

WLP Registration and Advising Guidelines for Graduate Student Fall 2009 Registration

Emerson College CLASS REGISTRATION begins on Monday, March 23.

1. Choose your preferred and alternate courses.

Consult your WLP Graduate Student Handbook for suggestions on course sequencing. Detailed descriptions of Fall 2009 courses are attached.

****PLEASE NOTE:** Beginning in the Fall 2008 semester, course letter prefixes have changed: LI = Literature, WR = Writing, PB = Publishing. The sole exceptions to this are the Column and Magazine Writing courses (listed as PB courses).**

2. Graduate Student Advising for Fall 2009 registration will occur during the week of March 16-20.

The Graduate Program Directors will hold extended advising hours and will be available via email if you have any questions about your choice of classes. Advising is **optional**, on a walk-in basis.

Program Director Doug Whynott will advise MFA students in his office (1005 Ansin Bldg.) on Tuesday, March 17, from 11 to 4 and Thursday, March 19, from 12 to 4. He may also be reached via email at douglas_whynott@emerson.edu.

Program Director Lisa Diercks will be available to advise MA students via email, at lisa_diercks@emerson.edu, during the week of March 16-20. She will hold office hours on Tuesday, March 17 through Thursday, March 19. To meet with her during her extended office hours, please sign up for an appointment on her office door (1210 Ansin Bldg.) beginning Monday, March 16.

When attending an advising meeting with Lisa or requesting advice via email, please email her your degree audit (cut and paste or forward the one from the registrar), or bring a printout of the audit with you. You can request a degree audit on the Interactive Services website.

3. Register For Courses Online. *Beginning with Fall 2009, registration will no longer be done through Interactive Services. Information on how to log in and register for courses in the new online registration system will be forthcoming. Please check your emerson.edu email accounts for notices from the Registrar and Student Services offices regarding registration information.*****

REGISTRATION FOR THESIS, INTERNSHIP, OR DIRECTED STUDY CREDITS:

You will not be able to register online for thesis, internship, or directed study credits. Internships or Directed Studies require the appropriate forms, available from Student Services and Graduate Studies, which you will need to get approved. If you are registering for thesis credits in Fall 2009, you will receive more information with your Committee Chair Designation form.

Note: In order to register or graduate, you must be actively enrolled in the program. If you are on a leave of absence, you must complete paperwork to reenter the program before you can register or graduate. Please contact Graduate Studies if you need more information about your graduate student status.

Fall 2009 Graduate Courses Writing, Literature & Publishing

LI612-0 Topics in Poetry: Emily Dickinson and Other Women Poets Robin Riley Fast MW 4:00-5:45

Course Description and Requirements:

We will spend the first half of the course reading and discussing Dickinson's poetry, and considering the ways in which this body of work has been amenable to divergent interpretations, and to being located in widely differing contexts. We will also consider Dickinson's publication history. (We'll be using the most recent edition of her complete poems.) In the second half of the course we'll discuss poetry by four or five 20th-century poets, chosen to invite study and reflection on the possible meanings of influence or affinity and because, regardless of what their work may (or may not) suggest about relationship to Dickinson, their poetry is in varied ways interesting and important--and in some instances, too little read. These will be writers whose work seems in some senses to invite pairing with Dickinson's--but I expect that it will be as much our business to question as to establish links. ("My Business is Circumference.")

Class sessions will generally concentrate on discussion of the assigned poems and other readings (for example, biographical or critical materials, and selections from the poets' other writings). We will attend to their diverse styles and poetic structures, as well as to issues that link and distinguish them, and the contexts of their poetry.

You should expect to write a total of 25-30 pages for this course, including a long (10-20 pages) research-supported critical analytical paper. You will also make one or two presentations.

Required Texts:

Emily Dickinson, The Poems of Emily Dickinson, edited by R.W. Franklin

I have not made a final decision about the other poets we'll study. In previous years, they've included Louise Bogan, Adrienne Rich, May Swenson, Lucille Clifton, Louise Gluck, and Aleida Rodríguez, and I expect that at least some of these will be on the final list this time.

If you have questions, please get in touch with me. You may phone (824-8239), email (Robin_Fast@emerson.edu), leave a note in my 10th -floor mailbox, or stop by the office (Room 1209 in 180 Tremont St.) My spring office hours are Monday 2-3, Tuesday 1-2, and Wednesday 10:30-11:30, and I'm often in the office at other times as well.

LI615-0 Topic – The Writer in the Archive: Research Methodologies and Primary Sources

Wendy Walters MW 4:00-5:45

Office: T1208 (180 Tremont, 12th Fl.) ph: (617) 824-8248

Email: wendy_walters@emerson.edu

Course Objectives:

This course will examine the ways that writers make use of primary sources in their own work. Using African diasporic literary forms as examples, we will trace the types of research writers undertake as they pursue their material. Taking advantage of the plethora of resources in the Boston area, we will visit several archives and interview archivists about the use of primary documents. One goal of our inquiry is to enable graduate students to make creative use of

primary source material in their own various writing projects. To that end, the course will be methodologically based, as we discuss writing techniques and research methods.

Learning Objectives:

Students will learn how to locate the type of primary documents that would be most useful to their own work. We will discuss ways of searching archives, how to contact and get the best response from archivists, curators, and librarians. We will study methods of analysis and interpretation of primary source material, and learn how writers properly cite and integrate primary documents in their own work. Students will learn how to write a prospectus or research/grant proposal, and an annotated bibliography. In addition, students will gain a good exposure to contemporary African American fiction that makes use of historical material.

(Probable) Literary Texts:

Elizabeth Alexander: *American Sublime*, Michelle Cliff: *Free Enterprise*. Maryse Conde: *I, Tituba, Black Witch of Salem*. Toni Morrison: *Jazz*. Caryl Phillips: *Cambridge*. Patricia Powell: *The Pagoda*

(Probable) Secondary Reading Materials:

Carolyn Steedman: *Dust*, Michel Foucault: *The Archaeology of Knowledge*. Roberto Gonzalez Echevarría: *Myth and Archive: A Theory of Latin American Narrative*. Michel de Certeau: *The Writing of History*, Genevieve Fabre and Robert O'Meally: *History and Memory in African-American Culture*, Linda Hutcheon: *The Politics of Postmodernism*. E. Middleton Harris: *The Black Book*. Herbert Aptheker: *American Negro Slave Revolts*. Sherley Anne Williams: "Meditations on History"

LI616-0 Topic – Shakespeare

Murray Schwartz W 6:00-9:45

We will study selected poems and ten of Shakespeare's plays, spanning his creative life from the early 1590's until the approach of his retirement from the stage. The main focus will be on Shakespeare's language as symbolic action in theatrical performance, but we will also explore the uniquely Shakespearean features of character representation and dramatic form. Our aim will be to approach Shakespeare's genius as a convergence of personal, social and institutional meanings. This course is designed to be of value for graduate students in writing, theater and communication. Previous study of Shakespeare is not required.

LI625-0 Topic – Woolf, Proust, and the Literature of Non-Euclidian Space-Time

Rick Reiken T 6:00-9:45

In this class we will explore the non-Euclidean possibilities inherent in modern literature, with a particular focus on two of the greatest time-obsessed writers of the 20th century, Marcel Proust and Virginia Woolf. We will also survey a variety of other novels that are non-linear in nature, ranging from storylines in which literal time travel is depicted to novels in which the possibility of non-linearity within a textual universe makes possible a rifting – or, at least, a reorganizing – of the rules of time and space. Supplementary readings will provide a philosophical and critical backdrop that can be applied to our ongoing exploration of the premises of this class.

The course will be divided into three sections. The first 3-4 weeks will be primarily theoretical, in which various temporal frameworks will be considered (e.g. unilinear, cyclical, deterministic, non-deterministic). We will begin by examining the simple deterministic "block time" frame utilized in Kurt Vonnegut's *Slaughterhouse Five*. We will also begin by considering the fundamentals of literal time travel as envisioned in science fiction books and movies, for the purpose of understanding paradoxes inherent in any consideration of nonlinear space-time, as

well as how these ideas may correlate to certain conventional techniques (e.g. flashbacks, “white space,” etc.) utilized in works of realistic literary fiction. We will then move on to explore various mind-bending conceptualizations of time, ranging from Heidegger’s three “temporal ecstasies” to Henri Bergson’s concept of lived “durée.” Several essays by John Berger will also be examined, including his meditation on time and space entitled *And Our Faces, My Heart, Brief as Photos*.

The central five weeks of the course will be focused on Proust and Woolf. We will read the opening sections of Proust’s *Remembrance of Things Past* (Moncrieff translation) and Woolf’s novels *Mrs. Dalloway*, *To The Lighthouse*, and *The Waves*. The course will conclude with a look various contemporary novels and short stories that make use of interesting temporal frameworks and/or anomalies.

Please come to the first class having read or reread C.S. Lewis’s *The Voyage of the Dawn Treader*. It will also be helpful, though entirely optional, to have seen the movies *Twelve Monkeys* and *Back to the Future* – examples, respectively, of deterministic and non-deterministic time frameworks. Finally, I ask that each student come in with an open mind and be willing to think hard, read deeply, and grapple in earnest with the themes of the course.

LI636-0 Literary Theory and Criticism

Maria Koundoura TR 4:00-5:45

This course is a survey of the dominant theoretical and critical approaches to the study of literature. As such, it functions only as an introduction to contemporary cultural explanations of literature consumption and production. Working with the genealogical model, we will trace the main arguments found in these explanations, develop a sense of the literary theory cannon, and learn to apply the theories in our reading of texts.

Key Theories Examined:

New Criticism, Semiotics, Marxism, Feminism, Psychoanalysis, Deconstruction, Cultural Studies, Multiculturalism, Postcolonialism, Postmodernism.

Required Texts:

Anthony Easthope, Kate McGowan, eds. *A Critical and Cultural Theory Reader* and a series of essays distributed the week before reading is due.

Requirements:

Participation in class is very important; come prepared with questions, discussion topics, responses to the week’s reading; each member of the seminar will have to do a class presentation on a topic of their choosing. One page written responses will be collected each week. These responses should be critical appraisals of the week’s reading. You have a midterm essay and a final essay to write. Both are 15 pages long, researched, and following MLA style. Please Note: Marks will be deducted for late work.

PB676-0 Magazine Writing

Bill Beuttler M 6:00-9:45

Prerequisite: PB680 or permission of Instructor and Chair.

A course designed to give students experience in developing magazine feature stories. Students will brainstorm, report, and write their own magazine-style stories, with emphasis on the shaping and editing stage.

Work will be developed as if students were employees of a magazine: they will pitch their stories, report on works in progress, submit drafts and backup materials in standard magazine style, and rework material as necessary. They will workshop their classmates' drafts, and will be paired with editors from the graduate Editor/Writer Relationship course.

This course may count for one workshop credit for nonfiction students.

PB679-0 The Editor/Writer Relationship

Bill Beuttler W 6:00-9:45

Prerequisite: PB680 or permission of Instructor and Chair.

A course designed to give students an understanding of the magazine writing and editing process. The course will cover topics ranging from idea generation and story selection to the mechanics of editing and how the editorial process works. Students will edit manuscripts being reported and written by students in the graduate Magazine Writing course offered the same semester.

PB680-01 Magazine Publishing Overview

Gian Lombardo R 6:00-9:45

Restriction: Permission of the M.A. Graduate Program Director

This course is designed to give students a basic understanding of the magazine industry from writing and editing through design, production and distribution. We will examine the history and role of magazines in American culture, as well as the range and types of magazines being published today. We will cover operations, ethics, finances, and the relationship between writers and editors, reviewing the state of the industry today and discussing the future of magazine publishing in the 21st century.

Requirements:

Students will be required to write papers and work on a business plan for a new magazine.

Texts Studied:

The Magazine From Cover to Cover by Sammye Johnson and Patricia Prijatel

Starting & Running a Successful Newsletter or Magazine by Cheryl Woodard

There will also be occasional handouts from a range of periodicals, books, and the web. Specific assignments for the class magazine project will be given at each class meeting for the following week's class.

PB680-02 Magazine Publishing Overview

Leslie Brokaw T 6:00-9:45

Restriction: Permission of the M.A. Graduate Program Director

This course is designed to give students an understanding of the magazine industry from the perspective of writers and editors. It looks at how publications compete with each other and with other media for audiences and revenues, covering positioning, operations, the ways writers and editors work together, ethics, finance, advertising, legal issues, the role of new media, and the state of the industry today. The course is conducted as a seminar, with a combination of lecture, group discussion, and guest speakers. Requirements include papers and a group project writing a magazine business plan.

PB682-0 Magazine Design and Production

Lisa Diercks TR 4:00-5:45

We will examine the process of magazine design and production: graphic design fundamentals; typography; illustration and photo research and assignment; production and pre-press; manufacturing (paper, printing, binding); and traditional and computer-based tools and equipment.

Through step-by-step exercises, presentations, and revisions, you will produce a sample magazine on a subject of your choosing.

By increasing your understanding of the design and production process, you will be better prepared to communicate editorial, design, and production needs and thereby improve your future projects.

You should have some basic familiarity with InDesign or Quark (any version, Mac or PC) – enough to get your ideas on paper—but you do not have to be an expert.

****Note:** The book design and magazine design courses are for design novices who want to know more about design. The desktop course is for software novices who want to know more about the software. It's the difference between writing workshops and a course on Microsoft Office.**

PB683-01 Book Publishing Overview

David Emblidge W 6:00-9:45

Restriction: Permission of the M.A. Graduate Program Director

This class introduces students to the American book publishing business. Much of the class is devoted to practical information and skills; however, the course also provides an overview of important trends and issues in book publishing today, including electronic publishing, copyright issues, and globalization. The emphasis is on adult trade book publishing, though we also consider other types of book publishers (scholarly, professional, mass market, etc).

PB683-02 Book Publishing Overview

Gian Lombardo T 6:00-9:45

Restriction: Permission of the M.A. Graduate Program Director

This course will provide an introduction to the book publishing industry, including a detailed examination of the editorial, marketing, design and production stages of the modern book publishing process. This course will also look at important contemporary issues within the field, such as electronic and online publishing and the various jobs available. During the semester, students will be assigned a book manuscript, and each student will be responsible for taking that manuscript through each phase of the book publishing process. While working with these manuscripts, students will make presentations and comment on other students' presentations. In general, the class will be conducted on a seminar / workshop basis, with significant reliance on class discussion and participation.

Requirements:

Students will be assigned a manuscript on which they will prepare and present assignments, as well as prepare two other papers.

Texts Studied:

Bookmaking: The Illustrated Guide to Design/Production/Editing by Marshall Lee

Publishing for Profit (3rd edition) by Thomas Woll

Publishing Basics: A Guide for the Small Press and Independent Publisher (Trade Books) by Robert Bowie Johnson, Jr.

Glossary of Publishing Terms by Publication Services, Inc.

Specific assignments will be given at each class meeting for the following week's class.

PB685-0 Book Editing

Fred Francis T 6:00-9:45

Prerequisite: PB683 or permission of Instructor and Chair.

This course explores the theory and practice of book editing, focusing primarily on the skills and tools editors use to acquire, edit, publish, and sell books. Over the course of the semester, we will develop answers to the questions "What is an editor?" and "What does an editor do?" by delving into specific editorial responsibilities and tasks as practiced in today's publishing industry. Students will get hands-on experience assessing book proposals and editing multichapter works.

PB687-0 Column Writing

Jeffrey Seglin M 10:00-1:45

Column Writing is a graduate magazine writing and publishing course designed to give students an understanding of the process of researching, writing, and revising magazine columns. Emphasis is placed on the importance of audience.

The course will draw on the published writing of seasoned columnists from a variety of genres, weekly columns written by students, as well as topical columns identified by students. The class will be run as a seminar. Preparation of the readings for class will be essential to each week's discussions.

The bulk of class time will be spent on discussion of readings of various column types from assigned texts, critiques of weekly columns students write, and discussion of column examples brought to class. There will also be short discussions on topics relevant to successful column writing ranging from idea generation and research to voice, viewpoint, and endings.

Students should gain an understanding of what makes an effectively written column. Through readings, writing assignments, and class discussions, students should be able to execute a well-thought-out, focused, and well-written column. Students should come away from the course with a clear knowledge of how much preparation, work, revision, and understanding of readership go into good magazine column writing.

This course may count for one workshop credit for nonfiction students.

PB688-01 Copyediting

Daniel Weaver M 6:00-9:45

This course will provide students with an introduction to the practical skills that a professional copyeditor uses every day. The course focus is on developing a working knowledge in such areas as manuscript evaluation, editing, proofreading, style, grammar, syntax, punctuation, and

capitalization. These skills can be applied to editing text for a variety of publications including books, magazines, newspapers, newsletters, marketing materials, and on-line content.

PB688-02 Copyediting

Karen English R 6:00-9:45

This course will provide students with an introduction to the practical skills that a professional copyeditor uses every day. The course focus is on developing a working knowledge in such areas as proofreading, style, grammar, syntax, and punctuation and capitalization. These skills can be applied to editing text for a variety of publications, including books, magazines, newspapers, newsletters, marketing material, and online content. The course emphasis will be on developing facility in these practical skills and refining awareness of the role and responsibilities of a copyeditor.

PB691-0 Desktop Publishing

Melissa Gruntkosky M 6:00-9:45

An introduction to graphic design software used in the publishing industry as well as the basics of layout and design, this course covers InDesign, the publishing software used by a majority of professionals in the industry. Through instructional lectures, readings, class exercises, and design projects, students learn the ins and outs of the software to create layouts and files for commercial printing. In addition, the course reviews image-editing software, typography, and production. This course assumes the student has basic computer skills and can work in a Mac-based platform.

****Note:** The book design and magazine design courses are for design novices who want to know more about design. The desktop course is for software novices who want to know more about the software. It's the difference between writing workshops and a course on Microsoft Office.**

PB692-0 Electronic Publishing

Instructor TBA W 6:00-9:45

Introduction to electronic and new media publishing formats, including but not limited to the web, online publishing, CD-ROM, and DVD. Course assumes the student has basic computer skills.

PB694-01 Topic – Business of Publishing

James McCormack R 6:00-9:45

Pre- or co-requisite: PB680 or PB683 or permission of Instructor and Chair.

This course will provide students with a basic overview and knowledge of the business aspects of publishing. The course will help students to develop a basic understanding of the financial management and economic levers of publishing. The course will look at the business aspects of three publishing sectors, books, magazine and the Internet.

The Business of Publishing will approach the publishing enterprise from the business side of the house. Students will analyze the importance, contributions and operations of the publisher's business departments; advertising, marketing, distribution, circulation, finance, operations and customer service.

At the conclusion of the course, students should have a basic knowledge of the business of publishing, the departments that drive the business of publishing, the ability to read and use the basic financial documents, profit & loss statements and budgets for a publishing enterprise

and how their proper usage and analysis can drive decision making and allow publishers to be successful in the competitive market of today.

PB694-02 Topic – Book Marketing and Sales

Beth Ineson T 6:00-9:45

Prerequisite: PB683 or permission of Instructor and Chair.

This course is designed as an extension of Emerson's Book Publishing Overview course for students who want to further explore the sales and marketing sides of the business. It starts with where marketing and sales fit into the life of a book, the differences between the two areas (since they are so often lumped into the linguistic catch-all "salesandmarketing"), and the distinct effect that each, done well or badly, has on a book's success. It then tracks the marketing and sales process through a book's publication with specific assignments at each stage based on real-world publishing tasks—from sales forecasting to planning (and budgeting for) marketing campaigns, writing catalog copy and title information sheets, conceiving and writing promotional materials, including advertisements, sales conference preparation and planning, sales calls and the retailers' buying processes. The work of the marketing and sales teams don't end when a book is published, and one of the last segments of the class will focus on what goes on after the ship and publication dates have passed. And finally: career planning—how to choose between marketing and sales and the different pathways to get where you want to go in the publishing business.

PB694-03 Topic – Publishing for the Business Audience

Michelle Morgan W 6:00-9:45

Pre- or co-requisite: PB680 or PB683 or permission of Instructor and Chair.

A seminar designed to give a holistic view of the business publishing industry and publishing for the business audience. The course is divided into four sections, 1) Landscape: Where Business Meets Publishing 2) Process: Publishing Business Content 3) Market: Where the Consumer Meets the Product 4) Application: Working in Business Publishing. Students will gain know-how with regards to producing business content in a variety of mediums. Projects include work with new media (blogs, social technologies, online media), business book and magazine content, and industry research.

WR600-01 Teaching College Composition

John Trimbur T 6:00-9:45

"Teaching College Writing" is an introduction to the field of composition and writing studies and a preparation to teach college writing courses. The course functions in part as a seminar to examine the history and institutional location of writing instruction in the U.S., with a particular focus on past and current debates and practices in college composition and their theoretical foundations, and to introduce basic concepts of rhetoric as productive arts and means of analysis. As preparation to teach in the Emerson First-Year Writing Program, the course also serves as a practicum to design effective writing assignments, to respond to and evaluate student writing, and to produce a syllabus for WR101 and a course concept for WR121.

****Note: This course is open to both MA and MFA students.****

WR605-01 Poetry Workshop

Daniel Tobin R 4:00-7:45

Intended for poets who want to further develop their abilities in the art, this class will use the workshop format to help you learn strategies for generating and revising poems. It will also ask

you to consider your work in light of the essential issues of the poet's craft, and to articulate your individual sensibilities as poets. Though our central text will be your poems, you will also be asked to read and respond to the work of contemporary poets, as well as to essays on the craft of poetry. The fundamentals of prosody, as well as "non-metrical" forms, will be addressed within the context of our class discussions. These discussions will involve issues of music, syntax and lineation, form, structure, and image. You will be required to explore both narrative and lyric modes in your own writing, may be asked to try "traditional" as well as "non-traditional" approaches, and will be encouraged to write poems that, whatever the poet's intentions, seek dynamic language and intensity of perception. To foster these objectives, in addition to course texts, generative assignments will be offered throughout the course and you will be encouraged to revise your work with an eye toward discovering a poem's possibilities, for sharpening your sense of poetic craft, and for gaining an understanding of how poems work in the context of a longer manuscript.

****For enrollment purposes, this course is only open to poetry MFA students and requires the permission of the M.F.A. Graduate Program Director. Please email your name, student ID#, and the section number you are requesting to:**

[Douglas whynott@emerson.edu](mailto:Douglas_whynott@emerson.edu) and [Noelle livreri@emerson.edu](mailto:Noelle_livreri@emerson.edu).**

WR605-02 Poetry Workshop

Gail Mazur TR 6:00-7:45

The primary task of this course is writing and revising poems. Students will also memorize and recite poems of their choosing. Everyone is expected to participate fully in generous critical discussions of poems the instructor brings, poems that students memorize, and poems of the participants.

****For enrollment purposes, this course is only open to poetry MFA students and requires the permission of the M.F.A. Graduate Program Director. Please email your name, student ID#, and the section number you are requesting to:**

[Douglas whynott@emerson.edu](mailto:Douglas_whynott@emerson.edu) and [Noelle livreri@emerson.edu](mailto:Noelle_livreri@emerson.edu).**

WR607-01 Advanced Fiction Workshop – Short-Short Story

Pamela Painter T 6:00-9:45

Prerequisite: WR606 or Permission of Instructor and Chair.

The focus of this class is student work in the short-short story—a unique and demanding form of fiction writing. A “short-short” is not a condensed long story, but a story that requires this abbreviated length and particular form. Each complete story will run between 250 words (one double-spaced page) to 750 words (three double-spaced pages) in length, depending on the specific assignment.

Students will be given a topic or form for each story due, so please note that each student will be generating all new work for this workshop. (For example, one assignment might be to write a one-sentence story that has urgency and forward movement similar to Molly Lanza's “One Day Walk Through the Front Door.”)

In addition, we'll read and discuss short stories by a variety of writers whose work appears in the textbooks for the class, *Flash Fiction*, *Microfiction*, and *Brevity and Echo*. We will also look at the wide variety of short-shorts published in literary journals and consider the short-short story market.

Course requirements:

One new story every week, one exercise for this form, at least six revised stories, and a collection of short-shorts to be handed in at the end of the class.

Texts Studied:

Flash Fiction, Eds James Thomas et al.

Brevity and Echo, Beckel and Rooney

WR607-02 Advanced Fiction Workshop – Linked Stories

Margot Livesey M 6:00-9:45

Prerequisite: WR606 or Permission of Instructor and Chair.

Students will write three stories in the course of the semester linked by character, place or preoccupation. Texts: *The Beggar Maid* by Alice Munro, *Ideas of Heaven* by Joan Silber, plus various collections of linked stories.

WR607-03 Advanced Fiction Workshop – The Stylization of Desire

Maria Flook M 6:00-9:45

Prerequisite: WR606 or Permission of Instructor and Chair.

In this short story workshop we will examine the building blocks of characterization in fiction. Successful characters are not merely invented, but should emerge from a writer's latent, even secret, anxieties, hungers and obsessions. A writer must recognize and nurture his/her organic impulses and then work to temper and transform these true catalysts into a work of literary fiction. We will look at stylizations of voice, craft techniques, and choices in story-mapping that work together to create powerful characterizations and to foster a bold and serious vision.

Students are required to write new stories for workshop review, and to read and critique one another's story submissions; we will also examine and discuss weekly handouts of work by important contemporary and modern writers that present connections and further our discussion. To enrich the dialogue and awaken new interests, during the semester, each student will give a brief introduction and/or an appreciation of a writer of his/her choice in an informal but serious presentation to the class.

WR613-01 Nonfiction Workshop - Memoir

DeWitt Henry W 6:00-9:45

Various topics, approaches, and styles of life studies—the art of portraying fact and the art of portraying self—are explored in reading, practiced in writing, and addressed in group discussions and private conferences. Writing exercises will be suggested for each class as prompts to be read aloud and handed in the following class, with each student turning in at least three exercises, totaling 20 pages; in addition each student will submit two 15 page memoirs (or chapters) for workshop discussion. Readings will be assigned each class from the anthology, *Modern American Memoirs*, eds. Annie Dillard and Cort Conley, and from four book-length memoirs: Gorki's *Childhood*, Conroy's *Stop-Time*, Karr's *The Liars' Club*, and Wolff's *This Boy's Life*. Each student will give a 30-minute presentation about a book-length memoir or book about memoir from the course bibliography.

WR613-02 Nonfiction Workshop – Writing Travel and Transcendence with Andre Dubus

Joseph Hurka M 6:00-9:45

In this course we will write nonfiction essays about physical and spiritual travel and transcendence, and trial and discovery. As our model we will focus on the work of Andre Dubus, whose story of loss, courage, and recovery inspired his acclaimed works, *Broken Vessels* and *Meditations From a Movable Chair*. The instructor, who was close to the author, will emphasize those characteristics that made Dubus widely recognized as a master of the essay and short story forms: strength and breadth of story; honesty, and precision of language. We will work at incorporating these characteristics into our own writings.

WR629-0 Playwriting Workshop

William Orem T 6:00-9:45

A detailed exploration of the playwright's craft. Each student will write a monologue, a ten-minute play, and a one-act play (or the first act of a two-act play), at least two of which will be workshopped. In addition we will be focusing this semester on the American master Tennessee Williams, reading through his works and those of his influences in an attempt to learn what makes for theatrical greatness.

WR652-01 Novel Workshop

Pablo Medina* W 6:00-9:45

A workshop in structuring and writing the opening chapters of a novel. Course explores story premise, stylistic approach, point-of-view, and other structural parameters, as well as revision.

***Bio for new faculty member Pablo Medina:**

Pablo Medina was born in Havana, Cuba, where he lived the first twelve years of his life, then moved with his family to New York City at the age of twelve. He is the author of 11 books of poetry and prose, most recently *The Cigar Roller: A Novel* (Grove, 2005) and *Points of Balance/Puntos de apoyo*, a bilingual collection of poems (Four Way, 2005), as well as a new English version of García Lorca's *Poet in New York* (Grove, 2008), with Mark Statman. His poetry and prose have been widely published in periodicals and anthologies in the United States and abroad and he has received several awards, among them fellowships and grants from The Rockefeller Foundation, the National Endowment for the Arts, the Lila Wallace-Reader's Digest Fund, the Cintas Foundation, and the state councils of New Jersey and Pennsylvania. He has taught at a number of colleges and universities, most recently at the University of Nevada, Las Vegas.

WR652-02 Novel Workshop

Kimberly McLarin R 6:00-9:45

A workshop in structuring and writing the opening chapters of a novel. Course explores story premise, stylistic approach, point-of-view, and other structural parameters, as well as revision. Includes structured exercises and close reading of published novels.

WR655-0 Nonfiction Book Workshop

Doug Whynott R 4:00-7:45

The goal for the semester is to write two chapters of a nonfiction book and a book proposal. At the beginning of the semester we will work on developing ideas and doing preliminary research. We will talk about the planning stage and developing narrative structures. While

moving into the workshop phase of the course, we will discuss the process of finding agents, developing writer's web pages and platforms, and the various ways of writing and submitting book proposals, ending the semester with draft proposals. We will also discuss four nonfiction books.