

Fall 2015

ENGL 6161

Milton O'Neal Walsh
University of New Orleans

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Eng 6161

Graduate Fiction Workshop

Room: LA 306

Time: M-6-8:45

Fall, 2015

Milton O'Neal Walsh, Jr. MA, MFA

Assistant Professor, Fiction

Office Hours: M 12-6, W 11:30-2:30 & TR 11:30-2:30

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Student Learning Outcomes:

- 1) effectively analyze the elements of fiction writing and demonstrate an ability to construct fictional stories at a professional level
- 2) articulate their own theory of fiction writing and demonstrate its application in an analysis of contemporary texts and in the construction of their own texts.
- 3) analyze their own strengths and weaknesses as a thinker/writer and set goals for themselves as writers.

Attendance Policy:

I do not expect any absences unless there is contagious illness or legitimate tragedy. More than 2 absences will result, at the minimum, in the loss of a letter grade.

Academic Integrity:

Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.studentaffairs.uno.edu>.

Disability Services:

It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.ods.uno.edu>.

Workshop format:

The workshop format is this: On their assigned day, each student will hand in copies of an original story (enough copies for the class and teacher) and distribute them. The class will then read the assigned stories and come to class prepared to discuss each story *in detail* in front of the writer. By being prepared, each student should have read their classmate's story at least once and have written formal comments, both specific and general, about the story. The point of a writing workshop is to make everyone's work **stronger**, to offer suggestions and critiques for the greater good. There is no point in insulting someone's work, just as there is no point in empty praise of it. Your job is to help your peers get better, just as we will help you. Egomania and/or insincerity should be checked at the door, else it be escorted.

Assignments:

Stories: All stories handed into this class must be **spelling and grammar checked, double spaced, stapled, paginated**, and in **12 point font**. Please print at least one copy for the professor on only one side of the page. By semester's end, each student will hand in **3 new stories and 1 complete revision (with explanation of changes)**. Any novel excerpts or flash pieces require advanced permission and instruction from the professor and your peers.

Critiques: Students should bring in **two** typed and printed critiques for each story being work-shopped. One critique will be handed to the writer and one will be handed to the professor. These critiques should be approximately one full page, **single spaced**. You are also strongly encouraged to make editorial marks on the manuscript itself.

Story Conferences: One week following a student's workshop, they may meet with me for an informal discussion. We can discuss which advice has stuck in the writer's mind and which has faded since the workshop. We can also talk about the story's future. If, in my formal comments to you, I have recommended that you read a published story or stories to help with your own work, you will be expected to have done so by conference time. This will last approximately 15-20 minutes.

Grading:

Students will be graded on their timely and impressive completion of all course requirements. Grades are available from the professor at any time during the semester.

Other Crusty but Important Rules:

Cell Phones Must Be Off. No open lap tops. Do not be late. If a student is more than 10 minutes late to class more than 3 times, this will result in the drop of a letter grade as it is not bad luck but rather a pattern of choice. You are allowed to have water, coffee, or an already opened soft drink in class. However, please do not eat in class. I find this distracting and inconsiderate.

The Gravest Errors: There are three things will fail you. 1) If you are absent on a day that your story is either due or being discussed. 2) If you cheat, in any way, by plagiarizing other people's work. 3) If you neglect to give written comments on your peers' stories.

Why this class is important:

Art is the physical form of the human imagination.
It is no small deal.

Schedule

Your story is due the week BEFORE your name appears

August:

24: Class Introductions. Leo Tolstoy. Stephen Kirkpatrick

31: Ferris McDaniel & Erica Deveer

September:

7: Labor Day—NO CLASS

14: Daniel Caporaletti & Andrew Siegrist

21: Neal out of town—NO CLASS

28: Andy Vaught & Carolina Fautsch

October:

- 5: Thomas Dollbaum & Dan Sutter**
- 12: Stephen Kirkpatrick & Erica Deveer**
- 19: Ferris McDaniel & Danny Caporaletti**
- 26: Andrew Siegrist & Carolina Fautsch**

November:

- 2: Andy Vaught & Dan Sutter**
- 9: Thomas Dollbaum & Stephen Kirkpatrick**
- 16: Ferris McDaniel & Erica Deveer**
- 23: Danny Caporaletti & Carolina Fautsch**
- 30: Andrew Siegrist & Dan Sutter**

Dec:

- 7: Andy Vaught & Thomas Dollbaum**
- 10: Dinner and Awards & Revisions Due:**