

Course Information: Fall 2014

English 5-16, Creative Writing

ENG 0005-01

Creative Writing: Fiction

Downing, M.

In this workshop, you will work as a writer and reader of new fiction. All participants write original short stories, which they read aloud in class, discuss with their colleagues, and revise during the semester. In addition, they address specific challenges of tone, style, structure, and point of view by writing brief experimental fictions (50 to 250 words), which illustrate how writers invent dramatically different solutions to a single problem. There are two fundamental requirements: Be present. Be productive. At the semester's end, writers select their best work and compile a portfolio to represent their progress and accomplishments.

ENG 0005-02

Creative Writing: Fiction

Downing, M.

In this workshop, you will work as a writer and reader of new fiction. All participants write original short stories, which they read aloud in class, discuss with their colleagues, and revise during the semester. In addition, they address specific challenges of tone, style, structure, and point of view by writing brief experimental fictions (50 to 250 words), which illustrate how writers invent dramatically different solutions to a single problem. There are two fundamental requirements: Be present. Be productive. At the semester's end, writers select their best work and compile a portfolio to represent their progress and accomplishments.

ENG 0005-03

Creative Writing: Fiction

Hershman, M.

Our fiction workshop focuses on the power to be found in concision, where a writer's skill at crafting essential details serves to deepen a work. The first four weeks highlight in-class writing exercises and discussions of published short stories; students also write a series of interlinked scenes to explore ideas about voice, character development, pacing, plot, and the surprises inherent in deep imagination. Over the balance of the term and in response to meeting individual deadlines, students present two full short stories, one rewrite, and one short-short for workshop discussion, editing, and critique.

ENG 0005-04
Creative Writing: Fiction
Hershman, M.

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ENG 0005-05
Creative Writing: Fiction
Hurka, J.

This course is designed to help you develop the essential elements of creative prose: voice, description, and empathy. Particular emphasis will be placed on precision of language, and how the voice of a story must work in tandem with conscience.

You'll also have a look at fiction, poetry, and essays written by masters. We will investigate the current publishing world, so that if you want to send out your work at the end of the semester, you can do so. Finally, I would like you to read your work in progress on class days that we will schedule together, and to comment carefully and thoughtfully on the work of your classmates when they do the same.

ENG 0005-06
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Hurka, J.

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You'll also have a look at fiction, poetry, and essays written by masters. We will investigate the current publishing world, so that if you want to send out your work at the end of the semester, you can do so. Finally, I would like you to read your work in progress on class days that we will schedule together, and to comment carefully and thoughtfully on the work of your classmates when they do the same.

ENG 0005-07
Creative Writing: Fiction
Johnston, S.

Create your own short story as you develop your fiction-writing voice through writing exercises and varied readings in this small, supportive workshop. Topics include developing characters, constructing a plot, creating a believable setting, and writing dialogue. Students will discuss scenes from short stories in progress, exchanging thoughtful, constructive criticism. Discussion will be guided by an experienced and responsive instructor who has won awards for teaching as well as for published writing.

ENG 0005-08
Creative Writing: Fiction
Johnston, S.

Create your own short story as you develop your fiction-writing voice through writing exercises and varied readings in this small, supportive workshop. Topics include developing characters, constructing a plot, creating a believable setting, and writing dialogue. Students will discuss scenes from short stories in progress, exchanging thoughtful, constructive criticism. Discussion will be guided by an experienced and responsive instructor who has won awards for teaching as well as for published writing.

ENG 0005-09
Creative Writing: Fiction
Levinson, N.

This course is for students who want to write good stories. Probably the best way to develop that ability is to write a lot, so your work will include several short pieces, a longer, fully-realized story, some revising, some reading, and lots of talk. We'll work primarily as a small, free-wheeling workshop, discussing each other's work and the elements and sum of accomplished fiction. You'll also develop your ideas about what makes stories work by reading published fiction and writers writing about writing.

ENG 0005-10
Creative Writing: Fiction
Weesner, Jr., T.

This course is an introduction to fiction writing. Our mission through the semester will be to examine and practice the craft that underpins a well-made short story. Often we will come together as a workshop, where we will help a writer to see the range of possibility in his or her work. Other activities will include weekly readings from an anthology of contemporary fiction—to take apart, to study as potential models—and exercises that will allow for further practice of various fictional techniques. Of the two longer stories you write, one will be substantively revised. In a larger sense you will have the opportunity to find both your creative voice and the stories you need to tell. By delving into the craft of fiction writing, we will look to uncover a measure of its mystery and art.

ENG 0005-11
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Weesner, Jr., T.

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ENG 0006-01
Creative Writing: Poetry
Gibson, R.

This course is about slowing down to hear yourself beneath the chatter of the modern world. It's also about allowing yourself to leap, to transcend the mundane. You will be surprised by what you are able to write and impressed with your new perspectives on others' poetry. This course is open to you whether you've written poetry before or not. With the support of the class, you will be writing a draft of a new poem every week, the course will culminate in a portfolio of six poems that have been through revisions, and a final paper that reflects on your discoveries. All are welcome!

ENG 0006-02
Creative Writing: Poetry
Gibson, R.

This course is about slowing down to hear yourself beneath the chatter of the modern world. It's also about allowing yourself to leap, to transcend the mundane. You will be surprised by what you are able to write and impressed with your new perspectives on others' poetry. This course is open to you whether you've written poetry before or not. With the support of the class, you will be writing a draft of a new poem every week, the course will culminate in a portfolio of six poems that have been through revisions, and a final paper that reflects on your discoveries. All are welcome!

ENG 0006-03
Creative Writing: Poetry
Gosztyla, M.

This course is a beginning poetry workshop whose primary text is your poems. Each week we will read and discuss your work. We'll be thinking about what makes a powerful free verse poem as you develop a more sophisticated vocabulary regarding the art of making poems. Requirements for the class include your willingness to write a great deal, to attend class regularly, and to meet with me in conference over the course of the semester.

ENG 0006-04
Creative Writing: Poetry
Gosztyla, M.

This course is a beginning poetry workshop whose primary text is your poems. Each week we will read and discuss your work. We'll be thinking about what makes a powerful free verse poem as you develop a more sophisticated vocabulary regarding the art of making poems. Requirements for the class include your willingness to write a great deal, to attend class regularly, and to meet with me in conference over the course of the semester.

ENG 0007-01
Creative Writing: Journalism
Miller, N.

This course is an introduction to the nuts-and-bolts of journalism. We'll focus on researching and writing news stories, features, profiles, opinion pieces, and reviews. The aim of the course will be to develop reporting and interviewing skills, master journalistic principles and forms, and encourage clear thinking and clear writing. Students will cover stories both on- and off-campus. They will read their work in class, with class members taking on the roles of editors. We'll also take a close look at the local and national press and examine how they cover various stories. Limited to 12.

ENG 0009-01
Writing Fiction: Intermediate
Strong, J.

This section of English 9 is designed for students who have had some experience in writing fiction. It will provide deadlines, a forum for reading aloud and constructively criticizing each other's work, and the expectation that you will create recognizably rounded characters and visualized settings in a language natural to you. I want you to find your own individual voice, your own first-hand fictional territory that is not limited by the conventions of a particular genre. Our common ground will be stories that inhabit the world as we know it. We will rule out fantasy, magic, myth, and fable because such stories require a quite different premise for discussion that lies outside the scope of this course. Regular attendance and spirited participation will be valued. This course is open without permission of the instructor to students who have taken English 5 or 6 (Fiction) or to students, who haven't taken the preliminary course, with permission.

ENG 0009-02
Writing Fiction: Intermediate
Strong, J.

This section of English 9 is designed for students who have had some experience in writing fiction. It will provide deadlines, a forum for reading aloud and constructively criticizing each other's work, and the expectation that you will create recognizably rounded characters and visualized settings in a language natural to you. I want you to find your own individual voice, your own first-hand fictional territory that is not limited by the conventions of a particular genre. Our common ground will be stories that inhabit the world as we know it. We will rule out fantasy, magic, myth, and fable because such stories require a quite different premise for discussion that lies outside the scope of this course. Regular attendance and spirited participation will be valued. This course is open without permission of the instructor to students who have taken English 5 or 6 (Fiction) or to students, who haven't taken the preliminary course, with permission.

ENG 0009-03
Writing Fiction: Intermediate
Cantor, J.

Students will read their own fiction in a workshop setting. We will try to discern what the story is trying to do, where it succeeds, and (supposing it's not perfect) how to make it better—but on its own terms. We will consider any kind of work, in any prose genre. The course is open to students who have taken English 5 or 6 without permission of the instructor, or to students who haven't taken the preliminary course, with permission.

ENG 0010-01
Nonfiction Writing
Miller, N.

This course will explore various forms of non-fiction writing, including memoir, profile, descriptive and personal essay, travel-writing, and reviews. Throughout the semester students will work on series of short weekly papers. Towards the end of the course, they will complete a longer piece of work in a particular area of interest. Students will read their work in class as often as possible, with classes functioning as workshops. During the semester, the instructor will assign readings that correspond to the area of non-fiction we are focusing on at a particular point, and these readings will be discussed in class. Limited to 12.

ENG 0011-01
Intermediate Journalism
Levinson, N.

What the news media will be like in the coming years is up for grabs, but the nuts and bolts of good journalism remain the same: getting the story by tuning into events and convincing people to tell us what the public needs to know; finding and using sources effectively; investigating and analyzing events; and reporting it all accurately and engagingly. This course gives you, as a student journalist, the opportunity to sharpen these skills by writing stories regularly as you learn the craft and business of the field. You'll work independently on topics of your choosing to practice news reporting and feature writing for various journalism platforms. We'll also discuss practical, ethical and legal issues in the news media and meet with some professional journalists. Prerequisite: Familiarity with the basics of news reporting.

ENG 0013-01
Writing Fiction: Advanced
Wilson, J.

More advanced than English 10, English 13 is open without permission to students who have already taken at least two fiction-writing courses at any level. Students who have not taken two courses but who have done a fair amount of writing on their own may be admitted with permission of the instructor. English 13 may be repeated for credit.

ENG 0016-01
Forms of Poetry
Reines, A.

This is a workshop for the reading and writing of poems. We'll practice with Anglophone poetic forms and their often Italian and French ancestors (the ballad, the sonnet, the sestina, the pantoum, the vilanelle), lyric forms from other traditions—ghazal, haiku, limerick—along with conceptual strategies from the 20th century such as transcription, erasure, and endurance. Readings from Agha Shahid Ali, Bernadette Mayer, Bill Bissett, Eileen Myles, Elizabeth Bishop, Ezra Pound, Francois Villon, Marianne Moore, Sylvia Plath, Vito Acconci, and many more. Prerequisites: ENG0001/ENG0002/ENG0006 required.