This class is both a craft seminar and a workshop, and will cover some very technical aspects of fiction writing (effective dialogue, writing scenes, etc.) as well as provide a critical forum for student stories.

I use a certain technique for editing stories which I'll explain in the first few classes. Most of the discussion during the semester will draw on that technique, at least as a starting point. Most classes will begin with a craft discussion and discussion of the assignments (see below), followed by a free-form workshop of student work during the second half of the period.

There is no required text; outside reading will be assigned from literary websites and online magazines.

Assignments:

Writing Tasks: Most weeks I'll assign a short task related to the discussion for that week: a short piece of dialogue, etc. All are mandatory and submitted via email.

Original Fiction: Each student must turn in at least 22 pages of original short fiction during the course of the semester, consisting of no less than 2 separate stories or chapters. These are printed and photocopied to be distributed in class. No revisions will count toward this requirement. I will read and return, in addition to this requirement, one revision of a piece submitted to the class.

Grading/Attendance/Participation:

This class is a workshop--participation is essential for a passing grade. Every student is expected to offer commentary in the workshop setting on every piece of student work discussed, as well as actively participating in the small group discussions. I will be monitoring participation closely.

Grading weight:

- Weekly tasks completed: 25%
- Workshop participation: 50%
- Quality of original work: 25%

The student's grade will be weighted as shown above, then any unexcused absences will be deducted from the participation portion. Unexcused absences include any absence without prior notification, if possible. If you are ill, do not come to class, just remember that missing one class means missing a week of class. Students missing class for any reason are responsible for gathering the materials required for the subsequent class.

Conferences:

I strongly urge every student to meet with me once during the semester, and I can generally accommodate times outside my office hours with advance notice. There is no requirement for a conference, unless a student submits a revised piece, in which case we'll discuss the piece in conference.
**Schedule:**
This class builds from the sentence level to the scene level. The following is the order of topics, which may change as the class progresses:

- Week 1: Introductions, Expectations
- Week 2: What is a good sentence
- Week 3: How to improve sentences
- Week 4: Improving sentences, cont’d
- Week 5: Sentence groups
- Week 6: Sentence groups, cont’d
- Week 7: Fall recess
- Week 8: Dialogue
- Week 9: Dialogue mechanics
- Week 10: Combining dialogue and narrative
- Week 11: Tightening a scene
- Week 12: Opening a scene
- Week 13: Concluding a scene
- Week 14-Final: Makeup, final stories.

**Electronic devices:**
No cellphones are permitted, and I discourage the use of laptop computers during discussions unless they are used to type up group responses.

**Academic Integrity:**
As a Gallatin student you belong to an interdisciplinary community of artists and scholars who value honest and open intellectual inquiry. This relationship depends on mutual respect, responsibility, and integrity. Failure to uphold these values will be subject to severe sanction, which may include dismissal from the University. Examples of behaviors that compromise the academic integrity of the Gallatin School include plagiarism, illicit collaboration, doubling or recycling coursework, and cheating. Please consult the Gallatin Bulletin or Gallatin website (http://gallatin.nyu.edu/academics/policies/integrity.html)