



2018 Fall Course Offerings

Fiction

Wasserman C&T

UA

T

5:20 – 7:50 pm

COURSE FULL The Family in Fiction: The exploration of family in fiction continues to thrive in our ever-changing literary world. Writers have always used fictional narratives to capture and deconstruct the nature of what constitutes family, which is various, wide-ranging and often complex. By doing so, they have presented unspoken truths, unmasked hidden secrets, shattered societal assumptions and stereotypes, documented specific periods of time and geographic locations, and have pushed readers to rethink and reimagine how we see family not just in terms of our own experiences but through the lenses of various other cultures and traditions. This course should not be mistaken as a class on “family-friendly” fiction. Nor should it be assumed that it will only engage in looking at domestic realism stories since there are a plethora of genres that are just as interested in the family in fiction. On the contrary, we will examine a wide range of fiction that approaches the concept of family, from the poorly-labeled “traditional family,” to single parenting, to surrogate family units and friendships, to workplace family structures, to challenges in expected gender roles. The course will aim to also be multicultural and multigenerational in perspective. Along with reading and assessing published works, each student will come out of the course having written and workshopped at least one original piece that attempts to capture the family in fiction as s/he wishes to express. You will not be constricted with your original work. Instead, you will be encouraged to take your own family in fiction narrative where your creative impulses lead you as we build a positive, supportive and inspiring semester-long classroom community.

O'Connor Workshop

KSU

W

4:25 – 7:05 pm

ENG 64071-001

The workshop will focus on student manuscripts (stories and novel excerpts). A portion of each class period will be devoted to discussion of published craft texts, though reading will be light and well-paced across the semester. Students will spend the majority of their out-of-class time on their own fiction writing and reading their fellow students' works in progress.

Assigned Texts: *How Fiction Works* by James Wood; *The Modern Library Writer's Workshop* by Stephen Koch

Course list continued...

Fiction continued...

Rahman Workshop CSU W 6:00 - 8:50 pm ENG 610

COURSE FULL Book 1: In this workshop, we will focus on shaping and sharpening the beginning of what will ultimately become a book-length manuscript; this can take the form of a novel or a short story collection. In other words, you will, with ambition, write half of a short book this semester (75 pages). These books-in-waiting (or books-in-training) will be workshopped by all. Our tour guides for this journey will be four critically-acclaimed books of recent contemporary fiction: Carmen Maria Machado's *Her Body and Other Parties*, Ahmed Saadawi's *Frankenstein In Baghdad*, Jesmyn Ward's *Sing, Unburied, Sing* & Denis Johnson's *The Largesse Of The Sea Maiden*. Some of our concerns this semester will be: different ways to conceptualize, inhabit, plot, develop, complicate and approach a novel; how to organize a stand-alone short story collection (how do these stories speak to each other, what should the ordering principle be: strength of story or theme or tone, etc.); and for the especially adventurous, what exactly is a novel-in-stories: an ungainly spillover from a short story collection or the fragments of a ruined novel or a form which contains both the compression of the story and the cohesive expansive unity of a novel? And the big question: how could you, how would you, how should you, how will you---write one of these books?

NONFICTION

Plum C&T CSU T 6:00 - 8:50 pm ENG 615

On Argument: This course on creative nonfiction will explore incarnations of argument in literary forms. The literary essay's relationship to argument is manifold, conflicted, liberated, inciting—perhaps rigorous without being dutiful, responsive in ways that reimagine responsibility. We'll consider how modes of argument from literary/cultural criticism, theory, journalism, and scholarship may be recombined in creative nonfiction. We'll read contemporary works that blend and invigorate lyrical, polemical, documentary, journalistic, philosophical, and other dynamics. What arguments is creative nonfiction suited to make? How does essayistic thinking expand and challenge our ideas of argument and evidence? We'll consider context, purpose, audience, perspective, genre, tone, documentation, and other elements; together we'll build working theories of the essay and how it argues. Short creative assignments through the semester will culminate in a long final work of creative nonfiction. Readings will include James Baldwin, *The Fire Next Time*; Mahmoud Darwish, *Memory for Forgetfulness: August, Beirut, 1982* (trans. Ibrahim Muhawi); Sven Lindqvist, *A History of Bombing* (trans. Linda Haverty Rugg); Valeria Luiselli, *Tell Me How It Ends* (trans. Lizzie Davis); Brian Blanchfield, *Proxies: Essays Near Knowing*; Rebecca Solnit, *A Paradise Built in Hell*; Roy Scranton, *We're Doomed. Now What?*; Jena Osman, *Public Figures*.

Course list continued...

NONFICTION continued...

Giffels Workshop UA Th 5:20 – 7:50 pm

In this MFA creative nonfiction writing workshop, students will propose a semester-long writing project tuned toward their own literary style, goals and writing background. Once the proposals are discussed and approved, each student will submit two to three pieces of original work to be read and discussed by the workshop participants. Individual readings will also be assigned, tailored to each writer's aesthetic and goals.

P O E T R Y

Biddinger Workshop UA Th 5:20 – 7:50 pm ENG 3300: 689-806

This course will focus almost exclusively on student writing, with a significant amount of time dedicated to workshopping. This welcoming and productive workshop is ideal for both poetry concentrators and students taking the course to fulfill an out of genre workshop requirement.

Pagel C&T CSU M 6:00 – 8:50 pm ENG 615

Craft & Theory: Ecopoetics, Connection, Compost, Deep Time, Unconformity, and Heat: In this class we will consider what poetic forms and strategies—ode, mess, palimpsest, instruction, pastoral, fragment—might best express our present condition in an epoch suffering from the mark of the human. We will look to Bashō, Henry David Thoreau, Lorine Niedecker, and Cecilia Vicuña as writers who engage changing or challenging environments, asking what in our work is responsible to the present? To the earth? To the self? To the sublime? We will discuss contaminated waters, manufactured wildernesses, warmer winters, and the degraded silence of the woods as well as the aesthetic implications of collage, caesura, erasure, and garbage; the insults of beauty; and the humane and saving graces of a poetic practice. Additionally, we will study book-length collections by Inger Christensen, Allison Cobb, Nicholas Gulig, Layli Long Soldier, Craig Santos Perez, Tommy Pico, Philip Sorenson, Juliana Spahr, Emily Wilson, and more.

Playwriting

Todd C&T

CSU M 6:00 - 8:50 pm

ENG 615

New Media & Narrative Possibilities for Playwrights & Other Storytellers: This course explores two emerging media for dramatic writing and other forms of storytelling: the narrative podcast (such as the “podplay”) and the webseries. Like a lot of “new” narrative forms, these Internet-based outlets share a great deal of DNA with their storytelling predecessors, from their approach to arc and character to their methods of composition. We’ll survey a number of the most effective podplays and webseries, taking notes for our own products in both genres. We’ll also look at some related forms such as non-fiction narrative podcasts, long-form television series, and old-fashioned radio plays as additional sources of inspiration. Major projects will include season outlines and scripts for your own pod- and web-series. Although most of our samples will be fictive in nature, original projects may explore non-fiction or documentary topics.

Internship

Giffels Internship

UA Sat 10:45 am - 1:15 pm

ENG 330: 689-804

The internship seminar is focused on developing skills and knowledge for your professional life beyond the MFA experience. The internship itself is intended to steep you in the practical world of work. The seminars will help you build skills and materials related to careers in writing, editing, publishing, arts and community organizations, and teaching. Each student is required to have completed or be actively serving an unpaid internship related to practical applications of your skills as writers. Students are responsible for securing their own internship position.

LITERATURE

THE UNIVERSITY OF AKRON

Chura

UA Online Course

ENG 3300: 629-805

20th Century Literature: This fully online course emphasizes recent critical approaches to Twentieth Century American Literature, and it asks students to undertake scholarly research appropriate for the graduate level. Course objectives are, first, to help teachers (or future teachers) of literature expand their knowledge of useful works and interpretive methods, and second, to consider in detail how such knowledge might impact the secondary school classroom. The syllabus includes works by Willa Cather, Ann Petry, Nella Larsen, Philip Roth, Chaim Potok, Bobbie Ann Mason, Richard Wright, and others.