

Courses in Creative Writing

ENG 501, 502: GRADUATE CREATIVE WRITING TUTORIAL I, II (4, 4) Barkan, Bender, Dillard, Hankla, Larsen, Moeckel

Graduate tutorial seminars in the form and theory of contemporary writing practice, with attention to the writing of the students in the class. The exact contents of any given seminar will be determined by the needs and interests of its members. Limited to graduate students in the creative writing program.

ENG 506: HOW WRITING IS WRITTEN (4) Hankla

An exploration of the creative process of poetry and fiction writing. The course will include readings of literature and works by writers on their art and craft, writing assignments, and discussion of student work.

ENG 507, 508: ADVANCED CREATIVE WRITING (4, 4) Anderson, Barkan, Bender, Hankla, Kaldas, Larsen, Poliner

A workshop course in the writing of prose and poetry. Selected works by students will be read and discussed. Frequent conferences.

ENG 511, 512: GRADUATE CREATIVE WRITING TUTORIAL III, IV (4, 4) Barkan, Bender, Dillard, Hankla, Larsen, Moeckel, Poliner

Graduate tutorial seminars in the form and theory of contemporary writing practice, with attention to the writing of the students in the class. The exact contents of any given seminar will be determined by the needs and interests of its members. Limited to second-year graduate students in the creative writing program.

ENG 519: THE JAZZ AESTHETIC IN LITERATURE (4) Anderson

This course explores the development of literature (poetry, fiction, autobiography, etc.) that employs a "jazz aesthetic." The philosophical/aesthetic role that jazz improvisation has played in the development of Modernist and Post-Modernist critique will also be examined. Artists discussed include Charles Mingus, Jack Kerouac, Bob Kaufman, Amiri Baraka, Nathaniel Mackey, Miles Davis, Anthony Braxton, Jayne Cortez, and several others. The course entails the development of a creative and critical portfolio of jazz-inspired writing. Not offered in 2016-17.

ENG 521: SCREENWRITING I (4) Department

An intensive hands-on course in the art of writing for the screen, for beginners and for writers experienced in other genres (fiction, poetry, and creative nonfiction). Screenings, writing exercises, and workshop-style critiques comprise the course.

ENG 522: SCREENWRITING II (4) Department

An intensive course in screenwriting in which students go through the various stages of developing and writing a feature-length film script, from outline to treatment to presentation and group critiques to finished screenplay, including the analysis of previously produced screenplays and films.

ENG 523: CINEMATIC ADAPTATION (4) Dillard

Students go through the entire process (from analysis of the story to outline to treatment to screenplay) of adapting a work of fiction for the screen. The course also includes close study of works of fiction that have previously been adapted for the cinema, as well as the resulting screenplays and films.

ENG 524: POETRY IN PERFORMANCE (4) Anderson

This course examines the aesthetics of textual performance as it has been applied to the performative aspect of poetry. Students will develop methods of critiquing and perform a broad range of aesthetic expression that incorporates poetry with other media. Poets to be discussed

include Jayne Cortez, Ed Sanders, and several others. This course is a composite seminar/practicum. Not offered in 2016-17.

ENG 553: FILM AS A NARRATIVE ART I (4)

Dillard

Films of Alfred Hitchcock as moral, aesthetic, and psychological narratives with particular attention to the development of his cinematic style in relation to his concerns throughout his cinematic career. Such films as *The 39 Steps*, *Sabotage*, *Shadow of a Doubt*, *Notorious*, *Strangers on a Train*, *Rear Window*, *Vertigo*, *North by Northwest*, *Psycho*, *The Birds*, *Marnie*, *Frenzy*, *Family Plot*.

ENG 554: FILM AS A NARRATIVE ART II (4)

Dillard

Films of the great Italian director Michelangelo Antonioni as moral, aesthetic, and psychological narratives, with particular attention to the development of cinematic style in relationship to his concerns throughout his career. Such films as *Cronaca di un amore*, *Le amiche*, *Il grido*, *L'avventura*, *La notte*, *L'eclisse*, *Il deserto rosso*, *Blow-up*, *Zabriskie Point*, *The Passenger*, *Identification of a Woman*, *Beyond the Clouds* and *Eros*.

ENG 567: CROSS-GENRE AND EXPERIMENTAL WRITING (4)

Hankla

An examination of and practice in forms of writing that straddle and/or blend the worlds of fiction/poetry, image/word, fiction/nonfiction, and points between, including poetry, conceptual art, graphic memoir and fictional (auto)biography. Students will write concrete and prose poetry, flash fiction, fictional memoir, and experiment and redacted texts and their own invented forms, while considering a range of 20th-and 21st-century authors.

ENG 569: PEDAGOGY AND PRACTICE OF CREATIVE WRITING (2)

Larsen

The pedagogical background and practical application of creative writing for the college classroom. Students will research pedagogical materials and texts, build syllabi, work one-on-one with peer mentors, engage in practice teaching, and learn institutional practices pursuant to college level teaching. Limited to MFA-CW program Teaching Fellows and Graduate Assistants by permission.

ENG 575: WRITING OUT OF THE MULTICULTURAL EXPERIENCE (4)

Kaldas

This is a literature and creative writing course. Readings will focus attention on particular issues, such as perception and stereotypes, gender expectations, and cultural conflicts. Assignments will be creative, encouraging students to bring the issues raised in the literature into their own work. Students can write from their specific background, paying particular attention to ethnic, national, and regional identity, economic class, sexual orientation, etc.

ENG 584: ADVANCED STUDIES IN POETRY (4)

Larsen

An intensive exploration of poetry, focusing on contemporary writers from the United States. Can poetry, really, matter? How does it mean now? Is craft dead, murderous, of the essence? How do past poets speak through/against/around writers of our time? Is aesthetic progress possible? What are the orthodoxies, transgressions, blunders of the age? Not offered in 2016-17.

ENG 585: ADVANCED STUDIES IN THE NOVEL (4)

Dillard

Studies in the form of the novel, ranging throughout the history of the novel. Close readings of a variety of novels with an effort to determine the demands of the form and ways in which it has been and can be developed. Not offered in 2016-17.

ENG 586: ADVANCED STUDIES IN CREATIVE NONFICTION (4)

Barkan

This is a course on the literary form that has come to be known as "Creative Nonfiction." We'll read and discuss various modes of writing about personal experience and the aesthetic and ethical issues raised by such writing. Written assignments include discursive prose as well as students' original creative nonfiction.

ENG 587: ADVANCED STUDIES IN SHORT FICTION (4)

Poliner

Close readings of representative stories past and present that define or defy our expectations for the form. Attention to building a vocabulary for discussion and to the analysis of technique and structure. Includes focused study of several contemporary masters of the form.

ENG 599: THESIS (8)

Department

A collection of original work: poetry, fiction (short fiction or a novel), screenplay, play, or an appropriate grouping of more than one genre.