students)

February 6, 2019
Assigned reading response: TBA
Workshopping continued. Student Critiques. (7 students)

Week 6
February 11, 2019
Assigned reading response: TBA
Workshopping continued. Student Critiques. (7 students)

February 13, 2019
Assigned reading response:
Workshopping continued. Student Critiques.
Introduction to Short fiction. Hemingway’s “The Man on the Bridge.” We write a short excerpt. I’ll give you feedback over the reading week. Scans will be emailed to you. For the first week after the reading week please read “That Crafty Feeling,” by Zadie Smith;

(Both Poems due on February 15, 11:59pm. Please post to Learn Dropbox. I’ll print them.)

Week 7 (Reading week, no classes to be held. And no office hours. Enjoy the break!)
February 18, 2019
February 20, 2019

The Short Story (all the readings including the short stories will be posted to Learn.)

Week 8
February 25, 2019
Discussion of “What is a Short Story”? Elements of Short Fiction. “The Old Man at the Bridge” by Ernest Hemingway. “A Haunted House” by Virginia Woolf
Writing Exercise.

Read Plot (Learn).

Assigned Writing: develop a plot for next class.

February 27, 2019
Discussion of Plot.
Writing Exercise.
Read Characterization (Learn).

Assigned Writing: Develop your main character for next class.

Week 9
March 4, 2019
Discussion of Characterization
Writing Exercise.

Read POV and Voice (Learn).

Assigned writing: continue writing.
March 6, 2019  
**Discussion of Point of View, Voice**  
Writing Exercise.  

Assigned writing: flesh out your draft. Work on description of the scenes and settings. Pay attention to details.

**Week 10**  
**March 11, 2019**  
**Discussion of Setting, Scenes, Description. Theme.**  
Writing Exercise.  

Read Dialogue (Learn).  

Assigned writing: Work on the dialogues of your story.

**March 13, 2019**  
**Discussion of Dialogue.**  
Writing Exercise.  

Read Style (Learn).  

**Assigned Writing:** Have a Full draft (of about 1200- 1500 words) ready by March 16. Send this draft to your peers no later than 11:59 pm. This will give the first round of students 4 days to read and write a critique for the first workshop. AND upload a copy to Learn Dropbox.

**Week 11**  
**March 18, 2019**  
**Discussion of Metaphor, Language (Style). Denouement (opening and closing), Epiphanies.**

**March 20, 2019**  
Workshopping, 7 students.  
Two students give feedback to each story.

**Week 12**
March 25, 2019
Workshopping, 7 students.
Two students give feedback to each story.

March 27, 2019
Workshopping, 7 students
Two students give feedback to each story.


**Assigned writing: revise your stories using the feedback you have received from your peers.**

**Week 13**
April 1, 2019
The last class. Course Evaluation. Print Submissions of your portfolios in class. Submit all your writings including class exercises.

(Online Final Short Story and final poems due on April 1, class time. Please post to Learn Dropbox.)

April 3, 2019
No classes.

**Academic Integrity**

*Academic Integrity:* In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect and responsibility. See the [UWaterloo Academic Integrity webpage](https://uwaterloo.ca/academic-integrity) for more information.

*Discipline:* A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for his/her actions. Check [the Office of Academic Integrity](https://uwaterloo.ca/academic-integrity) for more information. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to [Policy 71 - Student Discipline](https://uwaterloo.ca/policies). For typical penalties check [Guidelines for the Assessment of Penalties](https://uwaterloo.ca/policies).
**Grievance:** A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70 - Student Petitions and Grievances](#), Section 4. When in doubt, please be certain to contact the department’s administrative assistant who will provide further assistance.

**Appeals:** A decision made or penalty imposed under Policy 70 - Student Petitions and Grievances (other than a petition) or Policy 71 - Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to [Policy 72 - Student Appeals](#).

**Accommodation for Students with Disabilities**

**Note for students with disabilities:** The [AccessAbility Services](#) office, located on the first floor of the Needles Hall extension (1401), collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AS office at the beginning of each academic term.