

# ENGLNC-40: FICTION WORKSHOP FOR OLDER ADULTS

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**Effective Term**

Fall 2025

**CC Approval**

03/07/2025

**AS Approval**

03/13/2025

**BOT Approval**

03/20/2025

**COCI Approval**

04/03/2025

**SECTION A - Course Data Elements**
**CB04 Credit Status**

Noncredit

**CB22 Noncredit Category**

Courses for Older Adults

**Discipline**

Minimum Qualifications	And/Or
English (Master's Degree)	

**Subject Code**

ENGLNC - English Noncredit

**Course Number**

40

**Department**

English Noncredit (ENGLNC)

**Division**

Language and Developmental Studies (LADS)

**Full Course Title**

Fiction Workshop for Older Adults

**Short Title**

Fiction Work for Older Adults

**CB03 TOP Code**

1520.00 - Reading

**CB08 Basic Skills Status**

NBS - Not Basic Skills

**CB09 SAM Code**

E - Non-Occupational

**Rationale**

Updating number.

## SECTION B - Course Description

### Catalog Course Description

This non-credit course provides older adults the opportunity to learn and practice the craft of fiction, including the study of various fictional forms such as short stories, short-short stories (or sudden fiction), and novels, as well as a variety of genres and narrative purposes.

## SECTION C - Conditions on Enrollment

### Open Entry/Open Exit

No

### Repeatability

Unlimited - Noncredit OR Work Experience Education

### Grading Options

No Grade-Noncredit

### Allow Audit

Yes

## Requisites

## SECTION D - Course Standards

### Is this course variable hour?

Yes

### Total Instructional Hours

18

### Total Instructional Hours Maximum

54

## Distance Education Approval

### Is this course offered through Distance Education?

Yes

### Online Delivery Methods

DE Modalities	Permanent or Emergency Only?
Entirely Online	Permanent
Hybrid	Permanent
Online with Proctored Exams	Permanent

## SECTION E - Course Content

### Student Learning Outcomes

Upon satisfactory completion of the course, students will be able to:	
1.	Write original works of fiction demonstrating competency in literary conventions.
2.	Read and understand authors' use of conventions of fiction.

### Course Objectives

Upon satisfactory completion of the course, students will be able to:	
1.	Demonstrate and develop craft elements of fiction writing including description, dialogue, characterization, point-of-view, plot, setting, and theme.
2.	Identify elements of craft within published fiction such as character, plot, theme, setting, and point-of-view, and how they are developed within fiction.
3.	Choose and formulate various techniques to generate works of fiction.
4.	Identify the historical and social contexts for works of fiction including author subject position.

5. Understand how to positively contribute to the improvement of other students' work through workshopping.
6. Complete a variety of short-short stories, short stories, and/or novel excerpts, and revise them based on criticism from class workshops and the instructor.
7. Understand the basics of publishing their work.

### Course Content

The Writing Process - Students will explore and utilize the stages of the writing process by:

- completing a variety of short, informal writing assignments focused on generating material and sources for stories of various length and complexity
- actively revising informal writing exercises into polished stories
- reading and responding to a variety of readings and authors

### Methods of Instruction

#### Methods of Instruction

Types	Examples of learning activities
Activity	In-class writing exercises
Critique	Detailed comments from the instructor on all stories submitted for assignments and workshops
Discussion	Students are expected to read and discuss the assigned work.
Lecture	Weekly lectures on craft elements

#### Instructor-Initiated Online Contact Types

Chat Rooms  
Discussion Boards  
E-mail Communication  
Video or Teleconferencing

#### Student-Initiated Online Contact Types

Chat Rooms  
Discussions  
Group Work

#### Course design is accessible

Yes

### Methods of Evaluation

#### Methods of Evaluation

Types	Examples of classroom assessments
Quizzes	Students will read and analyze a variety of fiction, including short-short stories, short stories, and novel excerpts. Students will be quizzed in a variety of ways on this reading, including informal response assignments at the start of discussion, and more formal quizzes focused on identifying and analyzing specific craft elements in the readings.
Projects	Students will choose a contemporary fiction writer whose life and work they will analyze with a focus on the author's mastery of a specific element or elements of fiction.
Portfolios	Students will create a final portfolio of 3-4 of their revised stories and write a 1000 word reflection essay describing their development and growth as a fiction writer over the course of the semester.
Oral Presentations	Students will research and analyze innovative uses of a specific form and/or craft element in specific works and/or by specific authors, e.g. Toni Morrison's use of folklore and myth, or Alice Munro's manipulation of paragraph structure. Students will present their findings as a presentation to the rest of the workshop.
Class Participation	Writing workshop - Students submit original work for verbal and written critique from fellow classmates. Workshop - Students provide verbal and written critique of original works to fellow classmates.

Other	Class work will include a variety of writing exercises whose focus can be generative, analytical, reflective, creative, and/or critically responsive.
Homework	Homework can include class reading, reading response, daily journals, daily writing exercises, critical response to the work of other students, and other assignments.
Exams/Tests	An end-of-semester reading at which students will read from their own work in front of the rest of the class.

## Assignments

### Reading Assignments

Every week students are assigned a chapter focused on a specific element of craft and 2-3 stories featuring that element. Students are also required to read and respond to their peers' work as part of our weekly workshop practice.

Assignment #1: Read Chap. 8 Serious Daring, "Description and Setting" and the short story "Royal Beatings" by Alice Munro. Analyze the ways in which Munro uses the description of the house, the kitchen, and the bathroom to characterize the family.

Assignment #2: Read "Saint Marie" by Louise Erdrich and analyze the ways in which Erdrich uses elements of fairytale and myth to characterize Sister Leopolda, Marie, and the reservation.

### Writing Assignments

Each week, students will be asked to write 2-3 writing exercises. Students will revise one of these exercises into a more formal story assignment each week. At the end of the semester, students will further revise their stories for a final portfolio that will showcase their best work. Students will also write a reflective essay about their final portfolio in which they reflect on their development in specific elements of craft.

Assignment #1: "The Brief History of the Dead" by Kevin Brockmeier also serves as the opening chapter to his novel of the same title. The story/chapter opens with a description of a city of the dead, and the various crossings people make in their journey from life to death, from their lives on Earth to their lives in the city.

Magical cities occupy a unique place in literature. They serve as metaphors, spiritual philosophies, sociological commentary, utopian desire, and dystopian warning. They are a chance to imagine for ourselves what the afterlife could be: heaven, hell, or even existence on other planets, in other realms or dimensions. The magical city fascinates because of its centrality to our social structure, to how we organize ourselves into civilized groups. Perhaps the most famous book about cities is *Invisible Cities* by Italo Calvino.

For this assignment, you should describe your own fantastical city. Whether you choose a whole city, a block, a neighborhood, is up to you. Focus on the nature of your city: what kind of city is it? where is it? how does one find or arrive in this city?

Assignment #2: Recall the worst person you've ever met (a back-stabbing friend; a malicious boss; a playground bully). Or make someone up. Assign one redeeming quality to this character (i.e. courtesy, sympathy, a fondness for animals). Then write a passage with this person in action. Goal? To create a fully dimensional villain.

## SECTION F - Textbooks and Instructional Materials

### Material Type

Textbook

### Author

Priebe, S.

### Title

Write or Left: An OER Textbook for Creative Writing Courses

### Publisher

OER

### Year

2020

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### Material Type

Textbook

### Author

Burroway, J.

### Title

Writing Fiction: A Guide to Narrative Craft

**Edition/Version**

10th

**Publisher**

UChicago Press

**Year**

2019

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**Material Type**

Textbook

**Author**

Charters, A.

**Title**

The Story and Its Writer: An Introduction to Short Fiction

**Edition/Version**

10th

**Publisher**

Bedford/St. Martin's

**Year**

2018

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**Course Codes (Admin Only)****ASSIST Update**

No

**CB10 Cooperative Work Experience Status**

N - Is Not Part of a Cooperative Work Experience Education Program

**CB11 Course Classification Status**

L - Non-Enhanced Funding

**CB13 Special Class Status**

N - The Course is Not an Approved Special Class

**CB23 Funding Agency Category**

Y - Not Applicable (Funding Not Used)

**CB24 Program Course Status**

Not Program Applicable

**Allow Pass/No Pass**

Yes

**Only Pass/No Pass**

Yes