



2019 Spring Course Offerings

Fiction

O'Connor C&T

KSU TH 4:25 – 7:05 pm ENG 66895-001

COURSE FULL Writing Women's Lives: The Fiction of Elena Ferrante: By studying the work of one of the foremost writers in contemporary International fiction, we will explore foregrounding women's lives and voices in fiction; incorporating real world culture into fiction; writing Autofiction (fictionalized autobiography); and the craft of novel writing, including novels that develop across several books. All NEOMFA writers are welcome!

Assigned Texts: *The Neapolitan Novels (My Brilliant Friend, The Story of a New Name, Those Who Leave and Those Who Stay, The Story of the Lost Child)* and *Frantumaglia (Critical Writings)*. We may also read *Troubling Love* and *The Days of Abandonment*. There will certainly be several shorter critical articles assigned.

Wasserman Workshop

UA T 5:20 – 7:50 pm ENG: 3300 689 – 80

A positive and inviting MFA workshop in fiction writing that gives exclusive attention to the creative work of students enrolled in the course. Students are provided a manuscript submission schedule that allows for flexible creative output. Working on a focused, specific project? Great! We're excited to see what you're developing. Want to be more exploratory and get some feedback on self-contained short stories or maybe interlinked, connected short fiction, maybe even an idea for the opening of a novel? That's great, too! You will not be creatively constricted in this workshop. Instead, you will be encouraged to take your fiction writing where the creative impulse leads you over the semester. The course includes some minor exposure to fiction writing theory that is covered in short class discussions that will directly assist students with crafting their own original fiction. In addition, students will respond critically and constructively to the work of their peers in building a supportive and inspiring semester-long creative classroom community.

Fiction continued...

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

COURSE FULL Book 2: Designed to be taken in conjunction with Book 1 (the previous semester). In this workshop, we will continue shaping and sharpening 75 pages of your book-length manuscripts-to-be (those students who took Book 1 in Fall 2018 will effectively be turning in pgs. 76-150). These books-in-waiting will be workshopped by all. Our tour guides for this journey will be four critically-acclaimed books of recent contemporary fiction: Daniel Woodrell's *Winter's Bone*, Marisha Pessl's *Night Film*, Mohsin Hamid's *Exit West* & Mariana Enriquez's *Things We Lost In The Fire*. Some of our concerns this semester will be: different ways to conceptualize, inhabit, plot, develop and complicate 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?

Fiction Workshop KSU W 4:25-7:05 pm ENG 64071-001

Instructor to be determined. Questions or to reserve spot, contact Catherine Wing.

NONFICTION

Giffels C&T UA W 5:20-7:50 pm ENG 3300: 689-802

COURSE FULL Relatively Speaking: Writing About Family in Personal Essays and Memoirs: For personal essayists and memoirists, family members frequently provide the richest, most immediate material. But turning our loved (or not-so-loved) ones into "material" can open a minefield of conflict, anxiety, legality, disagreement and regret. Do you ask permission in advance? Do you trust a relatives' memory more than your own? Do you reveal dark secrets? Do you show them what you've written? We'll explore these questions and more through close reading of contemporary family memoirs, essays and interviews by writers who've been through it, and our own creative nonfiction writing about family.

NONFICTION continued...

Pagel Workshop

CSU

5:20 – 7:50 pm

COURSE FULL Pieces of the Whole: A Nonfiction Workshop: In this class we will consider nonfiction in scraps, fragments, vignettes, shards, bits, and starts. When is the sum of the whole greater than its parts? When do discrete layers produce a palimpsest? How many threads does it take to tie a knot? Though this workshop will primarily focus on student writing (of all shapes and lengths) we will also study a few models of fragmented nonfiction such as Caren Beilin’s *Spain*, Sarah Manguso’s *Ongoingness*, Suzanne Scanlon’s *Her 37th Year*, Aisha Sabatini Sloan’s *Dreaming of Ramadi in Detroit*, Shaelyn Smith’s *The Leftovers*, and Kate Zambreno’s *Book of Mutter*, asking how an author’s choice of form affects the sense of time, self, source, and scale in a work of nonfiction.

P O E T R Y

Paulenich C&T

KSU M

4:25-7:05 pm

ENG 66895

Poetry as Caper: This course will focus on reading, discussion, and practice in the craft and theory of an increasingly significant sub-genre, what we are calling “poetry as caper.” Using the twelve books of poetry listed above, we will identify ways in which groups of poems can be arranged to interact with each other formally, imagistically, narratively. By rapt attention to the object, we will develop an understanding of the “caper” as an artistic technique of research, juxtaposition, collage, repetition, quotation, and evocation. We’ll explore (to borrow John Ciardi’s phrase) how these poems mean; how they do what they do. We’ll examine the relation of caper to content; of content to form. We will identify the complications and demands of working in this genre. We’ll examine the ways in which the apparent confinement of such “capers” is, in fact, freeing. That is to say that the central work of this course is a collaborative effort to arrive at theoretical understandings and solutions to practical questions of the craft of putting poetic writing together around a single poetic “caper.”

Reese Workshop

YSU Th

5:10 – 7:50 pm

ENG 6966.25861

After: For this workshop we will try our hands at creating poems that assume the existence of other poems (or texts, generally), from the traditional “after X” poems (sometimes “in the manner of X,” or “variations on a theme by X”) to homages, mockeries, parodies, replies, translations, retellings, arguments, and more, using some examples to spur us on, from the classical world up to some recent ingenuities by Terence Hayes.

Internship continued...

Wick Internship

KSU T 5:30-8:15

ENG 66895

Teaching Creative Writing in the Community: This course will prepare students to apply their knowledge of creative writing and participate in a community-based teaching residency. It will meet every Monday for the first part of the semester and shift to every other week after residencies begin. In class, students will explore community-based learning and what it means to be a literary teaching artist in the field of service learning. Students will apply academic experience to community-based projects and build a resource of lessons and writing samples for a variety of populations. We will also study creative writing pedagogy currently used in the community. Field experience in schools, hospitals, shelters, community centers, senior centers, and correctional facilities will be assigned by instructor and agreed upon by students. Students will be expected to teach in the community a minimum of one hour a week for six to ten weeks at a location agreed upon by the student and instructor. **Please contact Katie Daley (kdaley5@kent.edu) for permission to enroll in this course.**

LITERATURE

UNIVERSITY OF AKRON

Chura

UA TH 5:20 – 7:50 pm

ENG 3300: 689-801

Literature of the 1930s in Historical Perspective: The decade of the Great Depression was a Second American Renaissance that produced enduring forms of fiction, poetry and drama in response to economic hardship and class conflict. This course will study the literary 1930s in historical context with a reading list that includes works of modernism and socialist realism, agitprop drama, and several examples of “proletarian literature.” Through these works we’ll address the severe political and cultural tensions provoked by hunger and rampant unemployment, labor strife, the environmental catastrophe of the Dust Bowl, and the rise of Fascist impulses in both Europe and the United States. The syllabus includes John Steinbeck, Agnes Smedley, Mike Gold, Langston Hughes, John Dos Passos, Meridel LeSueur, Myra Page, Arna Bontemps, James T. Farrell.

LITERATURE continued...
KENT STATE UNIVERSITY

Dunmire

KSU TR 2:00-4:45

ENG 6/75035:

Linguistics for Rhetoricians: Linguistics for Rhetoricians is designed to introduce graduate students to conceptions of language and linguistics relevant for conducting research into the rhetorical nature and function of texts. The course examines language from a social semiotic perspective and considers the various ways in which language practices and linguistic phenomena relate to the interpersonal and socio-cultural contexts within which they occur. We begin with a brief overview of how various scholars, ancient and contemporary, have thought about language and its linguistic manifestation. We then focus on social semiotic conceptions of language which hold that to be properly understood, linguistic phenomena must be understood and studied as the realization of contextualized socio-cultural practices. The seminar concludes with a practice component which examines how linguistic features of texts can be studied in terms of their “interpersonal” and “experiential” functions; that is, in terms of the mutually constitutive relationships which hold between linguistic phenomena and the interpersonal and experiential contexts within which they occur.

M'Bay

KSU T 5:30-8:15

ENG 66104

African-American Literature: This graduate course explores the history of African American literature from its inceptions in African oral traditions to its manifestations in African American poetry, folktales, slave narratives, protest literature, and other forms of writings. We will examine slave narratives, novels, autobiographies, drama, poems, essays, short stories and other writings of African American authors of different generations such as the colonial era, the Antebellum, the Postbellum, the Jim Crow era, the Harlem Renaissance, the Black Arts Movement, and later periods that witnessed crucial developments of African American radical, feminist, modernist, and postmodernist literature and aesthetics. We will analyze the social, political and economic concerns in these writings in an attempt to uncover the fundamental role that literature has played in African American cultural expressions and struggle for freedom and equality. We will also study the roles of African American literature as a tool against slavery, racism, classism, sexism, homophobia, and xenophobia in America, as an evidence of hybridity and modernity in African American popular culture, and as a testimony of the dilemma, hope, and achievements that the promises of integration, modernization, and multiculturalism have created in the lives of African Americans. This course is preparatory for teaching African American literature, ethnic studies, cultural studies, multiculturalism, American studies, history, folklore, sociology, political science, journalism, and other careers.

Course list continued...

LITERATURE continued...KENT STATE UNIVERSITY

Roman

KSU To Be Announced

ENG 6/7679

The Medieval Sensorium; Brit & Irish Literature: St. Thomas Aquinas writes that “our natural knowledge begins from sense. Hence our natural knowledge can go as far as it can be, led by sensible things.” This seminar takes Aquinas’ sensual knowing to heart and explores the historical construction of the senses in the Middle Ages. By utilizing work in the history of the senses, history of emotions, as well as affect theory, we will examine various pieces of medieval literature to both historicize and explore sensual knowing, the inner senses, synesthesia, and the relationship between senses and memory. Along the way, we will take a more phenomenological approach to the senses by experimenting with touching manuscripts, recreating medieval food using Bokes of Cokery, examining medieval illumination and works of art, and other thought problems posed by the medieval sensorium. By the end of the seminar, students will leave with a thorough grounding in medieval sensual knowing, as well as skills that traditional medieval scholars utilize (such as, paleography, codicology, and manuscript studies).

Van Ittersum

KSU TR 11:00-12:15

ENG 6/75053

Writing Technologies: In 1961 a program called “Expensive Typewriter” was written for the PDP-1 computer at MIT that functioned as a crude text editor, allowing a user to type into the computer, without the use of the display, and print using a Flexowriter. Fifty years later, writing on computers has taken numerous forms, such as word processors, hypertext markup, instant messaging, email and new media. In this course, we will explore the ways these technologies shape writing and other literate practices as well as the ways technologies are developed and appropriated by people through their practices.

We’ll begin our readings and discussion with philosophical and psychological treatments of technology to explore the ways technological mediation of human activity has been theorized in Writing Studies and other disciplines, paying particular attention to the concept of affordances. From there, we’ll move to historical accounts of writing technologies to trace the precedents of contemporary tools as well as to explore critiques of depictions of constant progress in technological development. As we move to more recent research, we’ll investigate the concept and tools of new media and trace a wide range of Writing Studies research into technologies (many of these readings will be determined by students). Throughout we will engage in hands-on experiments with writing technologies and document those experiments in conventional and unconventional ways.