

Whidbey Writers Workshop
 Northwest Institute of Literary Arts
 Master of Fine Arts Program



New Student REGISTRATION FOR FALL SEMESTER, 2010

Note: First semester students enroll in English 500, and take English 520 and English 580 in their own genres.

English 500: The Profession of Writing	Credits	Class #
Class offered during residencies only, and completed over five residencies.	5	1100
English 520: The Craft of Writing		
The craft of Fiction	5	2321
The craft of Poetry	5	2322
The craft of Nonfiction	5	2323
The craft of Writing for CYA	5	2324
English 580: Graduate Workshops		
Fiction Workshop	5	2381
Poetry Workshop	5	2382
Nonfiction Workshop	5	2383
CYA Workshop	5	2384

(Assigned Student Number)

(Last Name) _____ (First Name) _____

(Mailing Address) _____ (City) _____ (State) _____ (Zip) _____

(Email Address) _____

Requested classes (Please include 4-digit class #)

1. English 500, Profession of English, 1100
2. _____
3. _____

New Students are required to register for 15 credits. Tuition for 15 credits is \$5,500. Please make checks payable to NILA- WWW and add MFA on the subject line.

Total Credits

Residency Fee

Total Fees, Including Residency

Credits	Class Number
15	Check box if you are a scholarship recipient:
\$450	<input type="checkbox"/>

Course Descriptions, Fall Semester 2010

English 500 The Profession of Writing

Offered only during Residencies

Wayne Ude, Instructor

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 5 parts during their first semester.)

CREDITS: 5

Class # 1100

English 520 The Craft of Writing Classes

Course covers forms and techniques. Craft of Writing Course for Fall Semester will be offered in Fiction, Poetry, Nonfiction and CYA.

CREDITS: 5

Craft of Fiction, Kathleen Alcalá, Instructor

Class #2321

This course is an introduction to various theories, approaches, and terminologies used by authors and critics to describe the writing of fiction. This class will provide you with the skills to constructively critique each other's work, understand discussion of your own work, and provide a critical analysis of published literature. We will review some of the more commonly discussed areas of practice that will help you understand and improve your own writing, and write a series of papers to demonstrate your mastery of this knowledge.

Craft of Poetry, Carolyne Wright, Instructor

Class #2322

"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, 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, and write short analytical and reflective essays about what we learn from this practice.

Craft of Nonfiction, Larry Cheek, Instructor

Class #2323

This course begins with the embryo—the idea for an essay, article, or nonfiction book, and how to refine it—and follows with techniques for research, interviewing, gathering anecdotes, beginnings, endings, structure, and effective revision. Along the way we dig into sentences at the molecular level of evocative verbs and nouns, and all the other elements of the writer's voice. Students submit some original writing and discuss exemplary readings from three superb contemporary authors.

Craft of Writing for CYA, Bonny Becker, Instructor

Class #2324

Craft of Writing in the Short Form for Children and Young Adult

Writing in the short form for children and young adults is an ideal way to learn about story structure, character arc, theme and the use of precise, vivid language from the ground up. Students will work with a wide range of genres in the children's and young adult market.

English 580 Graduate Writing Workshops

Discussion of original student writing in the area of the student's focus.

5 CREDITS

Fiction Workshop, Bruce Rogers, Instructor

Class #2381

The only text for this workshop is the short stories and novel chapters written by the class participants. Each week, we will read and analyze manuscript drafts and articulate what successes, difficulties, and opportunities we see therein. Our primary objective is to cultivate the self-analysis that helps writers to do their best work even in the absence of a workshop or critique group.

Poetry Workshop, David Wagoner, Instructor

Class #2382

The aim of the poetry workshop will be to help you write the best poems you can write. The emphasis will be on making the closest interaction among sound, rhythm, and meaning in your work, and your semester project will be creating and revising a chapbook of your best poems.

Nonfiction Workshop, Ana Maria Spagna, Instructor

Class #2383

The goal of the Nonfiction Workshop is to hone each writer's prose, in substance and style, toward completion of a least one stand-alone piece or chapter. Toward that end, students will be required to submit both drafts and revisions for review, to read and discuss short samples from published work, to respond to a variety of writing prompts, and to critique the work of classmates thoughtfully and thoroughly. Submissions may include essays, memoirs, natural history, cultural criticism, creative nonfiction, or any combination thereof.

CYA Workshop, Carmen Bernier Grand, Instructor

Class #2384

This course will have group discussion of original student longer works written for middle-grade or young adults. During the residency, each student must be prepared to read their work at least once. During the semester each student must submit a chapter or its revision every week. The student will receive feedback in content and technique so that the work may be revised and published.

THE FOLLOWING CLASSES ARE OPEN TO RETURNING STUDENTS ONLY**English 550, Directed Reading Classes****CREDITS: 5****Directed Reading in Poetry, David Wagoner, instructor**

Class #2352

“What’s Happening in 21st Century American Poetry”

The course will study the latest trends, styles, renewed old forms, and novel inventions in American poetry since 2000, including the invasions by poets of traditional territory of prose writers and the counter-invasions by prose writers of poets' territory and some of the results in No Man's and Woman's Land.

Directed Reading in Nonfiction, Larry Cheek, instructor

Class #2353

The Contemporary Essay: “Experiments in Making Sense of Things”

Scott Russell Sanders gives us that perfect definition of the essay, which flows straight out of the French root *essai*, “experiment.” We'll explore how observation, reportage, quality thinking, and craftsmanship in writing all must weave together for a successful experiment, one that enriches our understanding of humanity or the nature of things. Readings will start with George Orwell's' indispensable classic, “A Hanging,” and proceed through E.B. White, Joan Didion, Edward Hoagland, JoAnn Beard and others—including, of course, Scott Russell Sanders.

Directed Reading in CYA, Bonny Becker, Instructor

Class #2354

“Fantasy”

“The realm of the fairy-story [fantasy] is wide and deep and high and filled with many things: all manner of beasts and birds are found there; shoreless seas and stars uncounted; beauty that is an enchantment and an ever-present peril, both joy and sorrow as sharp as swords... they open a door on Other Time, and if we pass through, though only for a moment, we stand outside our own time, outside Time itself, maybe.” --J.R.R. Tolkien, On Fairy-Stories

In this course, we'll study the themes, forms and conventions of fantasy. We'll read the classics that set up those conventions and modern stories that break all the rules.

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 or approved reader. Preparation may require more than one semester. Credit hours during the student's final semester will be held open 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

When a student has completed fifteen credits of English 599 thesis, but has not completed the thesis, the student signs up for English 599TC during the semester in which thesis work continues. Students are required to complete the program within six years from the date of originally enrolling.

THE FOLLOWING CLASS IS OPEN TO PROGRAM GRADUATES ONLY**English 600 Teaching Creative Writing****5 CREDITS**

Pre-Requisite: Open to post graduates only

Note: All post-graduate courses will be posted on the graduate's transcript. Grading is S/U. "Audit" will be posted if the course is audited on a non-credit basis.

In this course we will explore theoretical and practical issues that inform the teaching of creative writing, using both "how-to" creative writing texts and writings about creative writing pedagogy as a discipline. You will develop a teaching philosophy and pedagogy to help you conduct writing workshops and alternatives—including the use of writing texts, prompts and exercises; learning outcomes and how to devise them; and responses to students' creative work. You will hone your ability to give presentations, to speak about writing, publishing, and your own experiences as writers in any context (colleges, schools, conferences and festivals, community centers, libraries and literary groups) and for diverse age groups and demographics. The residency for this course takes place following the online semester, so plan on attending the January 2011 residency to complete the course.