900000: WRITERS' PROGRAM SYLLABUS TEMPLATE (ONLINE)

ENGLSH-X 401A

Fall 2015   Section 1   4.0 Credits   06/24/2015 to 07/29/2015   Modified 08/04/2015

CONTACT INFORMATION

Instructor: Jane Writer

Email: janewriter@hotmail.com (mailto:janewriter@hotmail.com)
We suggest you set up a temporary Hotmail or Yahoo address for all UCLA Extension student correspondence. Instructors can create a ucla.edu account at logon.ucla.edu. A UC ID number is required. Your ID is available via your ICM (Instructor's Course Manager) account, or through your Program Rep. Do not give out your personal email address or phone number to students.

Writers' Program:

If you have any administrative or refunds-related questions, please contact the Writers' Program at 310-825-9415 or writers@uclaextension.edu.

UCLA Extension Office of Instructional Enhancement Support:

Email: support@unexonline.zendesk.com (mailto:support@unexonline.zendesk.com)
Phone: Toll-free at (866) 269-7289 (US only) or (310) 206-4563.
Monday - Friday, 8am to 6pm (Pacific Time).
Website: http://support.uclaextension.edu (http://support.uclaextension.edu)
The UCLA Extension course management team assists both students and instructors with Canvas-related technical support as well as general administrative questions.

DESCRIPTION

The official course description will be provided for you.

OBJECTIVES

Include the learning objectives of your course here. Objectives focus on what you will teach in the course, so they should focus on the lessons you cover.

Example:

Participants will:

- identify the basic elements of fiction writing and how those elements are used to achieve effect in a story.
- implement the basic elements of fiction writing in their own work.
- provide effective critiques of peer work, identifying both strengths and areas for improvement.
- employ reading like a writer, writing frequently, and revision as part of their creative writing process.

OUTCOMES

Include the learning outcomes of your course here. Outcomes describe how a student will be different after the course ends—what will they be able to do? They should NOT repeat objectives, but rather think of outcomes as the RESULT of objectives. For example, if your objective is to identify the basic elements of fiction, then the outcome is students can write a story using the basic elements.

Example:

By the end of this course, sucessful students will be able to:

- write a story implementing the basic elements of fiction writing.
- revise a story based of feedback of their instructor and peers.
- recognize strengths and areas for improvement in their own work, and the work of others, and thus be better editors of their own work.
- submit stories to appropriate markets as desired.

MATERIALS

Description of the instructional materials to be used in the course

If you have a required textbook,use the Add Book tab.

- Fields will include:
    - Title
    - Author
    - Publisher
    - Edition
    - ISBN
    - Check box for indicating if the item is optional
    - Availability

o Price
o Notes

Under the Notes field, please include the following information:

To order textbooks through UCLA, visit: www.uclastore.com (http://www.uclastore.com) *or phone UCLA Lu Valle Commons at (310) 823-7283. Many textbooks are also available for purchase online through such sites as amazon.com.*

For other materials, such as links to online sites or articles, required software/or hardware, or other materials required for the completion of the course, use the Add Other tab.

EVALUATION

- **Required for all 100-level and 400-level courses, this section must identify:**
  - General grading criteria—what will you look for in student work?
  - Percentage or point breakdown for every effort contributing to a final grade
  - Percentage or point totals for each final letter grade

Criteria

All syllabi must include grading criteria, except for one-day Saturday courses and one-week online courses. You may have several students taking your course for a letter grade including certificate students, students who are transferring their units into other degree programs, and those who need a grade for employer reimbursement.

Please see the examples given below. It's imperative that you discuss these guidelines with your students on the first night of class so there are no surprises when grades are assigned.

Example 1:

Each week you will be required to:
  - Read a brief lecture.
  - Read and respond to the work of published authors.
  - Write three- four pages based on a prompt. (Writing exercises are due one week after they are assigned.)
  - Critique two-three student stories as assigned. (After you've posted your critique, please be sure to read through all other critiques for each story you've commented on. Please avoid reading other critiques prior to positing your own critique as this will interfere with your reading of the work.)

Example 2:

You can take this course for a letter grade or on a Pass/Fail or No Grade basis. When requested, grades will be based on: timely completion of writing exercises (50%), participation in weekly craft discussions (30%), written critiques of other students' work (20%). Regular participation is expected. Please check in as often as possible.

Example 3:

Although there are several practical reasons why you might enroll in this class for credit, many of you are **not** for-credit students. The opportunity to take the course without having to worry about a final grade can be a very good thing. For one, focusing on grades can sidetrack some students from creative exploration and learning through risk-taking. In the worst cases, the student might pay more attention to the letter grade than the comments provided. When you enrolled in the course, you were asked to indicate whether you wanted to take the class for a grade or not. If you didn't select an option, the choice defaulted to a letter grade. It is possible you are unwittingly taking the class for a grade, so double-check your status to make sure it reflects your intention.

You may request a grading status change anytime before the midpoint of this class by phoning the Registrar's Office at (310) 825-9971 or requesting a grading status change online by logging into "MyExtension" at www.uclaexension.edu. After the midpoint of this class (but before the instructor's submission of final course grades) you should ask for the instructor's approval of a status change.

Breakdown

Grading scheme or breakdown of assignments to be submitted for points.

Example 1:

Five writing assignments	100 points each	500 points
Five graded discussions	60 points each	300 points
(Approximately) 20 brief critiques	10 points each	200 points

Grades

90-100 points	A	Pass
80-89 points	B	Pass
70-79 points	C	Pass
69 points & below	F	Fail

Example 2:

Grading Breakdown *(for those taking the course for a grade)*

Discussion boards = 70 points total
       Introduction Discussion Posts = 5
       Literary Event Report = 5
       Reading Discussions Posts = 30 (5 pts/week x 6 weeks)
       Workshopping Posts = 40 (4pts/week x 10 weeks)

+ Story #1 = 10 points
+ Story #2 = 10 points
+StoryRevision =10points
Total Possible = 100 points

Grading Scale
A = 90 points to 100 points
B = 80 points to 89 points
C = 70 points to 79 points
F = 69 points and below

COURSE POLICIES ───────────

- **These may include course-specific policies or departmental or program policies that would apply to the course.**
- **The Underage Student policy is automatically included in your syllabus, as a Writers' program policy.**

Underage Students

As UCLA's principal provider of continuing education, the majority of UCLA Extension courses are designed for the post-baccalaureate professional-level student. Enrollment is therefore normally reserved for adult students 18 years of age and older. The Writers' Program may consent to enroll younger students based on special academic competence and approval of the instructor. Minors who enroll in a Writers' Program course without first receiving permission from **both the department and the instructor** are subject to withdrawal. To request approval, please contact the Writers' Program at 310-825-9415.

INSTITUTIONAL POLICIES ───────────

These institutional polices are automatically included in your syllabus each quarter and cannot be edited by anyone other than OIE Staff.

Student Conduct

Students are subject to disciplinary action for several types of misconduct or attempted misconduct, including but not limited to dishonesty, such as cheating, multiple submission, plagiarism, or knowingly furnishing false information to the University; or theft or misuse of the intellectual property of others or violation of others' copyrights. Students are encouraged to familiarize themselves with policy provisions which proscribe these and other forms of misconduct at: https://www.uclaextension.edu/Pages/str/StudentConduct.aspx (https://www.uclaextension.edu/Pages/str/StudentConduct.aspx)

Services for Students with Disabilities

In accordance with the Americans with Disabilities Act of 1990, UCLA Extension provides appropriate accommodations and support services to qualified applicants and students with disabilities. These include, but are not limited to, auxiliary aids/services such as sign language interpreters, assistive-listening devices for hearing-impaired individuals, extended time for and proctoring of exams, and registration assistance. Accommodations and types of support services vary and are specifically designed to meet the disability-related needs of each student based on current, verifiable medical documentation. Arrangements for auxiliary aids/services are available only through UCLA Extension's Services for Students with Disabilities at (310) 825-7851 or by email at access@uclaextension.edu (mailto:access@uclaextension.edu). For complete information see: https://www.uclaextension.edu/Pages/str/StudentswithDisabilities.aspx (https://www.uclaextension.edu/Pages/str/StudentswithDisabilities.aspx)

Incompletes

Your instructor may post the interim grade *Incomplete/I* if at the end of the class your overall work is of passing quality but a portion could not be submitted for understandable reasons (e.g. illness). It is your responsibility to petition your instructor for permission to submit work late and to provide an explanation, and it is his or her sole decision whether to accept the explanation. If permitted, the *Incomplete*/*I* grade will be posted and a time frame defined for you to submit the missing work, ranging from one to twelve weeks. *Incomplete/I* grades that remain unchanged after twelve weeks will lapse to *F*, *NP* or *U*. Receiving an *I* grade entitles you to submit only the missing work your instructor has agreed to accept late, and does not allow other work to be retaken or oblige UCLA Extension to provide continuing access to course materials via Canvas. The *Incomplete/I* grade is not an option for courses that do not bear credit, such as 700, 800, or 900-level courses. For complete information, see: https://www.uclaextension.edu/pages/str/FormsCredit.aspx (https://www.uclaextension.edu/pages/str/FormsCredit.aspx)

ADDITIONAL ITEMS

About Your Online Course

Online courses are fully online, meaning that there are no physical classroom meetings. All course interaction will be handled in the learning management system, Canvas. Within the learning management system, you will access lectures, assignments, quizzes, discussions, and other course materials and tools.

Please note the following about online course components at UCLA Extension:

- Students must have basic computer skills, including the use of word processing software, email, and the ability to use internet browsers, such as Safari, Firefox, or Chrome.
- Students are responsible for meeting the technical requirements of Canvas and familiarizing themselves with the Canvas Learning Management System.
    - What are the basic computer specifications for Canvas? https://guides.instructure.com/m/4214/l/82542-what-are-the-basic-computer-specifications-for-canvas (https://guides.instructure.com/m/4214/l/82542-what-are-the-basic-computer-specifications-for-canvas)
    - Which browsers does Canvas support? http://guides.instructure.com/s/2204/m/4214/l/41056-which-browsers-does-canvas-support (http://guides.instructure.com/s/2204/m/4214/l/41056-which-browsers-does-canvas-support)
- It is your responsibility to keep a copy of all assignments and work submitted, and to be aware of all assignments, due dates, and course guidelines.

Workshop Guidelines:

It is very important to spell out your expectations for the work-shopping process on your syllabus and to reinforce them in class. Many students have never work-shopped before, and as you know, the critiquing process can sometimes be overwhelming for a new writer. Reviewing what a workshop entails and ways of constructively giving feedback is the best way to establish a positive critiquing environment for your students.

Below are some samples you might list in your syllabus. You may pick and choose what you like below, or you may draft your own guidelines. In either case, your expectations for work-shopping must be spelled out on the syllabus and reiterated on the first night of class.

- Please remember that when we discuss one another's work in this open way, there is great opportunity to hurt the writer's feelings, even if it's completely unintentional. Try to focus on the technical aspects of the work and not on your evaluation of the psychology of the writer.

- You will read the exercises of others, exposing yourself to an array of responses and strategies. You will comment on the writing of your classmates and receive from them comments on your own writing. You will also receive feedback from me, typically giving suggestions for using the technique at hand more effectively.

- Good feedback can be short or long, so I won't impose an arbitrary length on yours. Of

course, it should avoid personal attacks, insults, or harassment of any kind. Your stance should be that of a careful and interested reader. You're making suggestions or observations the writer can take into the next draft or into other pieces. In my feedback, I will always assume your work is a draft in progress. I will gear my comments toward improvements you can make in future drafts, even though you may not actually choose to rewrite that particular piece.

- Whenever possible, when identifying flaws, search for some means by which to rectify the problem. If you were the author of this piece, how would you choose to deal with this problem? Workshops can be heartbreakers or they can be truly effective problem-solving sessions.

- Feedback is most helpful if it makes specific points. It's least helpful when it deals in generalizations. For example:

Example1

"Your piece is great."

"I really didn't like this. It just didn't work for me."

These are weak and uninformative feedback, because they leave the writer nothing specific to work on. Overall judgments like this are usually not helpful in revision (especially if they're negative).

Example2

"I like the way you used point of view."

"Seems like the point of view changes throughout the piece."

These are better, because they help the writer focus on a specific aspect of the piece.

Example3

"I couldn't figure out whose point of view we're seeing in Paragraph 4."

"I liked the way you shifted from the dog's point of view to your brother's in Paragraph 3. That helped me understand the conflict between them—how the dog thought the brother was stealing its food, but the brother thought he was just saving the dog from a bad case of indigestion."

These are useful comments. They let the writer know whether a specific aspect of the piece is working (at least for one reader), giving her some idea where she might best spend her revision time.

Notice that useful feedback doesn't necessarily have to offer suggestions. It can merely observe, leaving the writer to work out solutions for herself. Your feedback can build on the responses of others.

Other Examples of What You Can Add to the Workshop Guidelines:

Example 1

Reading and discussing each other's work requires a respectful environment; therefore, please abide by the following guidelines:

* Start by briefly commenting on the positive points of the work. What was special about this piece? What did the writer do particularly well? Let the writer know her or his strengths.

* When commenting on areas in the work that could be improved, focus on the technical aspects of the piece. For example: Are the characters fully developed? Is the point of view consistent? Is the ending satisfying? Try to make suggestions or observations that the writer can take into the next draft or into other pieces, and try to be specific rather than general.

* Please refrain from commenting on your own submissions until all critiques have been posted. As soon as you explain or justify your work, the reader is lost to you as a critic. Once all critiques have been posted, you may comment on your work and/or ask questions.

More detailed guidelines for critiquing each other's work will be available week two. If you have any questions at any time, please don't hesitant to ask.

Online Netiquette

In addition to the elements above, syllabi for online courses should include the following details to establish student expectations early on:

A note about Netiquette (online etiquette) and what is appropriate when communicating online. Be sure to note the importance of student participation in the format.

- Example 1:

Sharing thoughts politely and respectfully can sometimes pose a challenge when working online—we lack our usual communication tools of voice intonation, facial expression, and gestures. Also, we may well find ourselves disagreeing in our conversations about published writing and about one another's work. So we must make an extra effort in our postings to be polite and respectful. Well-reasoned, polite, and respectful disagreement is always welcome; indeed, one of the ways we can learn from one another is by sharing different perspectives.

- Example 2:

Active participation in the virtual classroom is one of the most important and valuable aspects of this course. This means that you'll respond to your classmates' work (their creative exercises and missions) on a regular basis. Your responses can be short, but they should be specific about why you responded to the exercise or mission the way you did. In other words, you'll need to write more than "This is great!" or "I can relate to that." Also, please bear in mind that in working online we aren't able to communicate the way we do in person (through voice intonation, facial expression, and gestures), so it's important to make an effort to be polite and respectful.

A note about how often the instructor checks in so that students know when to expect feedback.

- As online instructor David Borofka stated in the Writers' Program online guide (given to all online instructors when they're hired): *"Be clear about how often (and when) you will be interacting with the class. In general, you should keep an eye on the discussion boards daily while making your presence known every other day. Regardless of your schedule, it is helpful if the students know what your routine will be. If for some reason (thunder and lightning, deaths in the family, a writers' conference in the Australian Outback, etc.), circumstances will not allow you to interact with the class according to the schedule that you've set up, <u>let the students know</u>."*

Details about the weekly schedule: which day of the week the lectures are posted and when assignments are due (including the hour and time zone).

- Example 1:

Each Wednesday, I will post lectures and assignments. (A schedule of weekly topics can be found later in this syllabus.) The assignments will involve reading published work, writing original material (exercises), and commenting on fellow-student exercises. Please read the lectures and complete all assignments no later than 12 Midnight Pacific Standard Time on the following Tuesday, unless stated otherwise in the syllabus or posted assignment. I will not read or comment upon work that is posted after that time.

- Example 2:

For purposes of this class, weeks begin Wednesday morning and end Tuesday night. Each Wednesday, I will post lecture notes and materials. Please read this material, which is posted under Course Documents, and complete your exercises and missions no later than 12 midnight, Pacific Time at the end of the following Sunday. Of course, the sooner you can post your assignments, the better;

we want to have time for discussion. You will have until Tuesday midnight PST to respond to exercises and missions of your classmates. The deadlines are strictly enforced. Imagine a vault being closed as the clock strikes 12:01.

An explanation of the way the workshopping process works online.

- Example:

Students will respond to three of their classmates' exercises on a weekly basis (three fulfills the requirement but you can respond to as many of your classmates' exercises as you wish). I'll ask students to spread the responses evenly, so that everyone is roughly receiving the same number of comments.

Formatting Guidelines:

This field is optional. If you choose to use it, include all formatting guidelines below.

Example:

All work submitted for this course should be typed, double-spaced, 12-point font, and page-numbered. Please use a conventional font such as Times New Roman. Donot submit pdf copies of your work.

SCHEDULE

- **This schedule functions as a weekly outline for the course. There should be one entry per week or module, including dates, topics, and notes (which may include list of readings, assignments, exams, etc.).**
- **See the sample in the schedule chart below.****

For each class meeting, describe the general subject matter that will be covered (character, setting, voice, etc). Please include details about lecture/discussion topics, readings, assignments, and workshopping.

EXAMPLE #1:

Week 1: Texture of the Fictional World

In-Class Writing: Write a scene with no adjectives

Discussion: Story and student fiction

Read for next week: "The Rocking-Horse Winner," by DH Lawrence

Week 2: Point of View/Perspective

In-Class Writing: Describe an event from two different POVs

Discussion: Story and student fiction

Read for next week: "Araby," by James Joyce, and "Offloading for Mrs. Schwartz," George Saunders

***EXAMPLE #2**:*

- Weekly lectures, discussion topics, and writing assignments will be posted on Wednesday mornings at 8:00am.

- Graded discussion responses are due on **Sundays at 8:00am**.

- Writing assignments and critiques are due on **Wednesdays at 8:00am**.

- It is always ok to post your work before the due date, but because this is a workshop based course, **late work cannot be accepted.**

This gives students an understanding of how the course will progress and helps you to prepare for your course. Be sure to notify students if you need to make adjustments to your syllabus as the class progresses.

When	Topic	Notes
6/24-6/30	Overview/Description	1. Course Overview/Introductions 2. Lecture: making writing a habit, finding your material, keeping a journal, reading like a writer, description 3. Reading, "Reunion," John Cheever 4. Reading, "Shitty First Drafts," Lamott 5. Discussion: "Reunion" 6. Writing: Drawing on life experience
7/1-7/7	Character/Dialogue	1. Lecture: Character/Dialogue 2. Reading: "Cathedral," Carver 3. Reading: "Where Are You Going, Where Have You Been?" Oates 4. Reading: "Mrs. Turpin Reads the Stars," Margot Livesey 5. Discussion: "Cathedral," and "Where Are You Going Where Have You

		Been"
		6. Writing: Character
		7. Two critiques
7/8-7/14	Plot/Scene and Summary	1. Lecture: Plot/Scene and Summary
		2. Reading: "Greasy Lake," Boyle
		3. Reading: "A & P," Updike
		4. Reading: "Making a Scene," Keesey
		5. Discussion: Looking at story structures
		6. Writing: Plot
		7. Two critiques
7/15-7/21	Point of View/Setting	1. Lecture: Point of View/Setting
		2. Reading: "Jealous Husband Returns in Form of Parrot," Butler
		3. Reading: "The Mother," Ginzburg
		4. Reading: "Araby," Joyce
		5. Discussion: Point of View, and How Setting Reveals Character
		6. Writing: Point of View/Setting
		7. Three critiques
7/22-7/28	Revision	1. Lecture: Revision
		2. Reading: "A Temporary Matter," Lahiri
		3. Reading: "Nilda," Diaz
		4. Reading: "Publishers and Publishing," Curtis
		5. Discussion: Review of story elements
		6. Writing: Revision
		7. Three critiques
7/29	Last official day of class	1. Lecture: Publication
		2. Revision of one writing exercise is due.
		3. All revisions will be posted. While it is not required, you are welcome to critique as many revisions as you would like. (The course site will be available to you for approximately two weeks.)