New Course Request

Indiana University

Indianapolis Campus

Check Appropriate Boxes: Undergraduate credit ☑ Graduate credit ☐ Professional credit ☐

1. School/Division: School of Liberal Arts
2. Academic Subject Code: ENG
3. Course Number: W491 (must be cleared with University Enrollment Services)
4. Instructor: T.M. Hogue
5. Course Title: Genre Fiction: Science Fiction and Fantasy
   Recommended Abbreviation (Optional)
   (Limited to 32 Characters including spaces)
   
6. First time this course is to be offered (Semester/Year): Fall 2010
7. Credit Hours: Fixed at 3 or Variable from ______ to ______
8. Is this course to be graded S-F (only)? Yes ☑ No ☐
9. Is variable title approval being requested? Yes ☑ No ☐
10. Course description (not to exceed 50 words) for Bulletin publication:
    This course in speculative fiction is designed for advanced creative writers. It examines world building, plot development, and focuses on character development. At course end, students will have a publishable story with query letter.
11. Lecture Contact Hours: Fixed at 3 or Variable from ______ to ______
12. Non-Lecture Contact Hours: Fixed at 2 or Variable from ______ to ______
13. Estimated enrollment: 20 of which 0 percent are expected to be graduate students.
15. Will this course be required for majors? No
16. Justification for new course: Genre fiction absent from current offerings
17. Are the necessary reading materials currently available in the appropriate library? Yes
18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.
19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by:

Department Chairman/Division Director

Date 11/7/09

Dean of Graduate School (when required) Date

Approved by:

Dean

Date 5/14/09

Chancellor/Vice-President Date

University Enrollment Services Date

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.
W422: Genre Fiction: Science Fiction and Science Fantasy

Instructor and Contact Information

Tere Molinder Hogue
Senior Lecturer; Coordinator, University Writing Center, Department of English
tmhogue@iupui.edu  CA 502J/502L; 274-5650 (office); 278-1287 (fax).

Course Description

This course is designed for advanced creative writing students who want to work in speculative fiction: science fiction and fantasy. As they reading three successful genre novels, the course will acquaint students with a brief history of the genre, guide them toward identifying the distinctions between science fiction and fantasy as well as its subgenres. Students will learn to create credible worlds as settings for a short story, to be developed and revised over the semester, as issues of world building, plot and particularly character development are examined and applied to their evolving work. The chief objective of the course is to draft, write, and revise a publishable work of speculative fiction. They will research potential publishers and write query letters; by the end of the semester, they should be equipped to take appropriate steps toward publication.

Texts and Supplies


IUPUI User ID
Selected articles and readings to be posted to Oncourse
An idea journal
Notebook, typing paper, folders, etc.
Suggested texts (not required):

**Course Goals:**
- To define the conventions, genres and subgenres of science fiction and fantasy
- To glean a smattering of the history of the genre
- To read science fiction and fantasy novels aimed at both the adult and young adult audiences as exemplars for identifying the appeal of those works to a popular audience
- To focus on what readers want to read, not necessarily what they want to write
- To recognize both the strengths and weaknesses of works published in this popular genre
- To build believable worlds within the conventions of speculative fiction
- To use description and setting to drive their stories, while not allowing an excess of description to impede its progress and/or readability
- To think more deeply about character development in speculative fiction while developing well-conceived and plotted stories
- To master showing vs. telling
- To use dialogue to advance plot and character
- To produce a publishable short story or novel chapter by the end of the semester
- To research potential publishing opportunities and create query letters to send to publishers

**Course Assumptions:**
- That you think you have something to learn as a writer in genre fiction
- That you are past the point where you are writing for yourself and are ready to write for an audience
- That you see writing as a decision-making process that prompts you to think of readers' needs in order to enter a "world" that may be entirely familiar to you, but unfamiliar to readers
- That you are serious about getting something ready to publish
- That you are ready to learn about how to get published

**Principles of Undergraduate Learning**

*W422 addresses virtually all of the Principles of Undergraduate Learning.* The course will allow students to build on writing skills developed in other Creative Writing courses, and to extend/enhance those skills in the peculiar genre of speculative fiction. Further, it will allow students to familiarize themselves with the conventions of Science Fiction and Fantasy, particularly challenging them to develop the ability to modify their perceptions of
• Demonstrate the ability to compare and contrast approaches to knowledge in different disciplines;
• Demonstrate the ability to modify one's approach to an issue or problem based on the contexts and requirements of particular situations;
• Compare and contrast the ranges of diversity and universality;
• Operate with civility in a complex social world;
• Make informed and principled decisions regarding conflicting situations in their experiences, and to foresee the consequences of those choices;
• Recognize the importance of aesthetics in their lives and in society.

Course Requirements

Overview:

Course Assignments:
1. A preliminary analysis of student writer's voice and style, based on a 4-8 page document they've written in the past for class or work or pleasure (15%)
2. A close analysis of a document for style in their area of interest (15%)
3. A collection of weekly "scripts" that respond to an analysis of writings introduced in class
   • First set of "scripts" and synthesizing cover letter: (15%)
   • Second set of "scripts" and synthesizing cover letter (15%)
4. Final assignment:
   * analysis students' voice and style and accompanying 4-8 page document of their choice that they have written
   * revised document
   * analysis of the decision-making that lead to the changes
   * (1500-2500 words; 30%)
5. Participation, including one reading contributed at the beginning of class that raises style/voice issues (10%)

Evaluation: Final papers (excluding process work) must be typed, double-spaced, on 8 1/2 x 11 white paper. Guidelines for preparing the final papers will be given in class. Papers will be collected on the due dates published in the course syllabus and evaluated with a letter grade, according to the scale below. Opportunities for peer and instructor feedback will be provided in class and in conference. All process work is required when submitting finished assignments for evaluation. Any paper submitted without the supporting material will not be read.

Citizenship: Participation in a scholarly community requires certain responsibilities. Each class member's is worthy of our attention and respect. W262 is collaborative in nature because writing is a collaborative activity – one that is improved by talking about it with others, and one that is intended for readers not writers - each member of the W262 community, therefore, must make the commitment to attend each class meeting.
Each student's contributions are essential. Other students learn from your contributions to class discussion and activities. You learn from theirs. Each writer must come prepared - when one person is unprepared, the class as a whole suffers. You have a responsibility to everyone sitting in this room, even as you have a responsibility to work to your potential.

**Discussions: W262 is a discussion forum. Each of learns by exchanging insights about readings, about our own work. By talking together. All voices are valuable; each writer makes a unique contribution. This exchange of ideas and experiences is a key feature of your evolution as a writer.**

**Course Policies**

**Late Work:** You are expected to complete reading and writing assignments on the due dates shown in the syllabus. If you request an extension on a paper and have a legitimate reason for needing one, I will do my best to accommodate you. However, if you miss due dates without contacting me and are frequently absent from class, you will be cautioned the first time and penalized the second time. The penalty for late submissions will be one letter grade.

**Academic Integrity**

Students are responsible for knowing the university's regulations concerning attendance, cheating, personal misconduct, and plagiarism that appear under the heading "Code of Student Rights, Responsibilities, and Conduct" in the *Indiana University Purdue University Indianapolis Campus Bulletin*. See [http://illc.iupui.edu/help/docs/Part_3All.html](http://illc.iupui.edu/help/docs/Part_3All.html) for an online copy of the student code.

**Plagiarism is the term generally applied to all violations of academic expectations about citing sources. Plagiarism can take several forms; all these forms will draw some type of teacher or institutional response. The Indiana University Code of Student Rights and Responsibilities (available in CA 401) provides a fuller explanation of the various institutional penalties.**

**Cheating or Fraud.** If you turn in work written by someone else — work which was bought, borrowed, stolen, or downloaded from the Internet — and pass it off as your own work, you are cheating. Penalties for this form of plagiarism may range from a lowered grade on the assignment to an F for the course, or, in extreme cases, expulsion from IUPUI.

**Failing to Cite Sources.** If you have written an essay that includes passages, specific information, or striking language from another source, and fail to include appropriate documentation, you are violating academic expectations. Information that is summarized, paraphrased, or quoted from others' work (including electronic texts, web sites, classmates' work, lectures, interviews, or written sources) should be correctly attributed in the text. While there are many different systems for documenting sources in written work, in most liberal arts courses, students use MLA-style citation (with parenthetical page references and
a works cited list at the end of the essay). You are expected to know the conventions of MLA documentation. If you have questions, contact me or search the information available via the English Department and University Writing Center (www.iupui.edu/~uwc) websites.

Diversity

The Department of English values diversity in its faculty, students, and staff, and in the work it does to advance the goals of its discipline. As a result, it seeks opportunities to enhance and extend the diverse and inclusive elements of its teaching, research, and service, and their impact on university and community lives.

The Department of English defines diversity as accepting, respecting, and recognizing individual differences. These can be along the dimensions of race, ethnicity, gender, sexual orientation, socio-economic status, age, physical abilities, religious beliefs, political views, languages, or ideologies. Exploring these differences in a safe, positive, and nurturing environment creates understanding beyond simple tolerance, honoring and celebrating the varying aspects of diversity within individual identities (definition adapted from the University of Oregon's "Definition of Diversity").

Adaptive Educational Services

Students with learning differences who require special accommodations in class must register with Adaptive Educational Services (AES), located in Cavanaugh Hall Suite 001E. The office phone number is 274-3241; the email address is aes@iupui.edu.
- AES coordinates support services and academic accommodations for students with documented disabilities.
- AES ensures students with documented disabilities have equal opportunities to pursue a college education, while also ensuring a high level of academic integrity is maintained.
- AES understands students with disabilities face unique challenges in college and our services are designed to maximize potential and minimize disability.

University Writing Center

The University Writing Center is a place, sponsored by the English department and the School of Liberal Arts, where undergraduate and graduate students, faculty, and staff can go for free help with writing assignments and projects. The UWC offers opportunities to work one-on-one with experienced readers and writers.

UWC tutors believe writing is a process. Tutors are prepared to talk with students at any stage in this process. UWC welcomes students who write in any discipline or for any purpose. They work with students to help them understand assignments and brainstorm ideas, to discover and narrow topics, to support ideas with appropriate evidence, to see ways to revise drafts, and to plan, organize, and document long or short research papers.
The UWC does not proofread or edit papers for students; instead, tutors focus on helping students learn to proofread and edit their own work.

UWC is open in two convenient locations, CA 427 and UL 2125, at the hours listed below. Undergraduates may schedule up to three 30-minute appointments a week. Graduate students may schedule up to three 1-hour appointments a week. All students are limited to one appointment a day. Please call or come in to schedule an appointment in advance.

**Cavanaugh 427**  
274-2049  
MTWR  
9:00a-7:00p  
FS  
9:00a-3:00p

Tutoring sessions by appointment

**University Library 2125**  
278-8171  
MTWR  
9:00a-5:00p

Tutoring sessions by appointment

**English Club Events**

The English Club is an active organization of students and faculty interested in the study of language, literature, writing, and film. Information about activities is available at the English Department's website at [http://english.iupui.edu/](http://english.iupui.edu/).

**Student Advocate Office**

The Student Advocate provides objective, impartial and confidential assistance to students, faculty and parents in situations involving students. Anyone who has a student-related question, complaint, conflict or general concern may contact the Student Advocate Office as an initial, neutral, and confidential first step toward resolution.

For Students Who...

- Need interpretation of IUPUI policies and procedures.
- Need to discuss a sensitive issue.
- Have questions about how they were treated.
- Need help in an emergency situation.
- Need assistance withdrawing from a course.
- Need information about community resources.

The Student Advocate Office is located in UC Suite 002 and can be contacted by phone at 278-7594 or email at studadv@iupui.edu. For more information, see the Student Advocate website at [http://life.iupui.edu/help/advocate.asp](http://life.iupui.edu/help/advocate.asp)
Syllabus

Please Note: The syllabus is a course guide for students, not a fixed agenda. In some cases, assignments may be announced in class that will not appear on the syllabus. Occasionally, photocopied material will be distributed in class and added to the reading assignment. Students are responsible for all course assignments.

<table>
<thead>
<tr>
<th>Date</th>
<th>Topics/Activities</th>
<th>Work due</th>
<th>Notes</th>
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<tbody>
<tr>
<td><strong>Week 1:</strong></td>
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<tr>
<td>R Aug 27</td>
<td>Course introduction, syllabus, expectations, assignments</td>
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<td><strong>Week 2:</strong></td>
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<td>Script #1: Definitions of voice and style</td>
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<td>T Sep 1</td>
<td>Opening reading: Tere (purpose of readings; issues of style and voice we can identify) Discussion: Script #1: Establishing common language Selecting writings for this course</td>
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<td>R Sep 3</td>
<td>Opening reading: Student #1 (stylistic issues raised/suggested?) Discussion: Conclusions from preliminary analyses Read: Root, Chapter 1 DUE: Preliminary analysis of your voice and style, based on a 4-8 paper you have written</td>
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**Week 3:**

T Sep 8
- Opening reading: Student #2
- Discussion: Specific nouns and other stylistic features

R Sep 10
- Opening reading: Student #3

Read: "Bad Writing" (Cameron)
- Root, Chapter 2
- Script #2: Examples of "bad writing" in your work
- Read: "Variola" (Penn)
- Script #3: Analysis of your use of concrete diction

**Week 4:**

T Sep 15
- Opening reading: Student #4
- Discussion: Conclusions from scripts and their implications beyond diction

R Sep 17
- Opening reading: Student #5 – issues raised?
- Discussion: From the readings, details as clues to character, implications, etc.

Read: "Primal Fears" (Morrell)
- Script #3: Analysis of specific and appropriate detail
- Read: "Harrison Bergeron" (Bradbury)
- Script #4: Student choice: features of Bradbury's prose they identify

**Week 5:**

T Sep 22
- Opening reading: etc. – Issues raised?

Script #5: Analysis of the revisions you plan to make based on class
R Sep 24

Discussion: Concrete
diction and detail as
establishing ethos,
character, etc.

Opening reading: etc. -
Issues raised?
Workshop and
discussion

DUE for workshop:
Revision of short
piece applying specific
diction and detail;
other issues identified
to date

Read: Root, Chapter 4
Read: "Credibility"
(Cameron)

Week 6:

T Sep 29

Opening reading: etc. -
Issues raised?

DUE: First set of 5
scripts with cover
letter

R Oct 1

Opening reading: etc. -
Issues raised?
Discussion: The
readings: authors' use
of Verbs: tense,
phrases, vivid verbs,

Read: "On the
Shoulders of Giants"
(Bradbury)

Root, Chapter 6

Week 7:

T Oct 6

Opening reading: etc. -
Issues raised?

Discussion: Tightening
verb phrases, etc.

Script #6: Analysis of
your use of verbs
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<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>Oct 8</td>
<td>Opening reading: etc. - Issues raised?</td>
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<td>Discussion: Use and abuse of adverbs, adjectives, etc.</td>
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<td>Also: Review what adjectives and adverbs do</td>
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<th>Week 8</th>
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<tr>
<td></td>
<td>Opening reading: etc. - Issues raised?</td>
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<td>Discussion: Punctuation &quot;rules&quot;</td>
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<td></td>
<td>Read: Chapter 2 - Team of Rivals (Goodwin)</td>
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<td>Script #8: Punctuation &quot;rules&quot; exemplified in Goodwin</td>
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<th>Oct 13</th>
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<tr>
<td></td>
<td>Opening reading: etc. - Issues raised?</td>
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<tr>
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<td>Discussion: Punctuation, audience, purpose, and genre</td>
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<td>Read: Chapter 1 - The Road (McCarthy)</td>
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<td>Script #9: Compare and contrast Goodwin's and McCarthy's use of punctuation - Implications for writers?</td>
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<th>Oct 15</th>
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<td>Opening reading: etc. - Issues raised?</td>
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<td>Discussion: When does a writer adhere to</td>
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<th>Week 9</th>
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<td>Oct 20</td>
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| R Oct 22 | Opening reading: etc. Issues raised?  
Discussion: What patterns do you see in your work, both positive and in need of change?  
How would you characterize your "voice"? |
|        | Script #11: Revision plans for your writing based on discussions in second set of scripts |
| Week 10: |        |
| T Oct 27 | Opening reading: etc. Issues raised?  
Workshopping |
| R Oct 29 | Opening reading: etc. Issues raised? |
| Week 11: |        |
| T Nov 3 | Opening reading: etc. Issues raised?  
Discussion: Features of Kaplan's work (no script): sentencing  
Students submit readings they would like to discuss in class for Nov 10 & 12 and 17 & 18 and 24 |
|        | DUE: Second set of scripts with cover letter  
Read: Root, Chapter 7  
Read: Kaplan, *Lincoln: The Biography of a Writer*, Chapter 8 |
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<th>Week 12:</th>
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<tr>
<td>R Nov 5</td>
<td>Opening reading: etc. Issues raised?</td>
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<td>Discussion: Sentencing - for what audiences, purposes, genres are complete sentences and/or stylistic fragments appropriate?</td>
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<td>Read: &quot;I Am a Slave&quot; (Harvey)</td>
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<td>Script #10: Analysis of your use of sentences - compound, complex, simple AND stylistic fragments</td>
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<td>Week 13:</td>
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<td>T Nov 10</td>
<td>Opening reading: etc. Issues raised?</td>
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<td>Discuss stylistic features that comprise writer's voice</td>
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<td>R Nov 12</td>
<td>Opening reading: etc. Issues raised?</td>
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<td>Discuss stylistic features that comprise writer's voice</td>
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<td>Week 14:</td>
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<td>T Nov 17</td>
<td>Opening reading: etc. Issues raised?</td>
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<td>Read: [Student selection]</td>
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<td>R Nov 19</td>
<td>Opening reading: etc. Issues raised?</td>
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<td>Read: [Student selection]</td>
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<td>No script</td>
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<tr>
<td>T Nov 24</td>
<td>Opening reading: etc. Issues raised?</td>
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<td>Read: [Student selection]</td>
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<td>No script</td>
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<td>Week 15:</td>
<td>Week 16:</td>
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<td>T Dec 1</td>
<td>T Dec 8</td>
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<td>R Dec 3</td>
<td>R Dec 10</td>
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**THANKSGIVING BREAK**

**DUE:** Writings you have revised for the final portfolio based on class readings and discussions.

**Revision workshops**

**Conference with Tere**

**Conference with Tere**

**Final portfolio due**