

WLP Registration and Advising Guidelines for Graduate Student Spring 2010 Registration

Emerson College CLASS REGISTRATION begins Tuesday, November 17, online at <https://ecommon.emerson.edu> (under the Student Services tab).

1. Choose your preferred and alternate courses.

Consult your WLP Graduate Student Handbook for suggestions on course sequencing. Detailed descriptions of Spring 2010 courses are attached.

2. Graduate Student Advising for Spring 2010 registration will occur during the weeks of November 2-6 and November 9-13.

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 Rick Reiken will be available to advise MFA students via email, at frederick_reiken@emerson.edu, or in person. He will hold office hours Thursday, November 5, from 1 to 6pm; Tuesday, November 10, from 12 to 7pm; and by appointment. Please sign up for an appointment on his office door (1013 Ansin Bldg.) beginning Tuesday, October 27.

Program Director Lisa Diercks will be available to advise MA students via email, at lisa_diercks@emerson.edu, or in person. She will hold office hours the week of November 2-6 and November 9-13. Please sign up for an appointment on her office door (1210 Ansin Bldg.) beginning Tuesday, October 27.

****When attending an advising meeting with your GPD or requesting advice via email, please email him or 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 eCommon website, under the Student Services tab. Please be sure to review your degree requirements, outlined in the Graduate Student Handbook, prior to your advising session.****

3. Register For Courses Online by Logging into eCommon.

<https://ecommon.emerson.edu>. In order to register, you will need to know your ECNet Username and Password (used for ECMail and Interactive Services, and available from Student Services) and your Banner ID number (the eight-digit number found on your Emerson ID card).

You can also request and print out a degree audit from the eCommon website. This will help you calculate your credit totals **PRIOR TO THE CURRENT SEMESTER (do not include credits for courses you are taking now)**. Your registration time will be determined by this credit total and listed on the Spring 2010 Registration Instructions.

You can download the most current Registration Instructions from the Registrar website at <http://www.emerson.edu/registrar/>.

REGISTRATION FOR THESIS, INTERNSHIP, OR DIRECTED STUDY CREDITS: You will not be able to register online for thesis, internship, or directed study credits. Internships and Directed Studies require the appropriate forms, available from Student Services, which you will need to get approved. (*Directed Studies form can also be found on the Forms page of Grad Studies' website.*) If you are registering for thesis credits in Spring 2010, bring your completed Chair Designation Form to the Student Services Center.

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.

Spring 2010 Graduate Courses Writing, Literature & Publishing

CRN 20680

LI612-0 Topic: Bishop and Lowell

Gail Mazur T 4:00-7:45

This is a graduate level course on the poetry and prose of the 20th century American poets, Elizabeth Bishop and Robert Lowell. Students will be expected to read and discuss the prosody of the poems; to analyze the poems themselves; to consider the relationship of the prose to the poetry and the relationship of Bishop's work to Lowell's work; to understand the ways the influenced each other and their relationship to the world of their time. We will also examine the relationship of their prose to their poems, and their translations.

CRN 20681

LI615-01 Topic: North American Literature and the Environment (Environmental Literature)

Christine Casson W 6:00-9:45

This course will examine the literature of Native and non-Native America in an effort to define conceptions of nature within these two traditions. We will begin with the assumption that perceptions of landscape are rooted in religious belief, and focus on Native Creation and Emergence stories, comparing their vision of the natural world with that found in Genesis. We will also consider specific landscapes that are a source of tribal cohesion and belief as revealed in the poetry, prayers, and narratives of Native America. Within the Judeo-Christian tradition, we will begin with a consideration of the Puritan conception of nature as "wilderness." After addressing the work of 18th century writers and artists we will study nature as revealed in the work of Emerson, Thoreau, and the Transcendentalists, and consider as well the complementary and/or antithetical responses to this philosophy as revealed in Whitman's poetry and Melville's fiction. We will also consider the vision of those individuals such as Catlin and Muir who believed that portions of the wilderness needed to be preserved, a vision that led to the creation of national parks. As we enter the 20th century and move forward into the 21st, we will focus our attention on the acknowledgment by both Native and non-Native writers of a changed and oftentimes degraded landscape as revealed in the work of Silko, Momaday, Jeffers, and Ammons. We will also consider the essays of Leopold, Lopez, Berry, Hogan, and others as they strive to come to terms with the ongoing tension between the need for natural resources and the necessary protection of the environment. Finally, we will consider imaginative alternatives to the dissolution of landscape as expressed by writers in both traditions.

CRN 20682

LI615-02 Topic: Travel Literature

Maria Koundoura W 6:00-9:45

Home and away, placement and displacement, location and dislocation are all themes that abound not only in contemporary literature in all its forms (fiction, non-fiction, poetry, drama) but also in contemporary literary and cultural criticism. This class explores the theme of travel in literature across its historical terrain in order to understand not only the evolution of its forms but also its role in the construction of identities, familiar and foreign.

CRN 20683

LI625-01 Topic: Contemporary Irish Fiction

Steve Yarbrough R 6:00-9:45

The Aaran Islands lie just off the western coast of Ireland, not far from Galway. On one of those islands, Inishmore, which has a total area of twelve square miles, more than sixty writers of fiction, poetry and drama were born, the most famous of which was probably the great novelist and short story writer Liam O'Flaherty. County Cork, in the southwestern part of the country, was once home to Frank O'Connor, William Trevor and Sean O'Faolain, among numerous others, and the list of major writers who have called Dublin home is too long to go into. There are only about three million people in the entire country, yet an inordinate number of the world's most respected contemporary novelists and short story writers are from Ireland. We will read many of them in this class, including Trevor, Edna O'Brien, and Colm Toibin, along with John Banville, Anne Enright, Eugene McCabe, John McGahern, and possibly Roddy Doyle, Colum McCann, Sebastian Barry and a couple of others. At some point we will probably wonder aloud what it is about Ireland that makes people so adept at crafting stories.

CRN 20684

LI625-02 Topic: The Short Novel

Pablo Medina T 6:00-9:45

This course will explore the short novel as a narrative form distinct from but related to the full-length novel and the short story. Although we will discuss certain topics such as whether the short novel is particularly suited for the development of character, the relationship of the form to the picaresque novel, and its popularity in the 20th century, etc. The course will focus on the potential adoption of the form by emerging writers who are not yet ready for longer sustained narratives. The course will also emphasize the centrality of the text and the author to the literary experience. Assignments include weekly annotations on each novel and a full-length paper due at the end of the semester.

1. What is the distinction, other than length, between the short story, the novella, the short novel, and the full-length novel?
2. What role do character, plot, setting, tone, voice, point of view, and other elements of craft play on the development of narrative drive?
3. Do novels reflect the world or do they invent it?
4. What is narrative arc? How do the books assigned exemplify narrative arc, or not?

CRN 20685

LI687-0 Topic: 20th Century in the First Person

Richard Hoffman M 6:00-9:45

"Memoir as the Literature of Witness"

This course is predicated on the idea that a writer is, above and beyond all else, one who bears witness to his or her time. While a memoirist does not claim the apparent objectivity of a historian, the view afforded by literary artists writing memoir can often provide a more palpable sense of the impact and consequence of events than the historian's necessarily academic perspective.

This course will examine the 20th Century — its upheavals, dislocations, and diasporas — through the study of twelve memoirs from around the world. These memoirs will be explored as instances of witness to events that continue to shape the world we live in.

CRN 20704

PB678-0 The Art of Magazine Editing

Bill Beuttler M 6:00-9:45

Prerequisite: PB680 or Permission of Instructor and Chair

This course is designed to give students an understanding of various aspects of magazine editing. We'll explore magazine-editing history, the wide range of commercial magazines on the market (and approaches to editing them), and examine nuts and bolts issues such as focus, structure, audience, and voice (both of the magazine and the importance of retaining the voice of the writer). The class will pay special attention to the history and development of four magazines: *The New Yorker*, *Esquire*, *Rolling Stone*, and *Vanity Fair*. We will also scrutinize current issues of a dozen other magazines throughout the semester.

The class will be taught as a seminar. Students will be expected to do the required reading each week and arrive to class ready to discuss it. There will be individual and group presentations as well as exercises done in class.

CRN PB680 Magazine Publishing Overview

20705 Section 1 Gian Lombardo R 6:00-9:45

20706 Section 2 Leslie Brokaw T 6:00-9:45

This course examines the magazine field from the perspective of writers and editors, and covers the editorial and business operations of magazines, the editorial mix, and magazine geography.

CRN PB683 Book Publishing Overview

20707 Section 1 Dan Weaver W 6:00-9:45

20708 Section 2 David Emblidge M 6:00-9:45

This course provides an introduction to the book publishing industry, including a detailed examination of the editorial, marketing, and design and production stages of the book publishing process. The course also looks at important developments and issues within the field, such as online publishing, and at various jobs in book publishing.

20709

CRN PB685-0 Book Editing

David Emblidge W 6:00-9:45

Prerequisite: PB683 or Permission of Instructor and Chair

This course considers book editing skills, tasks, and responsibilities from initial review and acquisition of a book manuscript to the completion of project development. The course emphasizes trade book editing but also examines editorial work at scholarly and professional presses.

CRN 20710

PB686-0 Book Design & Production

Rebecca Saraceno TR 4:00-5:45

This course examines the process of book design and production, from the time the manuscript leaves editorial to delivery of bound books. Through the course, you will gain an overview of the traditional design and production process, including but not limited to:

1. The process of book and book jacket design
2. Typography
3. Image sourcing and usage
4. Color theory and usage
5. Production and manufacturing (pre-press, inks, paper, printing, binding)

We will also consider where books, and therefore their design, might be headed in the near future. As a means to understanding the various aspects of the process, the class will edit, design, and produce a book (content to be finalized in class). This one course will not make you a designer or production professional. The coursework will, however, increase your understanding of the field, and the skills you acquire will make you better prepared to work on future projects, for print or other design media.

Please note that while we will discuss technology as part of the design and production process, the focus is not on learning software.

CRN 20711

PB687-0 Column Writing

Jeffrey Seglin M 6:00-9:45

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 requirement for nonfiction students.

CRN 20712

PB688-0 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, newspa-

pers, 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.

CRN 20713

PB689-0 Book Publicity

Lissa Warren R 6:00-9:45

Prerequisite: PB683 or Permission of Instructor and Chair

The Book Publicity course is designed to familiarize authors and those interested in publishing and PR with trade book promotion to the media. It starts with an overview of book publicity—why it's important to a book's success, recent trends, the current state of the book review, etc. It then walks you through the publicity process—from author questionnaire, to galley and finished book mailings, to pub-date, interviews, and tour. It also covers the type of freelance help available, crafting the press material, the author/publicist dynamic, how to secure and promote bookstore events, the art of the interview, and the art of the pitch. All assignments and classroom activities are based on real-world publishing tasks so that students leave the class thoroughly prepared to promote their book or someone else's.

CRN 20715

PB691-0 Applications for Print Publishing (formerly called Desktop Publishing)

Melissa Gruntkosky T 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.**

CRN 20716

PB692-0 Electronic Publishing

John Rodzvilla MW 4:00-5:45

An introduction to the creation and management of content in an electronic environment. Topics covered include: e-content design, content management systems, interactive usability, information architecture, and project management. Course assumes the student has basic computer skills.

CRN 20717

PB694-01 Topic: Works, Texts & Documents –Literary Editing & Criticism

Gian Lombardo T 6:00-9:45

An introduction to literary editing, we will explore the different ways that literary works, and their physical manifestations, have been produced, transmitted and revised over time. We will

focus on how the editor's cultural and aesthetic framework affect the editor's approach to a literary work -- about how different theories of the text and differences in the means of textual reproduction yield both a wide range of interpretive practices and differing "stabilized" texts. The process of determining the physical representation of a work is not only an interpretive activity but it is also one that has empirical, or scientific, underpinnings. The goals of this course are twofold: to give students greater awareness of the intrinsic value of editing as it relates to the work itself and not to any considerations of salability; and to provide an environment in which students have the opportunity to become informed, critical and skeptical readers of literary texts and documents.

Students will be responsible for making presentations and commenting on other students' presentations. In general, the class will be conducted on a seminar/workshop basis (with occasional lectures). Therefore, there will be significant reliance on class discussion and participation.

CRN 20718

PB694-02 Topic – Know Your Rights: Contracts, Copyright and Subsidiary Rights

Melinda Koyanis W 6:00-9:45

An introduction to the complexities of subsidiary rights and permissions in trade book publishing. The class is designed to introduce the key concepts of copyright, author agreements, licensing subsidiary rights, granting permissions, and how licensing helps both the author and the publisher. Student will also discuss contemporary issues surrounding permissions, licensing, and copyright.

CRN WR600 Teaching College Composition

20759 Section 1 John Trimbur T 6:00-9:45

20760 Section 2 Beth Parfitt W 10:00-1:45

"Teaching College Composition" 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 Introduction to College Writing and a course concept for WR121 Research Writing.

CRN 20761

WR605-01 Poetry Workshop

Jonathan Aaron W 6:00-9:45

This course aims to help you learn more about yourself as a writer of poems. It requires that you write and later revise at least 8 new poems during the course of the semester, and to think hard and speak clearly about the work of your fellow writers in class and about other writing (poems, essays, reviews, etc.) we'll have occasion to discuss along the way. You should plan, of course, to pay the kind of attention to your colleagues' work that you, at your best, try to pay to your own. My hope is that this course will help you (a) improve your resourcefulness as a writer of poems and enhance your ability to question and revise your own work, (b) advance your capacity for critical thinking and expression in relation to poems and poetry, and (c) expand your sense of what the "creative process" actually entails.

CRN 20762

WR605-02 Poetry Workshop

John Skoyles R 4:00-7:45

The main text for this course will be student poems, which will be examined and critiqued each week. I will also ask the class to read an essay per session from a collection of critical prose. In the past I have used *Poets Teaching Poets: Self and the World* (edited by Orr and Voigt); *Real Sofishtikashun: Essays on Poetry and Craft* by Tony Hoagland; and *Poet's Work, Poet's Play* (edited by Tobin and Triplette). At this point, I am reading new books, such as *The Art of Syntax* by Ellen Bryant Voigt and *The Art of the Poetic Line* by James Longenbach. One or more of these will be a required text. Students should be prepared to submit poems every two weeks, and to read the work of their colleagues generously and rigorously. I will also ask each student to give a short talk on a particular poem he or she admires.

CRN 20763

WR606-0 Fiction Workshop

DeWitt Henry R 6:00-9:45

Basic problems of dialogue, scene, narration, and style are addressed in group discussions and private conferences. The objective is to sharpen and extend the writer's command of craft, to increase proficiency with the form of the short story, and to develop the substance of the writer's subject and vision.

CRN 20764

WR607-01 Advanced Fiction Workshop

Jessica Treadway R 6:00-9:45

Prerequisite: WR606 or Permission of Instructor and Chair.

This workshop will be dedicated to the goal of creating stories that explore internal and external character conflicts, that are clear in the vision of what they are trying to communicate to the reader, and that are polished enough to be submitted for publication. Students will be expected to submit completed story drafts of between 10-30 pages three times during the semester; to write some shorter exercises, particularly toward the beginning of the semester; and to deliver an informal presentation on the craft of an author of their choosing. We will also be reading and discussing published short stories.

CRN 20765

WR607-02 Advanced Fiction Workshop

Pamela Painter W 6:00-9:45

Prerequisite: WR606 or Permission of Instructor and Chair.

This workshop will emphasize the importance of revision, of re-envisioning a story. To take this class, you must already have written stories that you really care about, stories that you want to publish. The stories you will be revising, however, should not be "set in stone." Instead, they should be in the early to middle stages of rewriting, and capable of stretching and expanding to explore, through exercises, various aspects of the art and craft of fiction. The objective of this class is to prepare you for life after the MFA, when you will no longer be in a workshop environment—but on your own. Gifted editor Ted Solotaroff says, "One writes mainly to rewrite, for rewriting and revising are how one's mind comes to inhabit the material fully." Textbook is *What If? Writing Exercises for Fiction Writers*.

CRN 20766

WR607-03 Advanced Fiction Workshop

Maria Flook M 4:00-7:45

Prerequisite: WR606 or Permission of Instructor and Chair.

"The Stylization of Desire": How to Evoke Character in Fiction

In this short story workshop we will examine the building blocks of characterization in fiction writing. Successful characters are not merely invented but should emerge from a writer's latent, even secret anxieties, hungers, and obsessions. Memorable characters emerge from a place of struggle, trouble, or unrest. A writer must recognize and nurture his/her organic impulses and try to temper and transform these true catalysts into works 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 authentic vision.

CRN 20939

WR607-04 Advanced Fiction Workshop

Frederick Reiken T 6:00-9:45

Prerequisite: WR606 or Permission of Instructor and Chair.

"Linked Short Story Workshop"

This will be a writing workshop for graduate students who are working on or beginning linked short story collections. Students will be expected to produce 2-3 linked stories over the course of the semester and provide written critiques for other student work. There will be required readings that demonstrate a variety of approaches to linked story collections (e.g. recurring or overlapping characters, shared location, shared context or theme, etc.). We will also consider the differences between what might constitute a linked story collection vs. a "novel in stories." Required texts are likely to include: *A Model World* by Michael Chabon, *Cowboys Are My Weakness* by Pam Houston, *Lost in the City* by Edward P. Jones, *Monkeys* by Susan Minot, *The Beggar Maid* by Alice Munro, *The Things They Carried* by Tim O'Brien.

CRN 20767

WR613-01 Nonfiction Workshop

Douglas Whynott R 4:00-7:45

In this writing workshop students will discuss, read, and write three types of nonfiction—memoir, literary journalism, and travel. Students will write three 15-page articles or essays during the semester. The reading list will include such books as *Eat, Pray, Love* by Elizabeth Gilbert, *Mountains Beyond Mountains* by Tracy Kidder, *The Sum of Our Days* by Isabel Allende, and an essay collection. We will discuss fictional techniques as applied to nonfiction, various basic research problems, and some organizational methods.

CRN 20768

WR613-02 Nonfiction Workshop

Megan Marshall T 6:00-9:45

"Writing the Lives of Others"

This course in nonfiction will teach the basic principles and methods of life writing in its two essential forms: the magazine profile of a living subject and the biographical portrait of a historical subject. Students will learn interviewing techniques and research methods required

for both forms. Topics covered in the course will range from practical matters of style and structure to ethical questions of privacy and authorial perspective. Students will write one journalistic profile and either a chapter of a biography or a biographical portrait. Readings will be drawn from the work of classic authors, such as Vasari and Lytton Strachey, as well as from contemporary writers such as Joan Acocella, John McPhee, Richard Holmes, and Phyllis Rose.

CRN 20769

WR613-03 Nonfiction Workshop

Richard Hoffman W 6:00-9:45

This is a graduate craft seminar and workshop for students writing memoir or other first person nonfiction. Each class will begin with a short lecture on some aspect of craft or a discussion of some issues facing writers of memoir. Questions to be taken up in lectures/ discussions include writing about the living, rounding out the character "I", moving around in time, the braiding of recurrent themes throughout the narrative, the balance of scene and narration, the role of lyricism in first person nonfiction, the use of dreams, letters, or other storytellers, and public events. Students should be prepared to read about forty pages of text by other participants per week along with assigned readings.

CRN 20772

WR652-0 Novel Workshop

Kimberly McLarin M 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.