

ENG 705.1001: Graduate Fiction Workshop – T 4:00-6:45 pm – RLL 254 - Doug Unger

This course is designed for M.F.A. graduate students in fiction and poetry who wish to develop the writing of fiction in a creative, professional studio arts workshop atmosphere. The form for the group generally follows the Iowa Writers' Workshop plan organization: two drafts of stories and/or novel sections from each writer—in our case, drafts for which more work in revision is intended—are the number of required submissions for the semester, though we may have room on the schedule for more submissions than two. A follow-up, in-office appointment with Doug Unger after each workshop session is strongly recommended; recommended also is showing him a revised draft of each submitted work for the purposes of an intensive editing session (at an agreed upon schedule, and as time permits). The group should have plenty to read with our own submissions for the workshop, but be advised that outside reading will be assigned by Professor Unger, usually sent to the workshop via e-mail list in the form of “attachments”, to accompany brief (15-20 minute) craft talks before most workshops. Other required reading will be the literary journals/ magazine assignment: each writer will have at least three lit. mags assigned or drawn by lot in the workshop by the fourth week of the semester, and a schedule for reporting on the titles for the group will be worked out so that each writer will report to the workshop on the three journals/lit. mags during the second half of the semester. Other readings, mainly craft essays and/or smaller assignments, can be expected from week to week as creative issues arise from the active exchanges of the workshop.

Please be advised: attendance is very important for the general well-being of the workshop, and so is responsible, generous sharing of editing notes and written critiques of each workshop submission with the author. Missing workshop is a serious omission, and, without appropriate medical or other excuse, can lead to an administrative drop from the class. Attendance at readings by visiting writers and poets on campus and elsewhere in the region, plus your attendance at craft talks by visitors, is strongly encouraged, and these events and talks will be announced well in advance as the semester progresses.

Doug Unger contact numbers:

Office: RLL 217 Tel: 895-3405

e-mail: douglas.unger@unlv.edu

General Office Hours:

T -- 2:30-3:30 p.m. & W – 1:15-3:15 p.m.

*** and by appointment – Thursday afternoons are best ***

(Also: later on Monday afternoons will usually be available)

Required information for classes at UNLV:

Learning outcomes for this course:

- Students will develop the craft of writing in either fiction or poetry;
- Students will demonstrate a capability for professional research, critical thinking, and publishable writing;
- Students will demonstrate knowledge of contemporary literature, including works translated into English;
- Students will achieve an in depth knowledge of contemporary literature from the perspective of the craft of writing.

Grading policy and relative weight of assignments in determining a final grade:

ENG 705 Graduate Fiction Workshop is an “S” or “F” seminar: with satisfactory or unsatisfactory grade assigned by the professor based on completion of the requirements and in consultation with the students of the studio arts format workshop.

Class specific policies:

- Cell phones are to be turned off during class;
- More than 20% absence from class will result in an administrative drop from the course except in the case of a documented medical reason.

University policies and regulations:

Academic Misconduct—Academic integrity is a legitimate concern for every member of the campus community; all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility, and professionalism. By choosing to join the UNLV community, students accept the expectations of the Student Academic Misconduct Policy and are encouraged when faced with choices to always take the ethical path. Students enrolling at UNLV assume the obligation to conduct themselves in a manner compatible with UNLV's function as an educational institution. An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another, from the Internet or any source, without proper citation of the sources. See the *Student Academic Misconduct Policy* (approved December 9, 2005) located at: <https://www.unlv.edu/studentconduct/student-conduct>.

Copyright—The University requires all members of the University Community to familiarize themselves with and to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The university will neither protect nor defend you, nor assume any responsibility for employee or student violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. Additional information can be found at: <http://www.unlv.edu/provost/copyright>.

Disability Resource Center (DRC)—The UNLV Disability Resource Center (SSC-A 143, <http://drc.unlv.edu/>, 702-895-0866) provides resources for students with disabilities. If you feel that you have a disability, please make an appointment with a Disabilities Specialist at the DRC to discuss what options may be available to you. If you are registered with the UNLV Disability Resource Center, bring your Academic Accommodation Plan from the DRC to the instructor during office hours so that you may work together to develop strategies for implementing the accommodations to meet both your needs and the

requirements of the course. Any information you provide is private and will be treated as such. To maintain the confidentiality of your request, please do not approach the instructor in front of others to discuss your accommodation needs.

Final Examinations—The University requires that final exams given at the end of a course occur at the time and on the day specified in the final exam schedule. See the schedule at: <http://www.unlv.edu/registrar/calendars>.

Incomplete Grades—The grade of I—Incomplete—can be granted when a student has satisfactorily completed three-fourths of course work for that semester/session but for reason(s) beyond the student's control, and acceptable to the instructor, cannot complete the last part of the course, and the instructor believes that the student can finish the course without repeating it. The incomplete work must be made up before the end of the following regular semester for undergraduate courses. Graduate students receiving "I" grades in 500-, 600-, or 700-level courses have up to one calendar year to complete the work, at the discretion of the instructor. If course requirements are not completed within the time indicated, a grade of F will be recorded and the GPA will be adjusted accordingly. Students who are fulfilling an Incomplete do not register for the course but make individual arrangements with the instructor who assigned the I grade.

Library Resources—Students may consult with a librarian on research needs. Subject librarians for various classes can be found here: https://www.library.unlv.edu/contact/librarians_by_subject. UNLV Libraries provides resources to support students' access to information. Discovery, access, and use of information are vital skills for academic work and for successful post-college life. Access library resources and ask questions at <https://www.library.unlv.edu/>.

Rebelmail—By policy, faculty and staff should e-mail students' Rebelmail accounts only. Rebelmail is UNLV's official e-mail system for students. It is one of the primary ways students receive official university communication such as information about deadlines, major campus events, and announcements. All UNLV students receive a Rebelmail account after they have been admitted to the university. Students' e-mail prefixes are listed on class rosters. The suffix is always @unlv.nevada.edu. **Emailing within WebCampus is acceptable.**

Religious Holidays Policy—Any student missing class quizzes, examinations, or any other class or lab work because of observance of religious holidays shall be given an opportunity during that semester to make up missed work. The make-up will apply to the religious holiday absence only. It shall be the responsibility of the student to notify the instructor within the first 14 calendar days of the course for fall and spring courses (excepting modular courses), or within the first 7 calendar days of the course for summer and modular courses, of his or her intention to participate in religious holidays which do not fall on state holidays or periods of class recess. For additional information, please visit: <http://catalog.unlv.edu/content.php?catoid=6&navoid=531>.

Transparency in Learning and Teaching—The University encourages application of the transparency method of constructing assignments for student success. Please see these two links for further information: <https://www.unlv.edu/provost/teachingandlearning>

<https://www.unlv.edu/provost/transparency>

Tutoring and Coaching—The Academic Success Center (ASC) provides tutoring, academic success coaching and other academic assistance for all UNLV undergraduate students. For information regarding

tutoring subjects, tutoring times, and other ASC programs and services, visit <http://www.unlv.edu/asc> or call [702-895-3177](tel:702-895-3177). The ASC building is located across from the Student Services Complex (SSC). Academic success coaching is located on the second floor of SSC A (ASC Coaching Spot). Drop-in tutoring is located on the second floor of the Lied Library and College of Engineering TBE second floor.

UNLV Writing Center—One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, located in CDC-3-301. Although walk-in consultations are sometimes available, students with appointments will receive priority assistance. Appointments may be made in person or by calling 702-895-3908. The student's Rebel ID Card, a copy of the assignment (if possible), and two copies of any writing to be reviewed are requested for the consultation. More information can be found at: <http://writingcenter.unlv.edu/>.

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*** Workshop Syllabus (reconstructed) ***

- Tuesday, 8/25: Introduction to the workshop. First submission schedule sign-up. Talk about plans and goals for semester's writing. Work in class with: CW program MFA requirements map; and essay, Ted Solotaroff, "The Literary Campus and The Person of Letters" as expression of program and workshop ideology.
- Tuesday, 9/1: Submissions from two writers (Tim Buchanan and Ryan Hyun). Craft talk: on conceiving and planning the novel: essay, M. M. Bakhtin, "Epic and Novel" (trans. by Michael Henry Heim); major kinds of novels list, derived from John Gardner, *The Art of Fiction*; table of contents, Cervantes, *Don Quixote* (Grossman translation); and list of 27 classic, alternative, voiced and contemporary novels for novel structures diagrams in workshop.
- Tuesday, 9/8: Submissions from two writers (Lorinda Toledo and Kristian Einstman). Craft talk: on plot and genre: diagram, Fichte's curve; and diagrams derived from Northrop Frye and Robert Denham: genres and modes (10 page supplement); plus samples of Mythic, Ironic, Demotic, and Hieratic language in relation to story genres.
- Tuesday, 9/15: Submissions from two writers (Becky Robinson and Olufunke Ogundimu). Craft talk: the development of the American short story, 1800-contemporary (diagram and story list); plus establishing voice: "Off", by Aimee Bender; "Reunion" by Richard Ford; "Poor Devil," by Charles Baxter; "Cathedral" by Ray Carver; "Bad Girls" by Joyce Carol Oates; "The Girl On The Plane" by Mary Gaitskill; "Descent of Man" by T. C. Boyle; "The Red Bow" by George Saunders; and "Bullet In The Brain," by Tobias Wolff.
- Tuesday, 9/22: Submissions from two writers (Kelly Elcock and Ernie Wang). Visitor to workshop: R. M. Ryan, poet and novelist; excerpt from his novel, *There's A Man With A Gun Over There* (preparatory to his reading event that evening).
- Tuesday, 9/29: Submissions from two writers (Matt Kollmer and Maegan Poland). Craft talk on how novelists establish characters – classical novel examples – 5-10 page excerpts from: Cervantes, *Don Quixote* (Grossman translation); Jane Austin, *Sense and Sensibility*; Feodor Dostoevsky, *Crime and Punishment* (Coulson translation); Gustave Flaubert, *Madame Bovary* (selected character set ups over first 50 pages, de Man translation); and Jack Kerouac, *On The Road*.
- Tuesday, 10/6: Submissions from two writers (Ariana Turiansky and Danielle Henry). Craft talk on anti-story novels, or novels of "quirky voices": Anti-Story; introduction from Philip Stevick, *Anti-Story*, Free Press, 1971, p. i-xxiii; excerpts from Feodor Dostoevsky, *Notes from Underground* (Katz translation); Samuel Beckett, *Malone Dies* (author translation); Thomas Bernhard, *Concrete* (McLintock Translation); and Paul Auster, *City of Glass*. ** Second Submissions sign up **

- Tuesday, 10/13: Submissions from three writers (Timea Sipos, Michael Berger, Jack Stilwell). Discussion and set up for workshop journals and literary magazine presentation Schedule. In-depth: further discussion of Anti-Story, Stevick essay, as applied to both the novel and the short story.
- Tuesday, 10/20: Submissions from two writers (Tim Buchanan and Becky Robinson). First workshop journals presentations: Ernie Wang: “McSweeney’s”; “Zoetrope”; and “North American Review”; and Kristian Einstman: “Agni”; “The Mad Hatter’s Review”; and “The Chicago Review”. Work with excerpts in group.
- Tuesday, 10/27: Submissions from two writers (Ariana Turiansky and Michael Berger). Craft talk: “Angles on Dialogue” based in essay in “AWP Writer’s Chronicle”; added supplements from: added supplements: open dialogue page; excerpt from Henry James, “Turn of the Screw”; excerpt from Manuel Puig, “Kiss of the Spider Woman”; from Ernest Hemingway, “Hills Like White Elephants”; plus excerpt adaptation from soap opera dialogue; and opening scenes of Henrik Ibsen’s “A Doll’s House” (source material for two workshops).
- Journals and lit mag presentations from: Ryan Hyun, “Carve”; “Boulevard”; and “Failbetter.com”; and Kelly Elcock, “ZYZZYVA”, “One Story” and “Blackbird”. Work with excerpts in group.
- Tuesday, 11/10: Submissions from two writers (Kelly Elcock and Olufunke Ogundimu). Craft talk continued: on dialogue, working with essay and supplements.
- Journals and lit mag presentations from: Lorinda Toledo, “Eleven/Eleven”; “Gulf Coast”; and “Guernica”; from Timothy Buchanan, “Puerto del Sol”; “Michigan Quarterly Review”; and “Contrary”; and Olufunke Ogundimu, “The Bellingham Review”; “The Missouri Review” and “Narrative.” Work with excerpts in group.
- Tuesday, 11/17: Submissions from two writers (Jack Stilwell and Timea Sipos). Craft talk on Literary Influences. Unger essay “On Literary Influences” in *Point of Contact*; and excerpts from: *Chekhov*, biography, Henri Troyat (Michael Henry Heim translation); and story by Ray Carver, “Errand”; texts for two workshops.
- Journals and lit mag presentations from: Jack Stilwell, “The Seattle Review”; “The Florida Review” and “Pif”; and Michael Berger, “The Iowa Review”; “Black Warrior Review” and “Big Fiction/Little Truths”. Work with excerpts in group.
- Tuesday, 11/24: Submissions from two writers (Kristian Einstman and Ernie Wang). Craft talk continued: “On Literary Influences” – work with essay and texts: what defines the limit between influence and plagiarism?

Tuesday, 11/24 (cont'd): Journals and lit mag presentations: Matt Kollmer, "Nimrod"; "Quarterly West"; "A Public Space"; and Danielle Henry, "The Virginia Quarterly"; "Glimmer Train"; "Café Irreal". Work with excerpts in group.

Tuesday, 12/1: Submissions from three writers (Danielle Henry, Lorinda Toledo, Maegan Poland). Craft talk on: rewriting and the revision process. selected ms. pages from "Writers At Work" series from "The Paris Review" – page from "Chimera" by John Barth; page from "The Anatomy Lesson" by Philip Roth; unpublished page from Milan Kundera; four different versions of same page of "The Bridle" by Ray Carver. Also: two versions of the same story (one revised) "The Bath" by Ray Carver; and "A Small Good Thing" by Ray Carver. General talk about the rewriting and revision process.

Journals and lit mag presentations from: Ariana Turiansky, "Five Points"; "Cincinnati Review"; "TriQuarterly"; and Timea Sipos, "Tin House"; "The Sun"; and "Bodega". Work with excerpts in group.

Tuesday, 12/8: Submissions from two writers (Ryan Hyun and Matt Kollmer). Craft talk on poetic inspiration; based on essay, "On Inspiration" by Doug Unger, from AWP "Writer's Chronicle" Oct./Nov. 2009. Open talk about plans and goals for writing for the next semester, follow up plans, and review of workshop.

Journals and lit mag presentations from: Becky Robinson, "The Southwest Review"; "American Short Fiction"; and "Big Bridge"; and Maegan Poland, "Crazy Horse"; "Ploughshares"; and "Apple Valley Review". Work with excerpts in group.