



## Course Descriptions, Spring Semester 2010

### **ENGLISH 500 The Profession of Writing**

**CREDITS: 5** Offered only  
During Residencies

An introduction and exploration of various aspects of writing as a profession, e.g. contracts, copyrights, agents, submissions, deadlines and marketing. Completed over four Residencies  
(Note: Students register for all 4 parts during their first semester) Class #: 1100

### **ENGLISH 520 The Craft of Writing**

**CREDITS: 5**

Course covers forms and techniques. Craft of Writing courses for Spring Semester will be offered in Fiction, Poetry, Non-Fiction and CYA. First semester students enroll in the area of their chosen focus.

#### **Craft of Fiction**, Bruce Holland Rogers, instructor, Class # 2221

Reading and discussion focusing on the theory and practice of fictional forms and techniques. Readings will include theory and fiction and will cover but not be limited to such topics as viewpoint, characters and characterization, style, plot, story, structure, setting and genre/sub-genre.

#### **Craft of Poetry**, David Wagoner, instructor Class # 2222

The course will examine the ways and means of poetic skills with examples provided by the teacher. Using the text WESTERN WIND, by Mason and Nims, the class will examine the traditional devices used in English and American poets and some of the latest demonstrations of the survival of rhetorical devices. The students will make a 20-poem anthology of their choices of good craftsmanship, with emphasis on lesser-known work.

#### **Craft of Nonfiction**, Lawrence Cheek, instructor Class # 2223

The craft of nonfiction neatly divides into two components: Having something to say, and being able to say it clearly—and compellingly. This course engages both parts, from finding and refining the idea, through research and reportage, and on to structure, voice, effective anecdote, description and characterization, and the provocative ending.

#### **Craft of Writing for Older Mid-Grade and Young Adults**, Carmen T. Bernier-Grand Class # 2224

The craft of writing older mid-grade and young adult novels in both fiction and non-fiction will focus on theory and forms. Theory will cover voice, characterization, exposition, flashbacks, plot, scene, and setting. Forms will study poems, letters, diaries, and effective combinations. Excerpts to illustrate each theory and form will be provided by the teacher. Each week the student will have assignments related to the topic that they may apply to a new or current project.

### **ENGLISH 580 Graduate Writing Workshops**

**CREDITS: 5**

Discussion of original student writing in the area of student's focus, two Fiction offerings, also offered in Poetry, Nonfiction and CYA.

#### **Fiction Workshop I**, Kathleen Alcala Class #2281

Group discussion of original student fiction, focusing on both content and technique. Expect to submit one substantial story, chapter or revision per credit and to provide substantial feedback to other work submitted to the workshop.

#### **Fiction Workshop II**, Bruce Rogers Class #2285

Group discussion of original student fiction, focusing on both content and technique. Expect to submit one substantial story, chapter or revision per credit and to provide substantial feedback to other work submitted to the workshop.

#### **Poetry Workshop**, David Wagoner Class # 2282

The aim of the course will be to help the student write the best poems he or she can write. The emphasis will be on making the closest possible connections among sound, rhythm, and meaning. The majority of the time will be devoted to close examinations of each student's own poems, but the instructor will also be concerned with the development of good work habits and revision. He will also give a number of writing assignments designed to sharpen particular skills.

The text WESTERN WIND by Mason and Nims will be used to provide additional examples of craftsmanship.

**Nonfiction Workshop**, Susan Zwinger Class # 2283

The purpose of the writer's workshop will be twofold: to determine what is possible in creative nonfiction and the most successful subject matter and to increase each student's skills as a writer. As an important addition to all writers' skills, the participant will learn to become a supportive and insightful critic. Revision and problem solving will be encouraged, so that both new work and edited work will be considered each week. Prompts may be given to explore new directions. Amount of work considered will be determined by the number of students and the nature of their projects.

**CYA Workshop**, Bonny Becker Class # 2284

Group discussion of original student work designed specifically for children/YA, focusing on both content and technique. Expect to submit one substantial prose piece (chapter, short story or short book for younger children) or several poems per credit and to provide substantial feedback to other work submitted to the workshop. May focus on a particular kind of children/YA writing, such as picture books, chapter books, poetry or other.

**THE FOLLOWING CLASSES ARE OPEN TO RETURNING STUDENTS ONLY**

**ENGLISH 550 Directed Reading**

**CREDITS: 5**

Students and instructor will develop a list of books focusing on a particular genre, period, theme, group of writers, or topic. Returning students may enroll in their own genre or a different one.

**Directed Reading in Contemporary Fiction**, Kathleen Alcala Class #2251

Our course on the contemporary novel will cover one award-winning book a week from about 1980 – 2008. We will attempt to sample the range and depth of these books, and decipher the direction of modern, primarily American fiction. One short, painless paper a week is required, plus a final longish paper. It is suggested that you begin reading now.

**Directed Reading in Poetry**, David Wagoner Class # 2252

*Some Unfairly Neglected American Poets*

The course will consist of an examination of the work of a number of American poets, especially since the Second World War, whose poems have tended to be omitted from anthologies in favor of others with less talent, whom critics have tended to ignore. Examples will be provided by the teacher, since no single anthology can show enough of their work. The students will make a 20-poem anthology of their own choices and discoveries with critical commentary on each poem.

**Directed Reading in Nonfiction**: Lawrence Cheek Class #2253

*At the Intersections of Nature and Civilization*

On a planet bedeviled by the crush of humanity and its consuming habits, there is no more important issue for writers to grapple. These widely varied voices offer irreverent and spiritual encounters with the natural world, vivid reportage on the great Dust Bowl and the endangered jaguar, and an unprecedented exploration of human nature and the built environment.

**Directed Reading in CYA**: Carmen Bernier-Grand Class #2254

*Genres in Mid-grade and Young Adult Books*

The course will explore most if not all genres in books for children and young adults. The readings include memoir, plays, humor, historical fiction, animal non-fiction, biography, science fiction, poetry, realistic fiction, horror, fantasy, graphic novels, and magic realism. Each book will be discussed with the focus on technique and how the students may apply them to their works. The final project will be the reading of *Esperanza Rising* by Pam Muñoz Ryan and writing a paper on its magic realism. Start reading now.

**Directed Reading: World Mythology and Folklore**, Wayne Ude Class # 2255

*Mythology and Folklore from Around the World*

This course will introduce readers to myth and folklore from various cultures around the world, starting with some fairly familiar Greek and Norse myths, then a major Chinese folk novel and an

important Indian myth, followed by an African epic, African and African-American folktales, and tales from Arabia, Native America, and the Grimm Brothers collection. Rather than read a little from each in an anthology of Myth and another of Folktales, we'll be reading parts of collections devoted to the various cultures, leaving lots more for each reader to enjoy on his or her own. Among other things, students should finish the course with the beginning of a myth and folklore collection.

**ENGLISH 599 Thesis**

Pre-Requisite: Completion of 10 credits in English 580

**Credits 5-15**

Class #1600

Students will register for 5, 10 or 15 credits. Credit will be awarded when the manuscript has been approved by the thesis advisor and a second faculty reader. Preparation may require more than one semester. Credit hours during the student's final semester will be held as "continuing" until the work is completed, at which point thesis credits will be awarded.

**English 599 TC: Thesis Continuation**

Pre-Requisite: 15 Credits in English 599, repeatable as necessary

**Credits 1**

Class #1601

A student who has completed 15 credits of English 599 but is still working on their thesis must sign up for one credit of English 599 TC each semester during which the work continues.