

## Graduate Course Schedule Fall 2021

### Seminars

ENGL 6300 College Teaching of Language and Literature in English Salome TH 5:30-8:30

- This course will allow students to join scholarly conversations focused on college pedagogy. These conversations included topics centered on student writing, along with examining theoretical frameworks and research-based studies that inform the application of teaching first-year composition and beyond. Students emerging from this course will be able to situate their college teaching within the academic discourse of writing processes, transcultural writing, literacy development, rhetorical grammar, the reading-writing connection, and the relationship between academic writing and public writing. Conversations of literature specialists and creative writers will also be highlighted.
- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - TF Contract Requirement
  - RCP

ENGL 7315 Cultural Criticism: Theories of the Moving Image Fang T 2:30-5:30

- From auteur and apparatus theory to production culture and participatory media, film and digital culture are the site of much critical thought and cultural examination. This course surveys the history and major works in moving image theory, both to familiarize ourselves with this increasingly important site of the humanities and to explore how these observations engage key concepts in both academic and popular thought (such as authorship, audience, originality, authenticity, and unity). By engaging with critical thinking on the moving image, participants will both sharpen their critical tools and become more sophisticated users of this ubiquitous and powerful presence in modern life.
- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - Bibliography, theory, rhetoric

ENGL 7336 Methods of Teaching EAL (MA Swing) Duran ONLINE

- This course introduces major theories, trends, and issues surrounding teaching English as an additional language, also known as English Language Teaching (ELT). We explore and discuss various topics related to first language acquisition, Second Language Acquisition (SLA), bi/multilingualism, learner variables, seminal research in the field, and traditional and innovative methods and approaches to ELT. Students produce lesson plans and research projects that fit their needs and interests.
- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - Bibliography, Theory, Rhetoric
  - Language Requirement: Reading Knowledge
  - RCP Fusion
  - RCP

ENGL 7370 History of Rhetoric Kastely W 5:30-8:30

- In this seminar, we will look at the history of the practice known as rhetoric. We will ask what a practice is. We will then look at major texts within the rhetorical tradition as a way of moving inside the practice of rhetoric. We will proceed loosely in a chronological fashion, beginning with Greek tragedy and ending with 20<sup>th</sup> century rhetorical theory. Our goal is not to arrive at a coherent narrative history for rhetoric. Rather, we will use close readings of major texts to allow us to discover rhetoric as a philosophical problem and as a productive intersection of theory and practice. By looking at the multiple ways in which rhetoric has been framed as a philosophical, political, or poetic problem, we will come to appreciate rhetoric as a way to think about issues that occupy beings who are shaped by and who shape discourse.

**Requirements:** In consultation with the instructor, students will undertake an original project that builds on issues and texts explored in the course.

- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - Bibliography, theory, rhetoric
  - Critical Poetics
  - Early Literature
  - RCP Fusion
  - RCP

ENGL 7390 Introduction to Doctoral Studies Ehlers Th 5:30-8:30

- This course offers an introduction to doctoral studies for all incoming Ph.D. students in the English department. 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 and students—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 requirements of graduate coursework requirements in:**
  - Professional Development Requirement
- This course will be delivered both F2F and asynchronously online depending on the week.

- The Reformation is one of the most significant cultural events of European history. The Renaissance is among the most exciting periods of English literature, whether for lyric (John Donne, Philip Sidney, Mary Herbert, Mary Wroth, George Herbert, et al.), drama (William Shakespeare), epic (Edmund Spenser, John Milton), or *ars poetica* (Philip Sidney, George Puttenham, Samuel Daniel). What's religion got to do with this extraordinary literary efflorescence? This is an interdisciplinary course on the convergence of literature and religion in sixteenth- and early-seventeenth-century England. We shall ask: Are there such things as Protestant, Catholic, and biblical poetics? What is the significance of religious imagery in erotic verse and of erotic imagery in religious verse? How might hotly contested questions about biblical authority and sacramental theory have influenced ideas about literary representation? What does English Renaissance poetics have to do with Psalm-translation, and what does Psalm-translation have to do with English Renaissance poetics? How are religious controversies negotiated on Shakespeare's secular stage? How should we read together the songs and sermons of John Donne? In what senses are Spenser's *Faerie Queene* and Milton's *Paradise Lost* biblical or Protestant epics? Our work throughout the semester will be to connect religious ideas and literary texts without flattening either.
- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - Critical Poetics
  - Early Literature
  - Poetics Certificate

- This course has been specially created to show the importance of Houston in LGBT history. The course will focus on our own Houston LGBT Archive in the library at the University of Houston. The importance in using contemporary archive work in developing research topics will represent the bulk of the course but will be augmented with some queer texts as well and theoretical conceptions. Beginning with a traditional reading of a text that contextualizes historical understandings of Queerness, Oscar Wilde's classic text, *The Picture of Dorian Gray*, helps us understand how sexuality was read at the turn of the last century. We will follow this with a 19<sup>th</sup> century memoir by a French "hermaphrodite," *Herculine Barbin: Being the Recently Discovered Memoirs of a Nineteenth-Century French Hermaphrodite*. Using the theoretical works of Foucault, Anzaldúa, and Butler, queer framing devices will provide the foundations for research in the archive. We will read *The Gender Book*, a locally created resource on gender 101 and as the authors themselves acknowledge, an accessible explanation that provides some of the more current understandings of gender. We will conclude the formal class with a reading of Dale Carpenter's *Flagrant Conduct: The Story of Lawrence v. Texas*, the Houston 2003 case that decriminalized homosexuality in the United States. I will make available individuals in Houston area who participated in this landmark case. We will also go to the Houston LGBT Archive in the library and begin the exploration of possible individual research topics. I will also make available the digital Houston LGBT archives and archivist working on these projects. It will be from among these sources that all final projects will base their work upon.  
**Readings/Texts:** *The Picture of Dorian Gray*, Oscar Wilde; *History of Sexuality*, Michel Foucault; *Borderlands*, Gloria Anzaldúa; *Gender Trouble*, Judith Butler; *Herculine Barbin: Being the Recently Discovered Memoirs of a Nineteenth-Century French Hermaphrodite*, Introduction by Michel Foucault; *The Gender Book*, J. Mays and Mel Reiff Hill, available at [thegenderbook.com](http://thegenderbook.com); *Flagrant Conduct: The Story of Lawrence v. Texas*, Dale Carpenter; Archive projects  
**Course Requirements:** Students will write three brief explications of some aspect or concept from each of the works of Foucault, Anzaldúa, and Butler (approximately 2-3 pages); an archive worksheet describing the archive object; a presentation on the archive object; and a final research paper (15-20 pages) derived from the archive will represent the bulk of the graded work. As with all graduate courses, class participation and discussion will be a fundamental expectation.
- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - Bibliography, theory, rhetoric
  - Critical Studies of the Americas
  - Later Literature

- Religion has long been recognized as an important component of British imperialism. Postcolonial criticism, however, has often treated the religiosity of empire as a one-way street by focusing primarily on the role that British religious actors played in driving the colonial enterprise. The reality is that the media networks of the British Empire facilitated a more multidirectional set of religious exchanges. The heteroglot environment of Calcutta, for instance, enabled the formation of new syncretic sects like the Brahma Samaj, which blended elements of high-caste Hinduism, Islam, and Unitarianism. Buddhist activists from Ceylon to Japan advocated for national independence in books and tracts printed on British printing presses. And evangelical converts in Africa and the West Indies repurposed the rhetoric of John Bunyan's *Pilgrim's Progress* (1678) to tell their own stories of political and spiritual independence.  
This course explores the complex exchange of religious texts, ideas, and practices facilitated by the British Empire. How did imperialism provoke the formation of new religiosities, both cosmopolitan and local? How did it reshape the concept of religion itself into a cross-cultural category, as well as produce the notion of the secular as a universal, neutral backdrop? To answer such questions, we will read nineteenth-century Bengali poets like Kasiprasad Ghosh and Michael Madhusudan Dutt, who appropriated the tropes of "Bardic nationalism" to produce English translations of the sacred epic *Rāmāyana*. We will read Olaudah Equiano's *Interesting Narrative* (1791) alongside Gauri Viswanathan's *Outside the Fold* (1998) to consider the ways in which Christian conversion could alienate colonial subjects from European cultural scripts as well as assimilate them. We will explore the construction of alternative or hybrid scriptures within the global networks of Anglophone Unitarianism by comparing the redacted New Testaments produced in the early 1820s by both the Bengali reformer Rammohun Roy and U.S. ex-President Thomas

Jefferson. And we will read C. L. R. James's *Beyond A Boundary* (1963) in order to revise Max Weber's "Protestant ethic" thesis in a postcolonial context.

- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - Bibliography, theory, rhetoric
  - Empire Studies
  - Early Literature

#### ENGL 7396 Research Methods (MA Swing)

Voskuil

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 may also meet once or twice via Zoom in real time, if our various schedules permit, and you will be able to meet individually with Dr. Voskuil via email, Zoom, or phone, as necessary.

This course is a dual-enrollment course that will involve upper-division undergraduate students as well as graduate students, with varying requirements. Enrollment is limited, so there will be ample opportunity for engagement with other students and with Dr. Voskuil. The circumstances of dual enrollment are advantageous for graduate students for a number of reasons. Newer MA students will be able to experientially grasp the transition from undergraduate- to graduate-level training, while more advanced graduate students who are currently teaching (or hope to teach) will be able to observe an upper-division course in progress and participate pedagogically as well as academically. In some circumstances, for example, graduate students may be asked to take the lead in our VoiceThread discussions or assist with the review of an undergraduate paper draft. In short, this opportunity for involvement in an upper-division course—but for graduate credit—can have beneficial effects at any point in your graduate career.

- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - MA requirement

#### ENGL 8364 Women Writers

Gregory

M 5:30-8:30

- This class examines the later work (1950s-1960s) of the long-lived poet Marianne Moore—on its own and in the context of the contemporary poetry and arts scene. We will explore her role as a celebrity performance poet and an advocate for real democracy and positive social change—around race, gender, sexuality, immigration, environment, and foreign policy. While departing from her early modernist mode in her later phase, Moore was always avant garde, blurring the boundaries between high, low and middlebrow culture to create an inclusive community of engaged readers. We will explore what this kind of brow crossing has meant for the reception of her later work in the decades since her death in 1972.

In addition to Moore's later poetry, we will read some work of, and consider the relation of her work to that of, the Confessionals, Beats, "New American" poets, New York School, latter day Dadaists, surrealists and conceptual poets, Fluxus artists, and others. Given her habitual ekphrasis, we will also consider the relation of her work to that of contemporary visual artists, including Andy Warhol, Ray Johnson, and more.

- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - Critical Poetics
  - Later Literature
  - Poetics Certificate

#### ENGL 8371 American Novel of the 19<sup>th</sup> Century

Berger

T 5:30-8:30

- This course will explore how novels from the nineteenth century responded to a dynamic and volatile period marked by what Whitman termed "convulsiveness." Taking as a starting point M.M. Bakhtin's claim that the novel exists in a "zone of maximal contact with the present . . . in all its openness," we will examine how such texts reveal energies, aesthetics, and conflicts that often slip out of official histories. We will likely consider novels such as Herman Melville's *Moby-Dick* (1852); William Wells Brown's *Clotel; or, the President's Daughter* (1853); John Rollin Ridge's *The Life and Adventures of Joaquín Murieta* (1854); and Harriet Beecher Stowe's *Dred: A Tale of the Great Dismal Swamp* (1856). We will also read a number of contemporary novels written in the wake of the nineteenth-century's realities and para-realities—including Toni Morrison's *Beloved* (1987), Octavia E. Butler's *Kindred* (1979), Charles Johnson's *Middle Passage* (1990), and perhaps Colson Whitehead's *The Underground Railroad* (2016) and/or Tommy Orange's *There There* (2018). By considering a variety of authors and contexts, we will begin to address how the novel developed as a genre as well as reconsider these books through the lenses of emerging theoretical approaches.

- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - Bibliography, theory, rhetoric
  - Critical Studies of the Americas
  - Early Literature

## ENGL 8384 African American Literature

Tolliver

M 2:30-5:30

- Owing in part to the historical and political import of narratives penned by the formerly enslaved, life-writing has occupied a central, if not dominant, position in the construction of what we have come to regard as the African American literary tradition. This course pursues that preoccupation with life-writing through the study of contemporary African American memoir. While there are no doubt pleasures and profit to be gained from reading a wide variety of texts, I will arbitrarily limit our study to memoirs penned by creative writers, scholars, and critics affiliated with what I think of as the high-culture industry or prestigious publications/institutions in the U.S. The method of our study will be primarily literary critical/historical, but I (selfishly) invite and welcome a craft perspective on the readings as well. Some of the texts I am currently considering are: Roxane Gay, *Hunger*; Kiese Laymon, *Heavy*; Saeed Jones, *How We Fight for Our Lives*; Gregory Pardlo, *Air Traffic*; Sarah Bloom, *Yellow House*; J. Drew Lanham, *The Home Place*; Emily Bernard, *Black is the Body*; Nell Painter, *Old in Art School*; and Louis Chude-Sokei, *Floating in a Most Peculiar Way*. The selection of texts has not been finalized, so I welcome your suggestions at tolliver at uh dot edu. Let the reading list be a co-creation! Admittedly, I am not up on the critical apparatus around memoir, but two critical works I am considering at the moment are: David Mura, *A Stranger's Journey* and Vivian Gornick, *The Situation and the Story*.
- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - Critical Studies of the Americas
  - Later Literature

## ENGL 8389 Adv Topics in Translation

Zamora

W 2:30-5:30

- The art of literary translation is as old as literature itself, of course, but it has become increasingly the object of attention as the world shrinks and the reach of the English language expands. This is to say that translation is always political and cultural, as well as aesthetic, and for this reason we will spend the semester by thinking about the history and practice of translation over several centuries and cultural contexts. George Steiner's *After Babel* will be our roadmap through this vast territory, and Kevin Pruffer's anthology of translations of poems, *Into English*, will provide our landmarks and touchstones. This course is half seminar and half workshop. During the first weeks of the course, the "seminar" phase, we lay the historical, cultural, and aesthetic groundwork for the "workshop" phase. Early in the semester, I will ask that you select a translation project, preferably a work that hasn't been translated before, or one that needs an improved translation (in your view). During the second half of the semester, I will ask that you present your translation (poetry 5-8 pages, or prose, 10-15 pages) in workshop mode. I may ask that you present it twice, the second time focusing on your *process of translation*, as well as your translated text. Your final "paper" is your translated text, with an introduction putting it in a theoretical, cultural, historical, and literary framework. Our reading during the early weeks will be essential to contextualizing your work in this introduction. Needless to say, this course requires basic proficiency in a language other than English. Proficiency may be defined as a minimum of two years of college language courses, or the equivalent. Put another way, you must have some grounding in the language and literature with which you choose to work. The aim of the translation projects is to publish them in literary journals or literary supplements. There is growing recognition of how little international work gets translated into English. Only 3% of all publications in the US are translations, as opposed to 40% in Mexico, to cite a representative statistic. I hope that we can address this imbalance in a small way with the work in this seminar. Required texts: *After Babel*, George Steiner, *Into English: Poems, Translations, Commentaries*, ed. Martha Collins and Kevin Pruffer
- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - Language Requirement with Translation
  - Later Literature
  - Translation Certificate
  - Translingual Studies

## ENGL 8392 Topics in Poetics

Snediker

T 5:30-8:30

- Loosely naming a constellation of modes (gestures, styles) as various as awareness, captivation, immersion, vigilance, and enchantment, attention (so William James suggests) sometimes feels coextensive with effort itself; Roland Barthes's *A Lover's Discourse* reminds us that the French word for "waiting" is *attente*. What do we mean when we speak of paying attention to a text, of needing to have (paraphrasing Chrissie Hynde) someone else's attention? How might we think about the practice of attention—across thresholds of erotic saturation and nominally neutralizing fields of interest—as an aesthetics (following Thoreau) or ascesis (following Michel Foucault's late examinations of the care of the self)? What sorts of objects (and subjects) may attention take, and what sorts of objects (and subjects) does attention *make*? Tracing a line informed by psychoanalytic and phenomenological idioms, this seminar will explore attention as an object in its own right, articulating the textures of presence and relationality onto which attention's surprisingly spacious perceptual repertoire opens. We shall give considerable time to the poems of Emily Dickinson and the journals of Henry David Thoreau, as enactments of attention at its most carefully devoted and queerly precipitous. Other texts considered will include Anne Boyer's *The Undying*, Henry James's *The Beast in the Jungle*, Melville's "Bartleby the Scrivener," Claudia Rankine's *Don't Let Me Be Lonely*, Eve Kosofsky Segwick's "Paranoid and Reparative Reading," as well as Agnes Martin's writings and paintings and the acoustic minimalism of William Basinski and others. Ultimately, we will be led (however loosely) by the not wholly answerable chiasmus of attention as a form of care, as the care of form.
- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - Bibliography, Theory, Rhetoric
  - Critical Poetics
  - Later Literature
  - Poetics Certificate

## Workshops

### ENGL 6321 Fictional Forms and Techniques

Turchi

T 2:30-5:30

- We'll read a variety of forms—including stories of various types and shapes, at least one novel and novella, a collection of linked stories—and apply what we find to your own practice.
- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - CW MFA Requirement
  - Substitute for CW Workshop Requirement

### ENGL 6322 Poetry Workshop

Prufer

T 2:30-5:30

- This is a graduate poetry workshop. In this class, we will read essays on poetics selected by the professor and by students alongside poems by new and established poets. We will also look closely at work written by students and discuss that work in a workshop format.
- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - CW Workshop Requirement

### ENGL 6322 Poetry Workshop – Shrimp Boat

Serpas

F 2:30-5:30

- This poetry workshop (also known as Shrimp Boat) focuses on the liminal marshes of the Galveston Bay and Barataria-Terrebonne Estuaries, on coastal erosion, on regional poetry, and on the form of the American Shore Ode. Visiting the UH Coastal Center, kayaking, observing bird migrations, and creating visual art onsite are part of the fieldwork. Another out-on-the-Gulf opportunity is to participate in coastal restoration at a marine lab. Ultimately, we will work with a documentary filmmaker and with students in Graphic Art to produce cinemoems, collaborative projects of language, image and sound. A short essay and a poetry portfolio are also required.  
The course meets on Friday to accommodate approximately four day-long excursions. The marine lab work in Louisiana will be an optional part of the course.
- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - CW Workshop Requirement

### ENGL 6323 Fiction Workshop

Divakaruni

M 5:30-8:30

- In this workshop course students will focus on writing short stories/novel chapters and analyzing them. Much of our class time will be spent in examining student work and discussing its strengths and weaknesses. In addition, we will be analyzing published work, studying critical/craft articles on writing, and learning writing techniques from student presentations. By the end of the semester, students will identify a book-length project that they wish to write/complete while in our program. **This workshop is suitable for entering students as well as returning students.**

#### Learning Outcomes:

- Students will attain, through discussion and reading, and demonstrate, through critiques of workshoped student stories, knowledge about the structuring of successful short fiction or novel chapters. By the end of the semester, they will have a clear idea of a book-length project which they will complete by the end of their time in our program.
  - Student presentations on published short fiction/novel chapters/craft essays that exemplify certain writing techniques will teach them to critically analyze stories and to communicate their findings to their peers. (Each student is responsible for one such presentation, roughly 20 minutes)
  - Stories, chapters of novels, and craft essays will be provided by Divakaruni for discussion. These will be geared to the kind of work the students are doing/interested in and will teach students to analyze their own work more critically.
- Students will make a short presentation of their idea for a book-length project at the first meeting. They are responsible for bringing in 2 stories/chapters (30-50 pages total) during the semester, preferably new work, not workshoped yet, unless it has been revised significantly. As time permits, we will look at revisions of these stories/chapters. At the end of the semester, students will create an in-depth, 2-4 page description of a book-length work that they are planning to complete by the end of their time in our program, with a short analysis of the skills, knowledge and research required for such a project.
- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
    - CW Workshop Requirement

### ENGL 7322 Adv Poetry Workshop

Belieu

M 2:30-5:30

- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - CW Workshop Requirement
- This course will be delivered synchronously online at the time offered.

### ENGL 7323 Adv Fiction Workshop

Turchi

Th 5:30-8:30

- This will primarily be a(n advanced) workshop, but we'll do some additional reading. That reading might take the form of a project--tackling a chestnut together—in addition to more contemporary writing.
- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - CW Workshop Requirement

ENGL 7324 Writers on Literature

Tejada

W 5:30-8:30

- This seminar examines work by major twentieth and twenty-first century poets César Vallejo, Octavio Paz, Édouard Glissant, Ana Cristina Cesar, Gloria Anzaldúa, Jay Wright, Cecilia Vicuña, and Reina María Rodríguez. While reading with an eye to issues in translation, questions that compel the poetic and political imagination, and artistic practice across the hemisphere, this course will locate poetry within a complex of historical and geographic locations, cultural legacies, the variety of embodied social life, problems of poetic identity, and the specificity of medium. In activating a cross-cultural space of composition, this seminar engages prosody and poetics beyond the confines of English toward a multilingual system of intellectual vitality. (Derrida: “I have but one language—yet that language is not mine.”) The writing component of this seminar encourages participants to experiment in creative and critical forms.
- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - CW Writers on Literature Requirement

ENGL 8322 Master Workshop – Poetry

harris

Th 2:30-5:30

- In this seminar workshop, you will focus on refining your final graduate poetry manuscript. The approach we take through craft will reflect and engage the concerns and needs of the group and poems. In addition to shaping and refining each manuscript in a workshop setting, we will study influential and relevant poems, collections and essay; discuss notions of voice, form, structure and arc; examine organizing principle and theme; and use the workshop as a place to push the experiment of each manuscript. Requirements include regular, productive critique and feedback and final requirements include a finely revised book-length collection and press-ready book description.
- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - CW Workshop Requirement

ENGL 8323 Master Workshop – Narrative

Parsons

W 2:30-5:30

- This course is a workshop-based study of fiction, mainly yours. To this end, you will workshop a book-length draft (however provisional). The class will read and analyze this text from a writer’s perspective, which is to say we’ll concentrate on how the elements of craft (dialogue, structure, characterization, metaphor, etc.) function and combine to showcase your vision. The goal is to give you a deeper understanding of how the work coheres as a whole and where more discrete elements of technique can better contribute to your vision for the project. We’ll read various books and essays to complement our discussions. The books will be first novels by new and established novelists. Time allowing, you’ll submit some revised pages. The primary emphasis for this class, then, is two-fold: 1) extensive written evaluations of your peers’ work that sharpens your editorial acumen; 2) reading and redrafting your manuscript to deepen your understanding of its necessary evolution.
- **Topics are targeted to accommodate requirements of graduate coursework requirements in:**
  - CW Workshop Requirement
- This course will be delivered both F2F and synchronously online depending on the week.