

## Fall 2018 Course Descriptions

### CW 1040

This course is designed to help you craft various works of fiction, poetry, and nonfiction. In addition to in-class writing exercises, creative exercises outside of class, and discussions, you will critique each other's writing in a constructive workshop atmosphere—thereby developing useful editorial skills that will help you improve your own writing.

Through lecture and discussion, we will explore the technique and devices involved in creating these three genres. We will read and discuss the works of many different writers, using their technique and content as a guide for your own writing. This course fulfills the University Studies Intellectual Community (I) requirement.

And if this course description seems dull, the class is anything but.

### CW 2050

Franz Kafka wrote, "You do not need to leave your room. Remain sitting at your table and listen. Do not even listen, simply wait. Do not even wait, be quite still and solitary. The world will freely offer itself to you to be unmasked, it has no choice. It will roll in ecstasy at your feet."

In writing fiction this semester, that's what this course will ask of you. Sit. Listen. Wait. Be still. Your world will become the words you put to paper. And if it rolls in ecstasy at your feet, that's great. But even if it doesn't, you'll still learn the elements of writing a short story.

### CW 2080

In this course we will read, write, discuss, enthuse over, question, itch and argue our way into and through poetry. Completing and revising both in- and out-of-class writing assignments, students should expect to produce, by the end of the semester, a poetry portfolio (and artist statement). Class time will be divided between discussion of reading assignments and workshop submissions. Please see instructor with any questions. Prereq: CW 1040

### CW 2125: Prose That Is Just Quite Short

Flash Fiction, Prose Poem, Nanotale, Micro-Memoir, Short-Short.....short prose comes in many shapes and goes by many names (or sometimes none at all). In this course, students will write creative pieces of short prose, practicing and experimenting with assignments / exercises and ending the semester by submitting a collection of short creative works. Class sessions will be divided equally between writing workshop and discussions of the assigned course readings.

Writers / students of all genres are welcome: fiction, poetry and /or creative non-fiction. Please see instructor with any questions.

CW 4050: Fiction Workshop—The Novella and Linked Short Story

The short story is an evolving form, and writers explore a multitude of ideas, themes, and genres through the short story. But...what exactly is a short story? How short is too short? At what point is it a novella? Lydia Davis writes one-sentence stories; Franz Kafka wrote a pretty long one about a guy who turns into a cockroach. Where are the lines drawn? In this course, we will examine this question, and read short stories of differing lengths, but our writing focus will be on the novella and linked-story form. Prerequisite: 3 hours of a 2000-level creative writing class in the appropriate genre and consent of the instructor.

CW 4050: The Camera's "I": Experimental Film and Creative Nonfiction

In this class, we will consider one of the most dynamic forms of postwar creative-nonfiction: the essayistic, meditative, appropriative and/or collage-based film. More specifically, we will examine the personal/impersonal, embodied/absent, authentic/artificial narrative "I's" depicted by these films, in order to create our own compelling prose. We will apply principles of transcription, improvisation and performative mise-en-scène to a series of short prose projects, and will treat quasi-cinematic prose narratives as a multidisciplinary means of responding to pressing political, philosophical and aesthetic issues. Filmmakers we will study include Agnes Varda, Chris Marker, Jonas Mekas, Hollis Frampton and Martha Rosler, as well as some young independent directors.