Creative Writing Courses – Spring 2022

EN278 - Fiction Writing I
*Four credit hours.*

A. Braunstein  
MW 11:00–12:15  
MW 1:00-2:15

Writing short literary fiction. No prior experience with fiction writing presumed, only interest. Class sessions will be devoted to talking about fiction basics, analyzing short stories, and critiquing fellow students' fiction in workshops. Outside of class, students will be writing fiction exercises and complete stories, as well as reading professional stories. By the end of the semester, students should have insight into the creative process. They should have learned the basics of the craft of writing, and they should have practiced what they have learned through writing and rewriting. *Prerequisite:* Any W1 course.

EN279 - Poetry Writing I
*Four credit hours.*

A. Blevins  
TR 11:00-12:15  
Giannelli  TR 2:30-3:45

What distinguishes a poem from a story from an advertisement from a phone call home? How do poems get written? And does it need to rhyme? In this workshop, students investigate these and many other questions about poetic process and craft by reading and critically analyzing contemporary poetry, writing their own poems, and offering feedback on the work of their peers. By semester's end, students will produce a portfolio of revised poems and a statement of what they have learned about their creative process, aesthetic preferences, and their growing mastery of craft. No prior experience with poetry presumed. Fulfills English P requirement. *Prerequisite:* Any W1 course.

Advanced Creative Writing courses – Spring 2022

EN378D - Fiction Writing II: Writing the Present Moment
*Four credit hours.*

Spark  
M 1:00-3:30

Climate change, the pandemic, MeToo, police brutality, Black Lives Matter, toxic politics … How have fiction writers responded to the present moment in their fiction, and what obligation do you feel-if you do feel it-to capture what is going on right now in your fiction? We'll look at writers who have taken on the challenge of writing about the political and social realities of the moment, while also considering whether there are other ways to think about "the present moment and writing," thanks to a meditation session with a guest teacher. We'll read the climate change issue of *Guernica*, the *New York Times* Decameron series about the pandemic, and short work by Curtis Sittenfeld, Esme Wang, Te-Ping Chen, Jade Jones, Susan Perabo, and others. *Prerequisite:* English 278.

EN379 - Poetry Writing II: Studies in Voice
*Four credit hours.*

Blevins  
W 7:00-9:30

We will complicate the traditional workshop in this course with questions about what we mean by "voice" in verse and by weekly interrogations of the voice(s) of a range of contemporary American poets working out of a range of aesthetic sensibilities, aims, and ambitions. Who or what speaks in or through a poem?
How do we know who or what that "speaker" is? What makes the sound the speaker makes audible (or not)? Which speakers do we most want to listen to? Why? Fulfills English P requirement. Prerequisite: English 279.

EN380 – Special Topics in Creative Nonfiction: Adventure
Four credit hours. Burke MW 2:30-3:45

This workshop course deals with the possibilities of Adventure as a Creative Nonfiction topic. Adventure involves risk, but many areas of human activity involve risk that is not physical: emotional risk, intellectual risk, literary risk, and so on. The course will give students the opportunity to explore in prose their own ideas about Adventure, yet they will not be limited to that topic. Students will be responsible for drafting their own proposal early in the semester for the work they want to undertake.

We begin with readings that provide examples of these kinds of risks, along with assigned exercises and prompts, then move into workshopping of students’ drafts. A final portfolio of the semester’s work will constitute a majority of the final grade.

EN386C – Special Topics: Documentary Radio
Four credit hours. Spark W 1:00-3:30

Do you like This American Life, Hidden Brain, Two Dope Queens, or any of the classic or new podcasts out there? This is your chance to learn how to tell stories in sound. In this class, you will listen to and make a variety of short documentary pieces. You'll learn how to use recording equipment, write radio scripts, interview on tape, and edit and mix sound. You will produce radio essays, public service announcements, vox pops, soundscapes, profiles, and/or features. Course includes readings about sound reporting, close attention to the 1619 podcast, and guests from on and off campus. Fulfills English C requirement.

ENxxx – The Jennifer Jahrling-Forese Writer-in-Residence Class
Four credit hours. Boruch TR 9:30-10:45

We Learn by Doing: Poetry into Theater
More a lab experiment than a course, we’ll begin with the notion that poetry is our most interior genre, a solitary act aimed at the self, the beloved, or the dead. But we’ll go rogue to rework poems for the stage, private writ large, an in-your-face public gesture reminiscent of poetry’s other ancient roots. Is it possible?

Twelve smart, fearless writers and readers are needed for this reworking of a poetic sequence, Bestiary Dark with its kangaroos, platypus, koalas, and other odd Australian creatures (plus a snarky archangel, an emu come back from the dead, and ancient Pliny the Elder) into a piece to be performed before a live audience. Doom itself runs through this work (and could well be a character too, as in Medieval mystery/mortality plays) given cutthroat climate change. Myth is here and observed facts of the natural world that students will work as “seed” enriching the “script” with their own imagining, taking on characters to act, inventing new ones both animal and human. They will have a full hand in the rewriting of these poems into theater for this hybrid, very public experiment.

The result could fail. But surely, the result will be a literary platypus of weird, memorable parts, ephemeral as music, unearthing the Janus-faced nature of poetry, its private/public fate before the grave planetary dangers we face. If time allows, students will work in teams to transform a beloved poem (written by a class member or an established writer) into a one-act play. Expected: full participation on and off stage, a log detailing our failures and triumphs, and a final essay: What in the world is a poem anyway?
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN278</td>
<td>Fiction Writing I</td>
<td>Braunstein</td>
<td>MW</td>
<td>11:00-12:15</td>
</tr>
<tr>
<td>EN278</td>
<td>Fiction Writing I</td>
<td>Braunstein</td>
<td>MW</td>
<td>2:30-3:45</td>
</tr>
<tr>
<td>EN378D</td>
<td>Fiction Writing II</td>
<td>Spark</td>
<td>M</td>
<td>1:00-3:30</td>
</tr>
<tr>
<td>EN279</td>
<td>Poetry Writing I</td>
<td>Blevins</td>
<td>TR</td>
<td>11:00-12:15</td>
</tr>
<tr>
<td>EN279</td>
<td>Poetry Writing I</td>
<td>Giannelli</td>
<td>TR</td>
<td>2:30-3:45</td>
</tr>
<tr>
<td>EN379</td>
<td>Poetry Writing II</td>
<td>Blevins</td>
<td>W</td>
<td>7:00-9:30</td>
</tr>
<tr>
<td>EN380</td>
<td>Special Topics in Creative Nonfiction</td>
<td>Burke</td>
<td>MW</td>
<td>2:30-3:45</td>
</tr>
<tr>
<td>EN386</td>
<td>Special Topics: Documentary Radio</td>
<td>Spark</td>
<td>W</td>
<td>1:00-3:30</td>
</tr>
<tr>
<td>ENxxx</td>
<td>The Jennifer Jahrling-Forese Writer-in-Residence Class</td>
<td>Boruch</td>
<td>TR</td>
<td>9:30-10:45</td>
</tr>
</tbody>
</table>