Engl. 3220.01 – Advanced Nonfiction Writing

[Further instruction in the form and techniques of nonfiction writing. Admission by consent of instructor. May be repeated once if there is no duplication in topic. Students may enroll in more than one section of this course per semester. [3; maximum of 6 credits total for all semesters of ENGL 3220] (HCA)]

Randall Kenan
T – 12:10-3:00

Students in the course will explore the various modes of non-fiction writing applied to representing actual experience, or what has been called Emersion Journalism. Unlike conventional journalism, this course will focus on admittedly subjective modes of representation, and students will actively discuss the relationship between author and subject. Through reading and discussion the students will examine ideas and problems such as an author’s persona in the work, the concept of “facts,” and the ongoing debate over subjectivity versus objectivity in non-fiction writing. Another goal of this course will be to equip the student writer with a better understanding and approach to fundamental techniques of narrative non-fiction writing: character development, point-of-view, dialogue, language, narrative structure and organization, tone, focus. Students will be expected to produce no less than two 2500 word (approx. 10 pages) pieces of narrative non-fiction over the course, plus one revision at the end of the semester.

Required Texts: The Art of Fact: A Historical Anthology of Literary Journalism, ed. Kevin Kerrane and Ben Yagoda; Driving Mr. Albert: A Trip Across America with Einstein’s Brain, Michael Paterniti.

Engl. 3230.01 – Intermediate Fiction Workshop

[Instruction in fiction writing. Supplementary readings that illustrate traditional aspects of prose fiction. Admission is by consent of instructor. May be repeated for credit if there is no duplication in topic. Students may enroll in more than one section of this course per semester. [3; maximum of credits for all semesters of ENGL 3230] (HCA)]

Justin Quarry
W – 3:10-6:00

This workshop is geared toward those who already have some experience writing short stories, with the intentions of broadening students’ knowledge of the elements of craft and strengthening their utilization of narrative techniques, and of incorporating elements of fantasy in literary fiction. The chief texts for this course will be approximately thirty stories written by workshop members, but throughout the semester students also will read and examine craft essays and contemporary American short fiction in order to better understand how to apply what they learn to their own writing. The final for the course will consist of a significant revision of one of two original stories produced during the semester. Previous creative writing workshop experience is strongly recommended before taking this class, and instructor permission is required to enroll. Sign up on the course’s YES waitlist, and you will receive application instructions for the course in early December.

Engl. 3230.02 – Intermediate Fiction Workshop

[Instruction in fiction writing. Supplementary readings that illustrate traditional aspects of prose fiction. Admission is by consent of instructor. May be repeated for credit if there is no duplication in topic. Students may enroll in more than one section of this course per semester. [3; maximum of credits for all semesters of ENGL 3230] (HCA)]

Lorraine Lopez
W – 12:10-3:00

This course focuses on the development of narrative techniques related to the short story. As such, the workshop is designed to help members gain greater proficiency in creating effective characterization; building sound narrative structures; using perspective judiciously and consistently; balancing summary with scene; developing setting and imagery that evokes the physical world of the story; applying significant detail to enhance scene, characterization, mood, and tone; and acquiring revision and editing strategies. Over the semester, students will compose two original
short stories, complete three writing exercises, attend and respond to three literary events, and read and critique original narratives by peers. Workshop members will also analyze, present on, and discuss published short stories in *Best American Short Stories, 2016* (edited by Junot Diaz and Heidi Pitlor) in conjunction with chapters in *Writing Fiction: A Guide to Narrative and Craft* (Janet Burroway, et al) and/or craft articles by various authors.

**Engl. 3240.02 – Advanced Fiction Workshop**

[Continuing instruction in fiction writing. Admission is by consent of instructor. May be repeated for credit once if there is no duplication in topic. Students may enroll in more than once section of this course per semester. [3; maximum of 6 credits for all semesters of ENGL 3240 (HCA)]

Nancy Reisman  
W – 12:10-3:00

This workshop is designed as a forum for experienced fiction writers to expand their visions, refine their aesthetics, and consider questions about fictional form and art-making. It’s a chance to take risks in the work, to delve more deeply into fiction writing interests, and, in a serious artistic way, to play. We’ll focus mainly on short story forms, revisit some essential matters of craft and technique, and consider significant questions about time, perception, and spatial relationships in stories, uses of defamiliarization, and the roles of silence, among other issues. It’s my hope that the workshop will foster experimentation as well as enable writers to further develop established strengths. The reading and writing for the course will be literary fiction generally based on realism (extending to surrealism, magical realism, meta-fiction). The core questions remain: what material, style, methods of storytelling interest you the most and how can you best access that material? What is the potential and what are the apparent boundaries of different fictional forms? The heart of this course is the workshop: the development and discussion of your creative work-in-progress. We’ll also read and discuss several published stories and essays on craft.

**Engl. 3260.02 – Advanced Poetry Workshop**

[Continuing instruction in poetry writing. Admission is by consent of instructor. May be repeated for credit once if there is no duplication in topic. Students may enroll in more than once section of this course per semester. [3; maximum of 6 credits for all semesters of ENGL 3240 (HCA)]

Rick Hilles  
T – 3:10-6:00

This is an advanced poetry workshop, and, as such, I envision it as an opportunity for you to deepen your relationship to the practice of poetry. To facilitate this deepening, our sessions will be rigorous, lively, and inspiring. You will be encouraged to experiment with many different forms and styles of poetry, reading extensively the work of both your peers and published poets, many in connection with the Gertrude and Harold S. Vanderbilt Visiting Writers Series, including Mark Jarman, Ocean Vuong, and Ada Limón. The main focus for our class will be the writing workshop, in which we discuss your poems and those by your peers, all the while seeking the most helpful and fruitful ways to improve all creative work. By the end of the semester, my aim is to help you meet and even exceed your expectations while discovering new favorite poems and poets in the process.