

FALL SEMESTER 2009 CLASS OFFERINGS

First semester students enroll in English 500, and take English 520 and English 580 in their own genres. Returning students may register in English 550.

ENGLISH 500 The Profession of Writing **CREDITS: 5** Offered only during
Wayne Ude Residencies
An introduction and exploration of various aspects of writing as a profession, e.g. contracts, copyrights, agents, submissions, deadlines and marketing. Completed over five Residencies (Note: Students are required to register for all 5 parts during their first semester. This class is listed only on the New Student Registration form.)

ENGLISH 520 The Craft of Writing **CREDITS: 5**
Course covers forms and techniques. Craft of Writing courses for Fall Semester will be offered in Fiction, Poetry and Nonfiction and writing for Children and Young Adults (CYA.) Students enroll in the area of their chosen focus.

Form and Technique in Fiction, Kathleen Alcalá Class # 2121
I am an old-fashioned writer. I think you learn how to write well by reading well-written work, and writing, writing, writing. Nevertheless, we will attempt, during this semester, to find a common language in which to talk about writing, and explore a variety of approaches to writing which may deepen your craft. We each learn differently, and we will each take away different lessons from the work of others, both on the reading list and in class.

Form and Technique in Poetry,Carolyn Wright Class #2122
Strong Measures, Rhyme's Reasons, and Nonce Sense . Despite those sonnets that scared us off in high school, forms have a delightful ability to draw poetry out of us that we didn't know we had! In this class we will focus on poetry's terminology, techniques, and forms, in both theory and practice. Readings will include essays on prosody, covering topics such as meter, metrical forms, and rhyme. We will also read essays and theory on form, and cover presentations of many stanzaic and received verse forms (sonnets, villanelles, etc), metrical patterns, and various poetic strategies as well as "nonce" forms. And in order better to know and grasp whereof we theorize, we will practice writing in the various forms.

Form and Technique in Nonfiction, Susan Zwinger Class # 2123
Does your prose, in spite of excellent ideas and content, sometimes lie there as flat as road kill? Do your sentences slug along? Is your Voice still in the parking lot? Through a series of stimulating exercises supported by readings of a wide range of nonfiction, come hone your prose until an editor can pick it off the stack and say, "Wow, this a great read-- and literary, at that!"

Form and Technique in CYA, Bonny Becker Class #2124
Class will include a study of a variety of genres in children's literature and writing assignments in those genres. The goal is for writers to hone their craft with some demanding forms and to understand the wide range of writing in the children's and young adult market.

ENGLISH 550 Directed Reading **CREDITS: 5**
This class is open to Continuing Students only. Students may repeat this course up to a maximum of 15 credits. Final paper required.

Fiction, Wayne Ude: Novel in English, 1700 – 1900 Class # 2151

Also known as Big Old Books, this course will study 13 major novels, mostly English (3 by American authors) from the period, starting with Daniel Defoe's *Moll Flanders* (1722) and ending with Henry James' novella, *The Turn of the Screw* (1898). Summer reading of these big old books is encouraged.

Fiction Short Forms, Bruce Holland Rogers Class # 2155

Class examines form and technique in short prose works for the overlapping genres of non-fiction, flash fiction, and prose poem. Emphasis is on short forms in contemporary practice and their popular use in new media as well as in conventional publishing. Students analyze exemplary works, practice writing each form, compile a compendium of techniques, and write a technical paper.

Poetry, David Wagoner: American Women Poets since 1950 Class # 2152

After WWII women poets in this country, previously a minority, have taken at least an equal place with men in the estimation of critics and anthologists. This course will look at some of their work and try to figure out why and how this has happened. Each student will put together a personal anthology of 24 favorite poems with subjective commentary (only as academic as the student wishes) on meaning and craft. Special consideration will be given to those who write young adult or adult fiction or nonfiction and are worried about poetry."

Nonfiction, Susan Zwinger: To Know the World To Know Yourself Class # 2153

Read some of our finest contemporary prose writers in the fields of memoir, natural history, history, psychology, the arts and many other fields, specifically chosen to inspire MFA writers.

Fantasy in CYA, Bonny Becker: Fantasy Novels Class # 2154

A study of the themes, forms and conventions of fantasy from classic works that helped establish the genre to contemporary works that break all the rules

ENGLISH 580 Graduate Writing Workshops **CREDITS: 5**

Group discussion of original student writing in the area of student's focus, Fiction, Poetry, Non-Fiction or CYA. Expect to submit one substantial story, chapter or revision per credit and to provide substantial feedback to other work submitted to the workshop.

Fiction, Section 1: Kathleen Alcalá Class # 2181

Fiction, Section 2: Bruce Holland Rogers Class # 2185

Poetry, David Wagoner Class # 2182

Nonfiction: Larry Cheek Class #2183

CYA: Carmen Bernier-Grand Class #2184

Group discussion of original student work designed specifically for older middle-grade (Ages 9-11) and YA (Ages 12-up), focusing on both content and technique. Expect to submit a chapter, several poems, or a short story every week, and to provide substantial feedback to other work submitted to the workshop. The final project will include three chapters of a novel, three short stories, or six poems ready to submit along with query and cover letters, and a synopsis if the submission is a novel.