



Stories matter

That's why you're here—You believe in story's power. In this generative workshop, we will support one another in creating work with wild, reckless abandon as we explore Paris. We will tend to our writing practice, zeroing in on three key factors: sanctuary, skills, and story itself. Framing our course with a focus on movement in and around the city, we will invest ourselves in *flânerie*: the activity of strolling and looking, but with the purpose of fueling the fire of creativity through movement.

We meet 2 times/week for 90 min before site visits, which are TTH (6 hours/week).



Created by Silvu Olog
from Noun Project

Creating Sanctuary



Created by Edwin PM
from Noun Project

Developing Stories



Honing Skills

SHORT FICTION: FEARLESS CREATING

Sanctuary is about community, which exists to encourage and support your art-making and the exploration of your genius.

Skills is about craft, which is where we address tools that help to sharpen your ability to tell the stories that you imagine and dream of creating.

Story is the work itself. You'll get plenty of inspiration—in the form of prompts—and a wide berth, with freedom from criticism, suggestions, or questions as you experiment with free writes of works-in-progress.

Important Notes About This Course



Required texts: *Writing Alone and with Others*, Pat Schneider; *The Best Debut Short Fiction of 2022*; others available on online.

How Are You Evaluated?



Created by Silvu Ojog from Noun Project

Class participation (20%)



Created by Olena Panasovska from Noun Project

2 Midterms (40%)



Created by haliudin from Noun Project

Final Reading (10%)



Final Portfolio (30%)

Class Participation



Created by Silviu Ojog from Noon Project

This course requires your engagement with the reading and participation during class discussions. We will spend class time talking about elements of writing as well as sharing our work as we write. We will be writing constantly, so be prepared to share as we allow ourselves to play and create imperfect work!

Midterms



Created by Ojogu Helenemer from Noon Project

This course is, first and foremost, centered on the production of new writing. For the two midterms, you will submit your work on the exercises assigned during/for site visits, each a minimum of 4 pages.

Do 1) keep up with exploration and completion of the exercises, numbering them, and 2) ensure that *all* exercises are submitted at the midterm deadline.



Prof. Camille F. Forbes

Throughout my nearly twenty years' teaching at UCSD, I've been fortunate to work with amazingly talented student-writers. My time here, after studying and teaching at Yale (American Studies) and Harvard (History of American Civilization), has shown me that Ivy Leaguers have *nothing* on UCSD students!

Do take advantage of office hours and reach out to me; let me be part of your effort to realize goals as writer, student, human. I care about your success at UCSD and in life in general!

FORMAT FOR WORK

✓ Work submitted must be typed

✓ Number all pages

✓ Number all exercises

Final



READING

On the last day of class, you will give reading from your work; although all of it may be a work-in-progress, your assignment here is to select and hone a piece to present aloud to the class. You will select the most appropriate excerpt and deliver a reading that dramatizes the work while ensuring its clarity for the listener.

You'll receive guidance on this and, if you wish, will send a practice recording for feedback before the day of the reading.

Final



PORTFOLIO

The final portfolio consists of 1) exercises from the entire summer session and 2), a letter discussing your experience with *fânerie* and the AWA method. In the letter, which must be a minimum of 1 page double-spaced, address how attention to movement, observation of and engagement with the city, as well as the use of the practice guidelines from AWA, have affected your writing process.

FEARLESS CREATING

WEEK 1--Introduction: The Amherst Writers and Artists Method, and on flânerie and the senses

Foreword, *Writing Alone and With Others*; Edgar Allan Poe, “The Man of the Crowd” (1840); Charles Baudelaire, “The Painter of Modern Life” (1863); excerpt from Lauren Elkins, *Flâneuse: Women Walk the City in Paris, New York, Tokyo, Venice, and London* (2018)

Excursions: Walking tour of the Left Bank, Le Select

WEEK 2—Sight (concrete details)

Selections from *The Best Debut Fiction of 2022 (Best)*; excerpt from Alice LaPlante, *The Making of Story* (2010)

Excursions: Catacombes of Paris; Musée d’Orsay

Midterm 1 due

WEEK 3—Sight and Touch (showing and telling)

Selections from *Best*; excerpt from Alice LaPlante, *The Making of Story* (2010)

Excursions: Bike tour of Paris street art; Château du Clos du Lucé (Leonardo da Vinci)

WEEK 4—Smell and Taste (voice)

Selections from *Best*; excerpt from Alice LaPlante, *The Making of Story* (2010)

Excursions: Musée de Parfum (Fragonard); Stohrer Pâtisserie

Midterm 2 due

WEEK 5—Hearing (dialogue)

Selections from *Best*; excerpt from Alice LaPlante, *The Making of Story* (2010)

Excursions: Caveau des Oubliettes (Jazz club)

Final portfolio due

COURSE POLICIES



Attendance: required. The success of a writing workshop is especially dependent on the establishment of community.



Submitting Work

Late submissions are assignments turned in after the due date. If you know you'll not be able to submit on time, discuss with me in advance. Honor yourself, your classmates, and me, by respecting this.

Late submissions qualify for 80% of the allotted points.
Always talk to me *before* due dates, or as soon as possible, if there are issues; I'm here to help and guide.

What Are The GOALS of This Course?

- to encourage and support the artist that already exists within you
- to create a community of support that protects the making of art, through use of the Amherst Writers & Artists method
- to gain practice in utilizing elements and attention to craft to develop short stories
- to practice performing work aloud for optimal dramatic effect, as well as for the listener's comprehension



UCSD Policy on Academic Integrity

UCSD is dedicated to promoting and supporting academic integrity, underscoring the importance of being “honest, fair, responsible, respectful, and trustworthy in all of your actions.” As faculty, I am committed to helping you learn; I also have the important role of assessing your abilities and certifying your knowledge. Cheating, lying and dishonesty undermines our work. For that reason, “any attempt to get, or help another get, a grade by cheating, lying or dishonesty will be reported to the Academic Integrity Office,” resulting in academic and/or disciplinary sanctions.

When completing assignments, ask yourself if what you’re about to submit is “an honest, fair, respectful, responsible & trustworthy representation of [your] knowledge and abilities at this time, and b) would [your] instructor approve of [your] action?” While you will receive feedback from myself and others throughout this course, your work is to be your own creations, and you alone are responsible for what you submit. If you are unsure as to whether your work qualifies as original, do not talk to a friend. Talk to me, or the Academic Integrity Office. (Source: Academic Integrity Office, 2018)

If you need accommodation and support

I’m deeply invested in your success and giving you the support that you need to succeed in this class.

Please inform me as soon as possible about any accommodations you might require, or that might become necessary as the course unfolds. Although you may work with the Office for Student with Disabilities if you choose, you needn’t have a letter in order to receive accommodation. If you do not have a letter from OSD, reach out to me. Together, we will determine how best to address your needs.

Online: <http://osd.ucsd.edu>