

Fall 2022 Graduate Course Schedule

Department of English | University of Houston

Seminars

English 6300 **College Teaching** **M. Salome**
Day & Time: Th 5:30PM-8:30PM
This hybrid course meets face-to-face or online depending on the week.

ENGL 6300 is designed to expose you to important scholarly conversations about college student writing, conversations that will give you theoretical frameworks and research-based knowledge to apply to your teaching of first year composition and beyond. Students who emerge from ENGL 6300 should be able to situate their college teaching in broader discussions about topics like writing processes, academic discourse, transcultural writing, literacy development, rhetorical grammar, different modes of teaching writing, and the relationship between academic writing and public writing. Much of the scholarly work underlying the course comes from composition studies—the part of Rhetoric and Composition that traditionally has focused on the how and why of college students’ writing practices. Also, we will dip into some conversations of literature specialists and creative writers as we think about responsible approaches for teaching other kinds of English classes.

Course Objectives: Students who complete ENGL 6300 should be able to do the following:

- Situate their teaching practices in relevant scholarly discussions
- Reflect on available pedagogical choices, no one of which will be ideal in all situations
- Complicate their teaching practices by learning about other instructors’ practices—especially theorized practices
- Use their college teaching, particularly their teaching of first year composition, as a site for testing the theory and research examined in ENGL 6300

Topics are targeted to accommodate graduate coursework requirements in:

- RCP

English 6311 **Bibliography & Research Methods (MA)** **L. Voskuil**
This course meets asynchronously online.

This is a new course that fulfills a core requirement for the new MA Program in Literature. While it is open to all graduate students, it targets MA students and is designed to introduce them to the research methods and genres essential to the successful completion of a graduate program in literature. As such, it will cover a variety of disciplinary and professional practices, both practical and intellectual: how to analyze literature on a graduate level; how to use library databases for research; how to read and use different academic genres (articles, reviews, monographs); how to write for different audiences with distinct goals and in appropriate ways; and how to craft various professional genres (abstracts, proposals, conference papers)

successfully. Although the focus will be on academic-oriented practices, most of the skills you learn in this course will translate effectively to professions beyond the graduate classroom.

This is a fully online, asynchronous course. There are no classes you will need to attend in person or on campus, and there will be few (or no) real-time sessions. This means that you will be able to complete the assignments at the times that are most convenient for you. We will use VoiceThread for our discussions, a free, user-friendly platform that will be linked to our Blackboard site but enables more ways for us to interact (voice, video, writing) than Blackboard discussion board does. (And it's more fun!) We will also meet via Zoom in real time for several small-group or one-on-one conferences to discuss projects, and you will be able to meet individually with Dr. Voskuil whenever you need to via email, Zoom, or in person.

Topics are targeted to accommodate graduate coursework requirements in:

- MA Requirement

English 7337

Second Language Acquisition (MA swing)

C. Duran

This course meets asynchronously online.

This course introduces major theories, trends, methods, and issues surrounding teaching English as a second/an additional language, also known as English Language Teaching (ELT). We will explore and discuss various topics related to first language acquisition, Second Language Acquisition (SLA), and bi/multilingualism, learner variables in language learning, language acquisition myths, seminal research in the field, and traditional and innovative methods and approaches to ELT. Please note that the course may be applicable to acquiring, teaching, and learning a non-English language although the focus of the course is English.

Topics are targeted to accommodate graduate coursework requirements in:

- RCP
- Linguistics
- Translingual Studies (elective)

English 7368

Critical Studies of the Americas: Theories & Methods J. Berger

Ecologies/Dissent

Day & Time: W 2:30PM-5:30PM

This seminar will interrogate two dominant paradigms in contemporary American Studies scholarship: "Ecology" and "Dissent." Our readings will introduce you to theories and methods related to these two themes, but they will do so with the aim of troubling received critical optics and assumptions. What happens, for instance, when we read texts and scholarship concerned with environmental thematics (writings that often promote varieties of neutral "green" ethics and/or posthuman orientations) in terms of the lived realities of colonial (nineteenth century) and neoliberal (contemporary) oppressions? Conversely, how might considering the material non-human and posthuman aspects of ecology (alternate scales, scopes, and modalities of being and

violence) impact our received ways of understanding history, temporality, suffering, and resistance?

After some preliminary theoretical reading to establish terms and contexts (work on the Anthropocene and political protests/revolution), our readings will proceed through various units, including: **Neoliberal Planet** (critical: Kali Akuno, Fred Moten, and Wendy Brown; literary: ~~Heriberto Yépez's~~ *Transnational Battle Field* [2017] & Don Mee Choi's *DMZ Colony* [2020]); **Regimes of Toxicity** (critical: Rob Nixon & Anna Tsing; literary: Muriel Rukeyser's *The Book of the Dead* [1938] & Indra Sinha's *Animal's People* [2007]); **Indigenous Resistance** (critical: Nick Estes & Glen Sean Coulthard; literary: Layli Long Soldier's *Whereas* [2017]); **Waves of Knowing** (critical: Karin Amimoto Ingersoll; literary: Herman Melville's *Typee: a Peep at Polynesian Life* [1846] & selections from Craig Santos Perez's series *from Unincorporated Territories*); **Ecology in the Streets** (critical: Katherine McKittrick, Jodi Dean, Joshua Clover, & sections from *Burn Down the American Plantation* [2017] and *Dark Trajectories: Politics of the Outside* [2013]); and **From Posthumanism to Para-Ontology** (critical: Donna Haraway, McKenzie Wark, Frank B. Wilderson III, Fred Moten; literary: Alexis Pauline Gumbs's *M Archive: After the End of the World* [2018]).

Topics are targeted to accommodate graduate coursework requirements in:

- Critical Studies of the Americas (core course)
- Later Literature

English 7390

Introduction to Doctoral Studies in English

S. Ehlers

Day & Time: Th 5:30PM-8:30PM

This hybrid course meets face-to-face and online.

Introduction to Doctoral Studies is for all incoming Ph.D. students in the UH English department. This course offers an in-depth orientation to the graduate program at UH and a practicum in doctoral study. It is also, in part, an introductory seminar on the disciplinary and institutional contexts that shape graduate school experience, specifically, and research, publication, teaching, and service more broadly. We will spend the semester discussing various aspects of academic experiences—from seminar work to forms of publication to preparing for the job market. Through course readings and conversations—as well as visits from English department faculty—we will contextualize what it means to research, write, teach, and serve within the twenty-first-century university. As part of this work, you will also begin to think about the dynamic relationships among your own goals as a Ph.D. student, our intellectual communities at UH, and social worlds within and outside the academy.

Topics are targeted to accommodate graduate coursework requirements in:

- Professional Development

English 7396

Latinx Young Adult Literature (MA swing)

A. Ellis

This course meets asynchronously online.

This asynchronous online course invites students to explore a variety of award-winning Latinx Young Adult novels. Students will gain knowledge of the formation, emergence, and growing popularity of the Latinx YA genre, and will also consider the critical issues surrounding 1) the term Latinx and 2) the instructional use/censorship of these texts in secondary schools. Topics to be explored include representations of cross-cultural encounters, collective and interpersonal experiences of racism, assimilation and rebellion, cultural expectations in adolescence and young adulthood, LGBTQ+ experience, first gen. life, Latinx embodiment, and undocumented life. Assignments will be comprised of weekly collaborative media posts, online journal entries, and a final paper project.

Required Texts:

Aristotle and Dante Discover the Secrets of The Universe by Benjamin Alire Sáenz

Gabi, a Girl in Pieces by Isabel Quintero

Juliet Take a Breath by Gabby Rivera

I am not your Perfect Mexican Daughter by Erika L. Sánchez

The Poet X by Elizabeth Acevedo

Fat Chance, Charlie Vega by Crystal Maldonado

Yaqui Delgado Wants to Kick Your Ass by Meg Medina

*This is a mixed enrollment course comprised of undergraduate and graduate students offered totally online. Different requirements for undergraduates and graduate students will be indicated on the syllabus.

Topics are targeted to accommodate graduate coursework requirements in:

- Literature (MA)
- Critical Studies of the Americas (elective)
- Later Literature

English 7396

Beowulf & Its Multimedia Afterlives (MA swing)

L. Stock

Day & Time: T/Th 1:00PM-2:30PM

In this focused study of *Beowulf*--blending senior level English majors (doing their capstone senior research seminar) and graduate students--all class members will engage with the foundational poem of British literature through a close reading of the text in translation with exploration of the meanings of key words and passages in the original Old English. The text is studied in context of its medieval analogues (Icelandic sagas and other Old-English texts like "The Dream of the Rood," "The Wanderer," and "The Battle of Maldon," "The Wife's Lament," "Wulf and Eadwacer," and "Judith"). They will approach the text in the context of early England's and Scandinavia's material culture: manuscript miniatures, treasure hoards, weaponry, religious artifacts, ships, architecture. All students will engage with *Beowulf*'s post-medieval literary adaptations—various translations, 20th-century or recent novels that either reconceive the epic's plot and characters or revisit it from another character's point of view (John Gardner's

1971 *Grendel*, from the male monster's point of view; Michael Crichton's 1976 *Eaters of the Dead*, from an Arab's point of view, Susan S. Morrison's 2015 *Grendel's Mother*, from the female monster's point of view, Maria Headley's recent controversial translation/adaptation *Beowulf* etc.) Class members will also explore the many multimedia adaptations of the text: feature films, TV, young adult fiction, comic books, video games, etc.

Learning Objectives:

- Learning the **discourse of film analysis**, students will analyze the many cinematic adaptations of *Beowulf*, thus identifying this early poem's lasting significance and contemporary relevance.
- In addition to sharpening their skills at traditional literary analysis through close reading, **students will engage with various theoretical discourses** and apply them to the poem and its characters such as:
- **gender studies** and **feminism**; the presentation of **masculinities** through the eponymous hero; the **othering of females** in the poem (Hrothgar's wife, peace-weaving brides, Grendel's mother's monstrosity)
- Jeffrey Jerome Cohen's "**Monster Theory**" (for analyzing Grendel, Grendel's Mother, the Dragon, and less obviously, the Danes themselves)
- **Adaptation Theory and Translation Theory**: the way film and other media (graphic novels, film scripts, books about the making of films, documentaries about the making of films, documentary films about the period of *Beowulf*, comic books, children's literature) adapt this early poem to contemporary audiences' interests through the addition of extra characters, changes to the plot, and reflection of contemporary cultural issues.
- **Blackboard**: the *Beowulf* course will have an extensive interactive website on Blackboard including film clips from various film adaptations, documentaries, links to external sites, visual images, etc.

Readings/Texts/ Events:

1. *Beowulf: Facing Page Translation*, 2nd ed. Trans. Roy M. Liuzza (Peterborough, CN: Broadview, 2013). Liuzza's edition is the course's common denominator, but students are encouraged to incorporate other translations they have used elsewhere for comparison.
2. *Old English Poetry: An Anthology*, ed. and trans. Roy Liuzza (Peterborough, CN: Broadview, 2014).
3. *Grettir's Saga*, trans. Herman Palsson (Penguin, 2014).
4. John Gardner, *Grendel* (New York: Ballantine, 1971; Vintage, 1989).
5. Michael Crichton, *Eaters of the Dead* (New York: Avon, 1976; rpt 1991).
6. Susan Signe Morrison, *Grendel's Mother: Saga of the Wyrd-Wife* (Top Hat, 2015).
7. Maria Dahvana Headley, trans. *Beowulf* (FSG Originals, 2020).
8. Various articles and book chapters about *Beowulf*, adaptation, or about writing about film will be placed as PDFs on the course Blackboard site.
9. Students will find/purchase other ancillary texts as required by their individual research topics.
10. I am hoping to be funded again to **invite Susan Signe Morrison**, author of the literary adaptation, *Grendel's Mother*, a course text, **to make a virtual visit** over Teams.

Written Work:

1. **Close reading paper** (5 pp.) about **one scene or character** in the original poem, *Beowulf*.
2. **Close reading paper** (5 pp.) about how **an adaptation** recreates *Beowulf*.
3. **1-page abstract of a conference paper.**
4. **Comparative paper** (8-9 pp.) engaging with **2 texts or adaptations** of a specific scene/character in *Beowulf*.
5. **Professionalization of Graduate students:** The third paper will be suitable for presentation at a conference. The course will end with a **mock conference** at which the graduate students present their papers to the entire class. In the 2021 iteration of this course, 2 graduate students had their papers accepted for the 2022 International Congress of Medieval Studies.

Topics are targeted to accommodate graduate coursework requirements in:

- Literature (MA)
- Critical Poetics (elective)
- Early Literature

English 8318

Research Seminar in Rhetoric & Composition

P. Butler

Day & Time: Th 2:30PM-5:30PM

English 8318 represents one of the most important courses for students in the English graduate program, including MA students, literature and creative writing students, and those in the Rhetoric, Composition, and Pedagogy (RCP) Program. It involves reading renowned research works from the field of Rhetoric and Composition and writing for publication. As a former ENGL 8318 student who contributed to an article and book review published by members during the seminar states:

For me, the Research Seminar in Rhetoric and Composition (ENGL 8318) was the first time that course-based research met the euphoria of being published in peer-reviewed journals. This not only allowed me to grasp a seemingly distant goal while still a student, but it taught me skills that I use even today—defining a framework for how to develop a co-authored paper, and equitably incorporating competing and contradicting perspectives.

Seminar Goals

The seminar is intended to introduce you to reading the spectrum of research in the field and to write for publication. One goal of the course is to produce a publishable article, either as a class or as individuals, depending on student interest. (See attached article published by students in the ENGL 8318 course mentioned above.) Another former student writes, “I really enjoyed and appreciated the hands-on, collaborative nature of working with my colleagues in ENGL 8318 to publish our work. The course helped me navigate the editorial and revision process, and increased my ethos as an emerging scholar in the field of RCP.”

The course will help you to both learn and be critical of the research in the discipline. It will also serve as the foundation for a career in which reading the research in rhetoric and composition

will play an integral role. It is intended to help prepare you theoretically and professionally for work in the field. In addition to reading indispensable scholarship in the areas of ethnography, teacher research, and other qualitative methods like conducting surveys, interviews, and case studies, students will learn to navigate the Internal Review Board (IRB) process. The class will also include visits from RCP faculty as well as other disciplinary scholars to help us think about where the field stands and where it's headed.

Graduate students at both the MA and PhD levels will have the opportunity to read broadly and write critically in designing a research project for publication. The course will also help you prepare to take comprehensive exams.

Some Questions Addressed in the Seminar

- What does research tell us about student writing processes and the development of writing abilities?
- What does research tell us about error in college students' writing?
- What does research tell us about the most effective teaching (best practices) of writing?
- What does research tell us about the effectiveness of teacher commentary on student writing?
- What does research tell us about the value of extensive *reading* in first-year writing courses for the improvement of student *writing* in these courses?

Topics are targeted to accommodate graduate coursework requirements in:

- RCP Methodology
- RCP

English 8354

Eighteenth-Century British Fiction

D. Womble

Day & Time: W 5:30PM-8:30PM

At a time when philosophy and political theory were starting to lay the groundwork for normative understandings of the world that remain dominant today, the eighteenth-century novel vectored its own course, offering us seductive glimpses of vivid literary worlds that are inexhaustible in their desire to be weird. There are generally thought to be two kinds of novels written during this century: mature works that contributed to the much-discussed "rise of the novel," culminating in the precise social realism of Jane Austen, and all the rest that failed to mature. We will interrogate this binary, juxtaposing now-canonical works with the proliferation of fictional sub-genres that flourished in this century: pseudo-pornographic scenarios masquerading as moral parables; Oriental tales; pastiche narratives that cobble together non-literary print media to form an imaginary world; Gothic fiction; and satirical political allegories. A sampling of historical materials will enable us to ask how the counterworlds posited by fiction deformed or contributed to the "real world" being formulated in non-literary genres. We will assemble a toolkit of literary theorists (Nancy Armstrong, Mikhail Bakhtin, José Ortega y Gasset, Georg Lukàcs, Michael McKeon, and Ian Watt) to pin down what exactly makes a novel a novel, whether there is a political ideology inherent to the novel form, and where exactly

existing theories of the novel fall short in accounting for the formal and thematic weirdness of British fiction in this era.

Students will give one in-class presentation (fifteen minutes; handed in as a 5-6 page paper; 20% of the grade) and will write a long paper to be submitted at the end of the semester (12-15 pages; 60% of the grade). Students will also write short commentaries (up to 2 pages each) on assigned readings five times during the semester, which will be posted to all participants in the class by 5 pm Sunday so that we could all come to class with significant points for discussion already raised (20% of the grade). The class presentation and the informal commentaries can be on either the fiction or the theory, or can attempt to put them into conversation with each other; the final paper, however, should engage deeply with both. Attendance and active participation is required.

Topics are targeted to accommodate graduate coursework requirements in:

- Empire Studies (elective)
- Early Literature

English 8364

Women Writers

S. Chatterjee

Women Writers in World Literature

Day & Time: T 2:30PM-5:30PM

This course will survey contemporary theories of world literature with a focus on women writers from diverse and divergent global contexts. Despite their significant contributions to the global literary field women writers continue to occupy marginal status in world literature debates. This course will explore texts and contexts that challenge dominant notions of what constitutes world literature and how to define the concept of “world” in world literature. It will emphasize alternative modes of “worlding” by women writers who index societal conflicts and historical changes through thematic and formal choices in their writing. Students will learn about current and earlier debates in world literature and read the works of critically acclaimed authors such as Arundhati Roy, Anne Enright, Tsitsi Dangarembga and others.

This is a discussion-oriented seminar so students are expected to prepare accordingly. Regular and meaningful participation in class will cover 20% of the grade percentage. The remaining grade percentage will be covered by a seminar length final paper (40%) a research-progress paper (25%) at midterm and a presentation of the final paper (15%).

Topics are targeted to accommodate graduate coursework requirements in:

- Empire Studies (elective)
- Later Literature
- WGSS

English 8392

Topics in Poetics

D. Davies

Premodern Poetics

Day & Time: W 2:30PM-5:30PM

This course offers a comparative course on medieval stylistic practices, formal innovations, and especially theories of form; that is to say, premodern poetics. Our common ground will be the theories that were generated in learned and pedagogical traditions of medieval Latinity. We will also collaborate on the particulars of the European vernacular cultures that stamped their interests on the interplay of language, genre, and form, such as Old English alliterative verse. Questions common to all the literary traditions may be the social, ethical, and epistemological roles of poetry. Other common questions include the distinctively medieval terms of interpretive theory and practice; technologies of interpretation; theories of fiction (fabula); the histories of the language arts; transformations of the terminology of figurative language; grammatical orthopraxis and permitted “deviation”; and material texts. As we turn from interpretive to generative categories, we will consider how arts of poetry find their linguistic and stylistic focus in the vocabularies of individual vernacular traditions. There will also be room to consider the premodern roots of poetic forms resurgent today, such as the ghazal, Zuhitsu, and sonnet.

Topics are targeted to accommodate graduate coursework requirements in:

- Critical Poetics (core course)
- Early Literature

English 8394

Selected Topics in Comparative Literature

K. Singh

Comparative Caribbean Writing

Day & Time: T 5:30PM-8:30PM

This course will introduce students to key thinkers from the Caribbean (ex. Edouard Glissant, Sylvia Wynter, Frantz Fanon, Dionne Brand, Antonio Benítez-Rojo, C.L.R James), and a combination of foundational and contemporary literary texts from the region, from writers such as Aimé Césaire, Kamau Brathwaite, Maryse Condé, Mayra Santos-Febres, Rita Indiana, Derek Walcott, Simone Schwarz-Bart, and others.

In exploring this region where comparison is inherent to either a national, regional, or transnational corpus, we will ask questions of form and genre (what does literature mean when masquerade and music are their most direct inspiration), of epistemology (how to write from a place that is small, underrecognized, but pitched as the creolizing utopia for global futures), and of identity (can one be Caribbean, narrate Caribbeanness, and identify with a region that is almost entirely diasporic? Where racial social, and ideological conflict abounds) and historical (how to be post- colonial when colonization persists?).

Topics are targeted to accommodate graduate coursework requirements in:

- Empire Studies (elective)
- Critical Studies of the Americas (elective)
- Translingual Studies (elective)
- Later Literature

Creative Writing Courses

English 6321

Fictional Forms

B. Peynado

Day & Time: T 2:30PM-5:30PM

This class will focus on the spectrum of fiction that diverges from western realism: "genres" of science fiction, fantasy and horror, as well as magical realism, fabulism, and surrealism. We will investigate and challenge the definitions and purpose of these genres from writers and scholars. We will analyze "unreal" fiction for its craft and the techniques that can reinvigorate realism. Assignments will include creating our own works in these genres weekly and craft essays.

Topics are targeted to accommodate graduate coursework requirements in:

- MFA
- Workshop

English 6322

Poetry Workshop

E. Belieu

Day & Time: Th 2:30PM-5:30PM

This course meets synchronously online.

This class will be conducted in the traditional workshop format, with students handing in poems weekly to which their peers and professor will offer critical evaluations. These comments will be both verbal and written.

At the beginning of each workshop, I'll read a short poem and offer you a prompt based on it, offering you some kind of craft consideration or conceptual/rhetorical structure to consider. We'll then spend about 20 minutes getting the creative juices flowing. Hopefully these exercises will generate new ideas, give you practice with various craft tools and expand the possibility for new poems for you to continue drafting over the course of the semester (given that the best response to a great poem is your own poem).

The main goal of this workshop is to give you an opportunity to hear thoughtful readers' responses to your poems. I will also encourage you to use this time and space to take risks with your work. This is a chance to push your poems beyond the subjects, gestures, and forms with which you are already comfortable.

Topics are targeted to accommodate graduate coursework requirements in:

- Workshop

English 6323

Fiction Workshop

B. Peynado

Day & Time: M 2:30PM-5:30PM

This workshop will be focused exclusively on short fiction. Feedback will center around recreating the heart of a story. Stories will be workshopped with the assumption that they will be rewritten from scratch, and so workshop will be in a brainstorming mode with an eye towards

recreating the heart of a story in the next draft, as well as line-by-line explorations of the way the heart of a story is forecast.

Topics are targeted to accommodate graduate coursework requirements in:

- Workshop

English 7322

Advanced Poetry Workshop

K. Prufer

Day & Time: M 5:30PM-8:30PM

The Advanced Poetry Workshop continues conversations begun in other poetry workshop courses. Here, we will discuss primarily the poetry writing of students as they work toward the eventual completion of the MFA thesis, the PhD dissertation, or other poetry projects. We will also discuss supplemental readings in poetry, poetics, and the history of poetry.

Topics are targeted to accommodate graduate coursework requirements in:

- Workshop

English 7323

Advanced Fiction Workshop

P. Turchi

Day & Time: T 2:30PM-5:30PM

In this course we'll do the usual—discuss participants' work in progress—and read and discuss some additional work, which will be chosen based on our discussions and the number and prolificity of participants. Everyone will also write and revise a short craft essay.

Topics are targeted to accommodate graduate coursework requirements in:

- Workshop

English 7324

Writers on Literature

M. Serpas

Day & Time: M 2:30PM-5:30PM

An eclectic collection of wisdom writing (from the Tao de Ching and Genesis to *Frankenstein*, as well as work by James Baldwin, Lewis Hyde, Simone Weil, Mary Rakow, etc.) will provoke meditation on creating the self and will center an examination of our own purposes as writers. The nature of paradox and its place in a well-lived (writing) life will be our foremost subject. The course is a true seminar: Our texts are the seeds, and the group will determine the material and focus of our investigations. Two substantive, self-reflective essays are required. (Writers of any genre are welcome.)

Topics are targeted to accommodate graduate coursework requirements in:

- Creative Writing Requirement

English 8322

Master Workshop: Poetry

R. Tejada

Day & Time: T 5:30PM-8:30PM

In his speculative fable “The Library of Babel” (1941), Jorge Luis Borges offered an account of the book as a reflection of geometrical space, in that it can duplicate appearances as an inference of infinity. The book-form can foreground not only physical or material events but also the sequence of relationships it sets into motion by way of a manuscript’s constituent materials, assembly, and intended reach. In this workshop we will collectively examine this process of assembly while also rehearsing the nature of a book as a sequence of spaces. The poet and artist Ulises Carrión wrote that “each of these spaces is perceived at a different moment... as a sequence of moments.” Thus, our “rehearsals” will involve work with guest sound artists; to experiment in what Pauline Oliveros called “quantum listening,” namely “listening in all sense modes to or for all the possible differences in any component part of a form or process while perceiving the whole and sensing change.” By turning to these material realities—the spatial and sonic attributes of poetic form—this master workshops invites participants to think expansively about creative entanglements in the webwork of life and the political imagination.

Topics are targeted to accommodate graduate coursework requirements in:

- Master Workshop

English 8323

Master Workshop: Narrative

C. Divakaruni

Day & Time: M 5:30PM-8:30PM

In this course each student will focus on presenting a complete/almost complete creative project (novel, novellas, or collections of short stories), and preparing a revision plan. Class time will be spent in closely examining this work and discussing its strengths and weaknesses. The objective of the course is to allow students to see their work as a whole—a unique opportunity that is not available in regular fiction workshops.

Students are responsible for sending in a complete (or close to complete) book length work two weeks in advance so people can read carefully before class discussion.

The quality of a workshop depends largely upon the caliber of the discussion. In order to facilitate this, I ask that students write out detailed comments about the work that is being examined.

After a student’s work is discussed in class, I will go over it one-on-one and discuss revision strategies. I might suggest extra reading as needed.

Towards the end of the semester, students will present a revision plan to the workshop and receive feedback on it.

Topics are targeted to accommodate graduate coursework requirements in:

- Master Workshop