

**ENGL 3140:**

**BEGINNING**

**FICTION WRITING**

**Instructor**: Hector Dominguez

**Room:** TBA

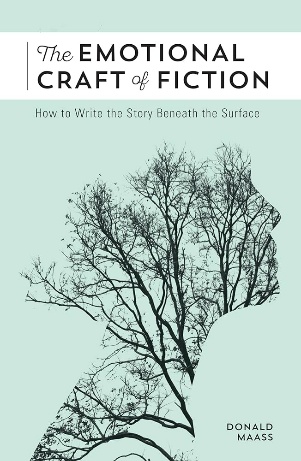
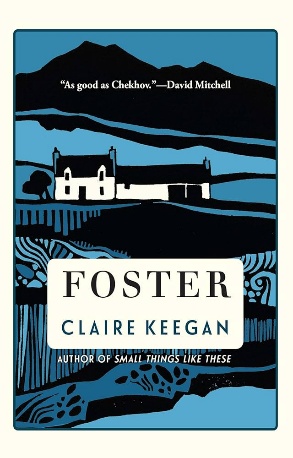
**Office Hours**: TBA

**Email**: HectorDominguez@my.unt.edu

**Required Materials:** Notebook and writing utensil (or notetaking device);UNT email account;Access to Canvas

**Required Texts**:

* Course Reader (provided in class)
* Donald Maass, *Emotional Craft of Fiction (*ISBN: 9781440348372)
* Claire Keegan, *Foster* (ISBN: 9780802160140)
* Osamu Dazai, *Schoolgirl* (ISBN: 9781935548089)
* Sayaka Murata, *Convenience Store Woman* (ISBN: 9780802129628)

# Important Dates

Last day to drop course without a W: August 29

Last day to drop course with a W: November 7

Short story workshop submission due: October 13

Final portfolio due: December 9

# Course Description & Goals

Welcome to Beginning Fiction Writing! I’m excited to see a new batch of faces committing their next sixteen weeks to the writing of fiction. It’s encouraging to see so many of you interested in the art of storytelling (a practice many argue began with cave art in the Paleolithic Era) particularly when our society values pursuits in science, technology, business, and finance over fostering individual creative skills. You may wonder: Why pursue writing when AI is rapidly cannibalizing the Arts and spitting out poems and stories as we speak? First: They aren’t very good. And second: Rest assured that no number of advancements in artificial intelligence will be able to replicate or replace the unique range of thoughts, emotions, and experience (or the varying tastes and eccentricities) found in the warm living bodies of writers and readers. Now, more than ever, is the time to tap into your creativity and hone your creative skills through fiction writing. Lucky for us, we won’t be sketching out stick men and herds of bison and mammoths on cave walls—we’ve the luxury of words and language now, as well as centuries of stories to study and draw inspiration from.

**Goals:** As fiction writers, we’ll be writing frequently: creating characters, unearthing their goals and motivations, plotting conflict and setbacks, and immersing them in worlds of our choosing. We’ll work on targeting emotional responses from readers and anticipating their expectations to create stories that are not only unique but also engrossing and significant. We’ll workshop our writing in class and provide feedback to our peers. Sharing our stories and honest thoughts with eighteen other people requires a bit of bravery and vulnerability on our part, but doing so will develop our sense of audience, aesthetic sensibilities, and spirit of collaboration with other creatives.

**What to expect:** Because of the small class environment and its workshop model, this isn’t a class where you can passively sit in. Each student must participate (i.e., speak) daily, especially when we workshop others’ writing. Participation is 20% of the final grade and if you are shy, you must find ways to chime in regularly. Rest assured, I’m not looking for “right” answers, and all levels of writing experienced are welcome! I simply want fruitful conversations to emerge via everyone’s honest opinions on writing and our readings.

By enrolling, I welcome you as a student genuinely committed to growing as writer, not a student looking for easy credit hours. This means I will push you to read a lot, more than in other classes. Why? Because developing your writing skills requires dedicated practice and study (writing and reading). Writers develop an eye for prose through avid reading. So, how much reading does this entail? Roughly, 100 pages of required reading per week. I suggest finding pockets of time to fill with reading. Read between classes. While eating lunch. On commutes (if not driving). Fifteen minutes before bed. This is the life of writers: when not writing, they read! Fortunately, we won’t be reading philosophic treatises that nod you straight to sleep; I hope you can draw inspiration from the horror and literary fiction we’ll be reading and use it as fuel for your own imaginative writing. If we acknowledge this course requires time, dedication, and a little nerve, I believe it can serve as a creative outlet and writing community you can turn to for the next sixteen weeks.

# Learning Objectives

This introductory course in fiction writing alternates between a study of the elements of fiction and a writing workshop. You will read a diverse sampling of craft essays, literary fiction, and horror. You’ll familiarize yourself with the prominent elements in character-based fiction and practice those craft techniques via writing prompts to develop and supplement our writing skills. You will share and workshop your writing and apply your knowledge of fiction to critique the work of others. The course will culminate with the creation of a creative portfolio of sample writing as fiction writers. By the end of this course, students will be able to:

* Identify basic elements and techniques in the craft of literary fiction.
* Discern how craft elements contribute to thematic meaning and emotional resonance.
* Practice and implement craft into their own writing via exercises and story-length work.
* Apply knowledge of craft by providing written and oral feedback in a workshop model.
* Revise their work by evaluating peer feedback and a drafting process.
* Articulate their revision process and an artistic vision of their fiction.

# Policies and Expectations

**Participation**: A workshop is collaborative environment where participants share ideas and voice their opinions. Effective participation involves reading and completing assigned work before class, as well as asking questions and sharing your thoughts. During workshop cycles, students are expected to comment on each story. Non-engagement and unpreparedness (i.e. coming to class without texts, notes, or writing utensils) will result in loss of participation points.

**Attendance:** Four absences are allowed; this allowance accounts for unexcused and excused absences (including university events). Don’t email doctor’s notes or any documents with personal details. “Budget” your absences in case of any unforeseen illnesses, emergencies, or family emergencies. On the fifth absence, your final grade will be reduced by one letter grade. Six absences will result in automatic failure of the course. *By registering for this course, you are committing to its time slot for the next sixteen weeks; please be certain not to take up employment or other engagements that conflict with your attendance or timely arrival.* If you foresee being absent on your workshop day, inform me ASAP, to determine if an alternate date can be arranged.

**Tardiness:** Arriving five minutes late or leaving class early will be counted as an absence. If you must leave early, please inform me (in person or via email) before the start of class to avoid any penalties.

**Electronics and Distractions**: Cell phones, headphones, or AirPods must be put away during class. Laptops and tablets may be used to write or access notes. *Do not work on assignments from other classes!* Failure to abide by this policy will result in a marked absence or loss of participation points.

**Late Work/Make-up Work/Extensions**: Late work is not accepted, and make-up work cannot be assigned. Due to tight scheduling, workshop pieces and final portfolios must be submitted promptly. Extensions may be granted under emergencies, but please communicate those ASAP.

**Respect and Courtesy**: Many aspects of fiction are subjective so students must be respectful toward their peers’ opinions and work. It is okay to disagree (in fact, productive!) but we must be courteous. On workshop days, please respect the time set aside for writers by giving your full attention.

**Communication**: Check Canvas and your student email daily. When emailing me, include “ENGL 3140” in your subject line so I can prioritize it. For privacy concerns, I’ll only respond to UNT email accounts. As a professional courtesy, please include proper greetings and signoffs in your emails.

**Office Hours:** I set time aside each week to meet with you. Feel free to make an appointment to discuss your work with me at any point in the semester—I enjoy talking about fiction, stories, and especially writing! If my office hours don’t work for you, please reach out so we can set up an alternate time. I especially encourage you to schedule a meeting after your workshop.

**Course Content**: Texts/student work may engage with sensitive topics and traumatic experiences. Class content does not indicate a specific position of the school, department, or instructor. Please reach out if you find any content to be triggering or have difficulties engaging with the work.

**\*Note to Writers:** If there’s a possibility that your readers may be triggered by the content in your work (e.g., abuse, violence, racial violence, bigotry, etc..), please provide a trigger warning at the start of your work.

**Plagiarism**: Submitting someone else’s work with the intention of being passed off as your own, is considered plagiarism and grounds for automatic failure. **ChatGPT and AI tool usage**: This course does not specialize in, or critique creative work written in collaboration with artificial intelligence. Any work written entirely by or with the assistance of AI falls outside the learning objectives of this course. ***All work produced for this course (writing prompts, discussion board responses, feedback letters, story outlines, and creative work) must be written without assistance from AI tools.***Plagiarism and work authored and/or assisted by AI will not be considered of your own creation and subsequently be given a failing grade and reported to the Office of Academic Integrity.

**Syllabus Changes**: I reserve the right to alter the syllabus at any point in the semester. Due dates, readings, and other aspects of this course may be subject to change.

# Class Activities and Assignments

**Assigned Readings:** Check Course Schedule on Canvas for each day’s readings. Depending on the day’s readings, discussion questions may be provided for you to consider. Read and annotate texts before class and bring your course reader and/or textbooks to facilitate class discussion.

**Reading Quizzes:** To ensure you are completing assigned readings, pop quizzes will be assigned at the start of class on non-workshop days.

**Group Discussions**: In groups of four or five, you will discuss readings, question responses, or craft elements introduced in class. Subsequently, each group will share their insights with the class.

**Creative Prompts/Craft Responses:** Creative exercises practice the craft terms discussed in class to develop your writing skills and story ideas. Craft response questions are an avenue for articulating and sharing your views on writing and fiction. I recommend you use your word processor of choice to draft these prompts and then copy and paste them to Canvas—otherwise you may find yourself losing your work in case of any internet/browser issues. Full credit is given to writing when it fully meets each prompt’s requirements.

**Flash Fiction:** This 200-word piece should evoke strong imagery, sensory description, and center on a situation containing conflict or emotional resonance. With writing this concise, a full narrative arc is discouraged.

**Character Sketch:** Write a 500-600-word sketch for a flash round workshop (10 mins). The sketch must contain scenework and a central character. Additionally, the piece should reveal the desires, wants, fears, or motivations of the main character and set up a conflict for a larger work. I highly encourage the interaction of two (or more) characters for an effective sketch. A full narrative arc is discouraged.

**Short Story Submission:** Submit a short story for a full workshop (35 min). The story must employ consistent POV, ample characterization, scenework, conflict, and resolution. (Novel excerpts are not allowed.) Workshop submissions receive full credit only if all specified criteria are met.

*Directions*:Upload workshop piece as a .doc Word file (*not pdf, Google pages, or file link!*) before 11:59 pm on October 13th. Once I receive your work, I will schedule the workshop days and provide printed copies a week in advance for students to provide to read.

*Formatting*: Include proper first page headers. Document should be double-spaced, 12-point font, 1-inch margins, and include last name/page number on upper right corner of every page (see formatting template). Excessive typos, grammatical mistakes, poor story development, or improper formatting will result in point deductions.

**Workshop Letter/Active Peer:** As a peer you’re expected to provide written critique for your classmates’ stories and be present in class to participate in the story’s discussion. Partial credit is given for workshop letter submissions and non-attendance, or vice versa. Refer to “Feedback Guide” for detailed instructions. The workshop letter submission procedure is as follows:

*In flash fiction and character sketch workshop*, workshop pieces will be posted on Canvas discussion board, where you must submit a critique for each piece by midnight on the day before the workshop round. You may use your laptop to access the readings and notes for these two workshop models.

*In the short story workshop*, hard copies will be distributed a week in advance. On the day of workshop, you must print two copies for each feedback letter (one for the writer, the other for the instructor). Hand over your marked copy of the story to its respective writer. Minimum 350-word critical response. Laptops and tablets are not allowed in this workshop model.

**Final Portfolio:** The course culminates with a final portfolio consisting of the following:

1. an unrevised copy of your flash fiction piece,
2. a revision of the flash fiction piece (~200 words),
3. a copy of your original character sketch submission,
4. a copy of the original, short story submission,
5. a required revision of the short story,
6. a 350-word holistic assessment (not line-by-line account) of the
   1. your revision process for the short story,
   2. consideration of peer feedback, or
   3. a future vision for the work,

*Submit as a single file by 11:59 p.m. on December 9th. Check rubric on Canvas for further details.*

**Literary Event:** Literary citizenship entails finding a local hub for writers. By attending one of their events, you’ll not only support other fellow writers, but it might even engage and stimulate your own creative process.*Directions*: Seek out events in the local writing community. These may be school-related, but I encourage you to look for local open mics, poetry readings, writer talks, or events that connect with writing or storytelling. Cafés, bookstores, and libraries are good starting points. Check with me before attending the event (sorry, no online events). Write and submit a short response (350-500 words) connecting the event with our class topics, craft talk, or your own writing.

\***Extra credit opportunity** (+2 pts): you may attend an (1) additional event.

**Grade Distribution**:

4% - Literary Event Response

5% - Flash piece submission (3%) and peer feedback (2%)

6% - Reading Quizzes (12 total)

10% - Character Sketch (5%) and peer feedback (5%)

10% - Short story submission

12% - Writing prompts/Discussion board responses

15% - Final portfolio

18% - Short story feedback letters and workshop participation

20% - Attendance and Participation

**Grading Scale:**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 100 - 90 | 89.9-80 | 79.9-70 | 69.9-60 | 59.9 and below |
| A | B | C | D | F |

\*Final grades cannot be bumped, unless they lie within .1% of the next letter grade. Consider completing the extra credit assignment to avoid such scenarios.

# Tentative Course Schedule

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Week** | **Day** | **Class Topics** | **Reading due before class** | **Work** |
| 1 | Tues  8/19 | Syllabus / Introductions /  Why Write Fiction? Creativity & Imagination | VanderMeer, “Inspiration and the Creative Life” (stop before ‘The Scar or the Splinter’); Stuart Dybek, “Flies” | #1 (writer self-assessment) |
|  | Thurs  8/21 | **Description**  Show and Tell, Details, Specificity  Objects | Burroway, “Seeing is Believing: Showing and Telling”; Sam Savage, “Cigarettes”; Nelson, “Land’s End” | #2 (the seed) |
| 2 | Tues  8/26 | Backdrop, Writing What You Know | Sayata, *Convenience Store Woman* (1-53); VanderMeer, “Inspiration…” (from ‘Inputs for Inspiration’ to end) | Flash piece due by Tues, 11:59pm /  #3 (W.W.Y.K.) |
|  | Thurs  8/28 | Flash Fiction Workshop I | Read student pieces on Canvas | Flash round #1 feedback due by Thurs, 2:00pm |
| 3 | Tues  9/2 | Flash Fiction Workshop II | Read student pieces on Canvas | Flash round #2 feedback due by Tues, 2:00 pm /  #4 (W.W.Y.K.) |
|  | Thurs  9/4 | **Plot and Scene**  Cause/Effect, Arc, | LaPlante, “The Shapely Story”; Sayata, *Convenience Store Woman* (53-172); Cuoto, “War of Clowns”; Shirley Jackson, “Paranoia” | #5 (plot a movie) |
| 4 | Tues  9/9 | Structure and Genre | Excerpt, “Do You Outline?”; D. Truby, “Horror: Religion”; Mariana Enriquez, “Black Eyes” | #6 (TBD) |
|  | Thurs  9/11 | Conflict, Tension, and Urgency | Maass, TECF (pgs. 27-42); Charles Baxter, “Captain Happen: Notes on Narrative Urgency”; George Saunders, “Sticks”; Nathan Harris, "The Mine" | #7 (baby-shoes story) |
| 5 | Tues  9/16 | **Character**  Desire, Motivation, Stakes | Maass, TECF (pgs. 57-81); John Lindqvist, “Border” | #8 (TBD) |
|  | Thurs  9/18 | Character Type, Change, Epiphany | Maass, TECF (pgs. 82-130); T.C. Boyle, “Chicxulub”; William Gay, “The Paperhanger” | Character Sketches due 9/18, 10pm /  #9 (TBD) |
| 6 | Tues  9/23 | Character Sketch Workshop | READ PIECES ON CANVAS  Review: Jerome Stern, “A Cautionary Interlude” | Sketch feedback due by Tues, 2:00pm |
|  | Thurs  9/25 | Character Sketch Workshop | READ PIECES ON CANVAS | Sketch feedback due by Tues, 2:00pm |
| 7 | Tues  9/30 | **POV**  1st/2nd/3rd person POV, narrators, perspective | Claire Keegan, *Foster* (1-35)*;* Vogrin, “Point of View”; Agustina Bazterrica, “The Solitary Ones” | #10 (POV rewrite) |
|  | Thurs  10/2 | Psychic Distance, Tense and Time | C. Keegan, *Foster* (37-92); Fernanda Melchor, “The House on El Estero”; | #11 (TBD) |
| 8 | Tues  10/7 | **Narrative Modes**  Interiority/Stream of Consc./Free Indirect Discourse | Burroway, on narrating the self (excerpt), Dazai, *Schoolgirl* (16-48); Claudia Pineiro, excerpt from *Ella Knows* | #12 (interiority) |
|  | Thurs  10/9 | **Theme**  Objects and Symbols | Dazai, *Schoolgirl* (48-103); Boswell, “Narrative Spandrels”; Flannery O’Connor, “Good Country People”; O’Connor on symbolism; | #13 (TBD) |
| 9 | Tues  10/14 | Subtext | Manuel Muñoz, “Anyone Can Do It”; Millhauser, “Mermaid Fever”; | #14 (TBD) |
|  | Thurs 10/16 | **Voice**  Narration style, Diction, Syntax, Sentence/Paragraph, Consistency | LINKED Reading TBD; Steven Millhauser, “Home Run”; Wendy Brenner, “Nipple"; Cortazar, “Instructions” | #15 (TBD) |
| 10 | Tues  10/21 | Workshop 1 | Story Workshop: 2 writers | Printed critique letters due at start |
|  | Thurs 10/23 | Workshop 2 | Story Workshop: 2 writers | letters due at start |
| 11 | Tues  10/28 | Workshop 3 | Story Workshop: 2 writers | letters due at start |
|  | Thurs 10/30 | Workshop 4 | Story Workshop: 2 writers | letters due at start |
| 12 | Tues  11/4 | Workshop 5 | Story Workshop: 2 writers | letters due at start |
|  | Thurs  11/6 | Workshop 6 | Story Workshop: 2 writers | letters due at start |
| 13 | Tues  11/11 | Workshop 7 | Story Workshop: 2 writers | letters due at start |
|  | Thurs 11/13 | Workshop 8 | Story Workshop: 2 writers | letters due at start |
| 14 | Tues  11/18 | Workshop 9 | Story Workshop: 2 writers | letters due at start |
|  | Thurs 11/20 | **Revision** | Jane Smiley, “What Stories Teach Their Writers” | #16 (TBD) |
| X | 11/24-11/30 | **Thanksgiving Break** | NO CLASSES |  |
| 15 | Tues  12/2 | Portfolio: Assessment | Informal Workshop: Critical assessment rough draft |  |
|  | Thurs  12/4 | TBD |  |  |
| 16 | Tues  12/9 | **Finals Week** | No class | Final Portfolio Due 12/9 at 5:00 pm |

# Feedback Guide

Read peers’ workshop pieces carefully before writing feedback. Workshopping involves discovering your own process of critiquing others’ work. The method that works for me: 1) Read from start to finish with pen in hand, noting where you become lost, need context, admire the language, have questions, etc.; 2) Reread via a close reading, targeting pivotal moments; 3) Type letter of critique after the last step. We all digest work differently, so find a method that works for you, while giving your best feedback.

Feedback must be typed before the workshop begins. Length requirement is 350 words for each workshop piece. Letters need to be printed (2 copies) and handed to the writer and instructor before the end of class. *Providing a letter does not excuse peers from participating (i.e., speaking) during the workshop*.

# Feedback Tips:

Some of you may be unfamiliar with critiquing creative writing and may be more familiar with analyzing/critiquing through a literature lens which isn’t entirely adequate for our purposes. The following tips may help you critique your peers’ workshop pieces.

* Note your emotional reactions. What feels “hot” or engaging to you? Where are you moved? Where do you feel most immersed? When you finish the piece, what stands out the most? An image? A line of dialogue? Character gesture? Identify 1-3 places where you feel moved, note them in the letter, and explain why they are working for you.
* Engage the work in terms of craft. Identify craft choices discussed in class that are working in the piece, or alternatively, offer suggestions on how a different craft choice could help a section become more effective in the piece.
* Note what isn’t working yet. Identify at least 2 places that need improvement and try articulating why they’re not working. Ask probing questions, e.g., What associations does this image bring to mind? How is my reading impacted by the use of white space on the page? Why does this line strike my ear differently than others around it? What effect does this have on me as a reader? Try to capture your experience of the writer’s craft choice. *It is important here to think of yourself as a writer in the role of a reader. Our jobs are not to delineate meaning for the writer, or to reduce their work down to symbols or analysis. It is not our job to tell the writer how to develop a section, but merely to act as an engaged audience, noting what it is like to read their work.*
* Some of you may be novice writers and feel inexperienced critiquing the work of others. But even the most inexperienced writer can be instrumental in providing feedback—we are all readers, we have all read, listened to, watched fiction, and more importantly, we are all human beings with the ability to be moved, irritated, confused, delighted, stunned, etc. Your emotional and intellectual responses as people are valuable—share them with your peers!

# Workshop Procedures

We will work with a slightly altered version of the traditional workshop model.

* Workshop begins with the writer reading a short passage (less than 2 minutes) they are proud of, or they feel is significance in the piece. No explanation is needed afterward.
* The writer will then remain silent and take notes for the duration of the critique.
* Critique begins with peers voicing their praise: the things you liked about the piece (e.g., lines, language, characters, craft, images, etc.).
* After positive feedback, we will shift to a constructive critique. Important questions to keep in mind: How can we help the writer improve the piece? What elements are helping, needing, or hindering the piece? Where do we need more information? While reading, where did we get confused? It’s important that we use a craft-based critical lens here and employ the language and terminology discussed in class.
* The workshop is led by peers—students must participate in both stages of critique. As the instructor, think of me as a mediator, steering the conversation in different directions but not as the discussion leader, nor the source of answers. All peers should thoroughly read each piece, so they are confident in delivering feedback. Students may refer to their letters while speaking but a more organic conversation between readers is preferred. If you agree with others’ feedback, chime in, and mention it so the writer spots readerly patterns. Similarly, if you disagree, mention the reasons. Remember fiction is subjective and we’re here to give our honest take. Workshop is not a debate, nor competition; it is a roundtable discussion to help the writer improve their work.
* Once all feedback is shared, the writer will have the opportunity to ask questions. The writer should not defend their writing—no one likes hearing a five-minute monologue about what readers didn’t “get”! Instead, try articulating your vision of the piece and bounce ideas off your peers on how to best implement it.

The workshop is not a place to be hurtful nor a platform for students to “flex” their knowledge or literary muscle: Feedback needs to be constructive. We’re all young writers here and the goal of a workshop is not only to make us better writers, but also guide us to finding our voices.

**A Word to Writers Being Workshopped:**

By sharing our work, we expose our fledgling work to critique, allowing ourselves to be vulnerable for the sake of growing as writers. Be proud of yourself for taking this step in your development.

Writers need to be open to constructive criticism—Peer feedback is important because fresh eyes to our work are something we as writers cannot provide for ourselves.

Not all feedback is created equal; part of developing as a writer is learning to identify which feedback is useful for you. Something that strikes you as wrong or misses your intent may in fact open you up to new ways of viewing your work, or different ideas for your stories. For this reason, I encourage students to get to know each other and use the course to network with other creative writers and voice their differing aesthetic choices and viewpoints.

Take notes while your piece is being discussed. If feedback is confusing, note it as a clarifying question at the end of the workshop. Your notes will make the revision process easier.

Look beyond feedback that offers only validation. Likewise, don’t linger on criticism. Not to belabor the point, but: DO NOT defend or justify your work to your peers or gag them from providing honest feedback. Instead, think of how in future revisions you can better implement your vision and overcome the issues they’ve pointed out.

# UNT POLICIES:

**ADA Accommodations Statement:** UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

**Academic Integrity Standards and Consequences:** According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

The decision of the instructor will be reported to the Office of Academic Integrity, which is responsible for maintaining student conduct records. The incident may result in an official disciplinary record for the student(s).

Academic integrity violations can include copying a passage from a source verbatim, but they can also include improper or misleading citations. Please note that all source material must be acknowledged, even if the material is paraphrased. Be careful to always acknowledge the work of other writers and take the time to work out your thoughts and arguments without copying the work of others. (<https://policy.unt.edu/policy/06-049>)

**Emergency Notification and Procedures:** UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Canvas for contingency plans for covering course materials.

**Sexual Assault Prevention:** UNT is committed to providing a safe learning environment free of all forms of sexual misconduct. Federal laws and UNT policies prohibit discrimination on the basis of sex as well as sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking and/or sexual assault, there are campus resources available to provide support and assistance. The Survivor Advocates can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940-565-2648

**Retention of Student Records:** Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. Students have the right to view their individual record; however, information about student’s records will not be divulged to other individuals without proper written consent. Students are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the University’s policy. See UNT Policy 10.10, Records Management and Retention for additional information.