The Creative Writing Program in The School of the Arts combines intensive writing workshops with seminars that study literature from a writer’s perspective. Students develop and hone their literary technique in workshops. The seminars (which explore literary technique and history) broaden their sense of possibility by exposing them to various ways that language has been used to make art. Related courses are drawn from departments such as English, comparative literature and society, philosophy, history, and anthropology, among others.

Students consult with faculty advisers to determine the related courses that best inform their creative work. The creative writing major is by application only. For details, see the Creative Writing website: http://arts.columbia.edu/writing/undergraduate/.

Adjunct Professors
Alexander Dimitrov
Joseph Fasano
Will Hunt
Crystal Hana Kim
Marie Myung-Ok Lee
Hilary Leichter
Daniel Magariel
Melody Nixon
Tracy O’Neill
Mark Rozzo
John Vincler
Rose Waldman
Christopher Wolfe
Samantha Ziegelboim

Graduate Faculty Fellows
Ryan Avanzado
Synne Borgen
Jacob Carroll
Jessica Colley Clarke
Elly Graf
Molly McGhee
Mitchell Glazier
Kate Greene
Jared Jackson
Anastasios Karnazes
Margaret Meehan
Vivian Nixon
Margaret Richardson
Daniel Ryan
Adam Schwartzman
Gordon Slater
Robert Taylor Supplee
Brian Wiora
Alex Ulloa

Major in Creative Writing
The major in creative writing requires a minimum of 36 points: five workshops, four seminars, and three related courses.

Workshop Curriculum (15 points)
Students in the workshops produce original works of fiction, poetry, or nonfiction, and submit them to their classmates and instructor for a close critical analysis. Workshop critiques (which include detailed written reports and thorough line-edits) assess the mechanics and merits of the writing pieces. Individual instructor conferences distill the critiques into a direct plan of action to improve the work. Student writers develop by practicing the craft under the diligent critical attention of their peers and instructor, which guides them toward new levels of creative endeavor.

Creative writing majors select 15 points within the division in the following courses. One workshop must be in a genre other than the primary focus. For instance, a fiction writer might take four fiction workshops and one poetry workshop.
Currently being offered can be found in the “Courses” section. Seminars will fulfill the requirement, no matter the student’s chosen genre. Creative writing majors select 12 points within the division. Any 4 necessary to produce their own accomplished creative work. These seminars offer close examination of literary techniques such as plot, point of view, tone, suspense, and narrative voice. Extensive readings are required, along with short critical papers and discussions, and they eventually produce their own writing for the critical analysis of the class. The focus of the course is on the rudiments of voice, character, setting, point of view, plot, and lyrical use of language. Students will begin to develop the critical skills that will allow them to read like writers and understand, on a technical level, how accomplished writers and participating in roundtable discussions, writers build the resources necessary to produce their own accomplished creative work.

Creative writing majors select 12 points within the division. Any 4 seminars will fulfill the requirement, no matter the student’s chosen genre concentration. Below is a sampling of our seminars. The list of seminars currently being offered can be found in the "Courses" section.

**Beginning Workshop**
- WRIT UN1100 Beginning Fiction Workshop
- WRIT UN1200 Beginning Nonfiction Workshop
- WRIT UN1300 Beginning Poetry Workshop

**Intermediate Workshop**
- WRIT UN2100 Intermediate Fiction Workshop
- WRIT UN2200 Intermediate Nonfiction Workshop
- WRIT UN2300 Intermediate Poetry Workshop

**Advanced Workshop**
- WRIT UN3100 Advanced Fiction Workshop
- WRIT UN3200 Advanced Nonfiction Workshop
- WRIT UN3300 Advanced Poetry Workshop

**Senior Creative Writing Workshop**
Seniors who are creative writing majors are given priority. Enrollment limited to 12, by instructor’s permission. The senior workshop offers students the opportunity to work exclusively with classmates who are at the same high level of accomplishment in the major. This course is only offered by graduate faculty professors.
- WRIT UN3101 Senior Fiction Workshop
- WRIT UN3201 Senior Nonfiction Workshop
- WRIT UN3301 Senior Poetry Workshop

**Seminar Curriculum (12 points)**
The creative writing seminars form the intellectual ballast of our program. Our seminars offer a close examination of literary techniques such as plot, point of view, tone, and voice. They seek to inform and inspire students by exposing them to a wide variety of approaches in their chosen genre. Our curriculum, via these seminars, actively responds not only to historical literary concerns, but to contemporary ones as well. Extensive readings are required, along with short critical papers and/or creative exercises. By closely analyzing diverse works of literature and participating in roundtable discussions, writers build the resources necessary to produce their own accomplished creative work.

**Fiction Seminars**
Fiction Seminar: How To Build A Person
Fiction Seminar: The Here & Now
Fiction Seminar: The Craft Of Writing Dialogue

**Nonfiction Seminars**
Nonfiction Seminar: The Literary Reporter
Nonfiction Seminar: Learning to See: Writing The Visual
Nonfiction Seminar: Truths & Facts

**Poetry Seminars**
Poetry Seminar: Traditions in Poetry
Poetry Seminar: The Crisis of the I
Poetry Seminar: 21st Century American Poetry and Its Concerns
Poetry Seminar - Witness, Record, Document: Poetry & Testimony

**Cross Genre Seminars**
Cross Genre Seminar: Imagining Berlin
Cross Genre Seminar: Diva Voice, Diva Style, Diva Lyrics
Cross Genre Seminar: Walking
Cross Genre Seminar: Process Writing & Writing Process

**Related Courses (9 points)**
Drawn from various departments, these courses provide concentrated intellectual and creative stimulation, as well as exposure to ideas that enrich students’ artistic instincts. Courses may be different for each student writer. Students should consult with faculty advisers to determine the related courses that best inform their creative work.

**Fiction Workshops**
**WRIT UN1100 Beginning Fiction Workshop. 3 points.**
Prerequisites: No prerequisites. Department approval NOT required. The beginning workshop in fiction is designed for students with little or no experience writing literary texts in fiction. Students are introduced to a range of technical and imaginative concerns through exercises and discussions, and they eventually produce their own writing for the critical analysis of the class. The focus of the course is on the rudiments of voice, character, setting, point of view, plot, and lyrical use of language. Students will begin to develop the critical skills that will allow them to read like writers and understand, on a technical level, how accomplished creative writing is produced. Outside readings of a wide range of fiction supplement and inform the exercises and longer written projects.

<table>
<thead>
<tr>
<th>Fall 2019: WRIT UN1100 Course</th>
<th>Number</th>
<th>Section/Call</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
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<tr>
<td>WRIT 1100</td>
<td>001/46809</td>
<td>M 6:10pm - 8:00pm</td>
<td>511 Kent Hall</td>
<td>Molly McShee</td>
<td>3</td>
<td>15/15</td>
</tr>
<tr>
<td>WRIT 1100</td>
<td>002/46810</td>
<td>T 6:10pm - 8:00pm</td>
<td>511 Kent Hall</td>
<td>Margaret Meehan</td>
<td>3</td>
<td>12/15</td>
</tr>
<tr>
<td>WRIT 1100</td>
<td>003/46811</td>
<td>Th 4:10pm - 6:00pm</td>
<td>511 Kent Hall</td>
<td>Margaret Richardson</td>
<td>3</td>
<td>15/15</td>
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<tr>
<td>WRIT 1100</td>
<td>004/46812</td>
<td>M 2:10pm - 4:00pm</td>
<td>511 Kent Hall</td>
<td>Daniel Ryan</td>
<td>3</td>
<td>13/15</td>
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<tr>
<td>WRIT 1100</td>
<td>005/13539</td>
<td>W 2:10pm - 4:00pm</td>
<td>511 Kent Hall</td>
<td>Adam Schwartzman</td>
<td>3</td>
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<th>Spring 2020: WRIT UN1100 Course</th>
<th>Number</th>
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<th>Times/Location</th>
<th>Instructor</th>
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<td>001/12508</td>
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<td>Room TBA</td>
<td>Ryan Avanzado</td>
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<tr>
<td>WRIT 1100</td>
<td>002/12520</td>
<td>Th 4:10pm - 6:00pm</td>
<td>Room TBA</td>
<td>Elly Graff</td>
<td>3</td>
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<td>WRIT 1100</td>
<td>003/12521</td>
<td>T 6:10pm - 8:00pm</td>
<td>Room TBA</td>
<td>Jared Jackson</td>
<td>3</td>
<td>15/15</td>
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<tr>
<td>WRIT 1100</td>
<td>004/12522</td>
<td>W 2:10pm - 4:00pm</td>
<td>Room TBA</td>
<td>Alexander Ullio</td>
<td>3</td>
<td>15/15</td>
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</table>
WRIT UN2100 Intermediate Fiction Workshop. 3 points.
Prerequisites: The department’s permission required through writing sample. Please go to 609 Kent for submission schedule and registration guidelines or see http://www.arts.columbia.edu/writing/undergraduate. Intermediate workshops are for students with some experience with creative writing, and whose prior work merits admission to the class (as judged by the professor). Intermediate workshops present a higher creative standard than beginning workshops, and increased expectations to produce finished work. By the end of the semester, each student will have produced at least seventy pages of original fiction. Students are additionally expected to write extensive critiques of the work of their peers.

Spring 2020: WRIT UN2100

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<tr>
<th>Course Number</th>
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<th>Instructor</th>
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<tr>
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<td>Heidi Julavits</td>
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<tr>
<td>WRIT 2100</td>
<td>002/12534</td>
<td>M 4:10pm - 6:00pm</td>
<td>Crystal Kim</td>
<td>3</td>
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WRIT UN3100 Advanced Fiction Workshop. 3 points.
Prerequisites: The department’s permission required through writing sample. Please go to 609 Kent for submission schedule and registration guidelines or see http://www.arts.columbia.edu/writing/undergraduate. Building on the work of the Intermediate Workshop, Advanced Workshops are reserved for the most accomplished creative writing students. A significant body of writing must be produced and revised. Particular attention will be paid to the components of fiction: voice, perspective, characterization, and form. Students will be expected to finish several short stories, executing a total artistic vision on a piece of writing. The critical focus of the class will include an examination of endings and formal wholeness, sustaining narrative arcs, compelling a reader’s interest for the duration of the text, and generating a sense of urgency and drama in the work.

Spring 2020: WRIT UN3100

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<th>Course Number</th>
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<td>WRIT 3100</td>
<td>001/46806</td>
<td>M 6:10pm - 8:00pm</td>
<td>John Haskell</td>
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<td>6/15</td>
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<tr>
<td>WRIT 3100</td>
<td>002/46807</td>
<td>M 6:10pm - 8:00pm</td>
<td>Hilary Leichter</td>
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Fiction Seminars

WRIT UN2110 Fiction Seminar: Approaches to the Short Story. 3 points.
Prerequisites: No prerequisites. Department approval NOT required. The modern short story has gone through many transformations, and the innovations of its practitioners have often pointed the way for prose fiction as a whole. The short story has been seized upon and refreshed by diverse cultures and aesthetic affiliations, so that perhaps the only stable definition of the form remains the famous one advanced by Poe, one of its early masters, as a work of fiction that can be read in one sitting. Still, common elements of the form have emerged over the last century and this course will study them, including Point of View, Plot, Character, Setting, and Theme. John Hawkes once famously called these last four elements the “enemies of the novel,” and many short story writers have seen them as hindrances as well. Hawkes later recanted, though some writers would still agree with his earlier assessment, and this course will examine the successful strategies of great writers across the spectrum of short story practice, from traditional approaches to more radical solutions, keeping in mind how one period’s revolution - Hemingway, for example - becomes a later era’s mainstream or “common-sense” storytelling mode. By reading the work of major writers from a writer’s perspective, we will examine the myriad techniques employed for what is finally a common goal: to make readers feel. Short writing exercises will help us explore the exhilarating subtleties of these elements and how the effects created by their manipulation or even outright absence power our most compelling fictions.

Spring 2020: WRIT UN2110

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<th>Course Number</th>
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<tr>
<td>WRIT 3110</td>
<td>001/46921</td>
<td>W 4:10pm - 6:00pm</td>
<td>Juliane Buntin</td>
<td>3</td>
<td>18/15</td>
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</tbody>
</table>
WRIT UN3115 Fiction Seminar: Make It Strange. 3 points.
Prerequisites: No prerequisites. Department approval NOT required.
Making the familiar strange, making the strange familiar: these are among the most dexterous, variously re-imagined, cathedrally deployed, and evergreen of literary techniques. From Roman Jakobson and the Russian Formalists, to postmodern appropriations of pop culture references, techniques of defamiliarization and the construction of the uncanny have helped literature succeed in altering the vision of habit, habit being that which Proust so aptly describes as a second nature which prevents us from knowing the first. In this course, we will examine precisely how writers have negotiated and presented the alien and the domestic, the extraordinary and the ordinary. Looking at texts that both intentionally and unintentionally unsettle the reader, the class will pay special attention to the pragmatics of writerly choices made at the levels of vocabulary, sentence structure, narrative structure, perspective, subject matter, and presentations of time. Students will have four creative and interrelated writing assignments, each one modeling techniques discussed in the preceding weeks.

Spring 2020: WRIT UN3115
Course Number  | Section/Call Number | Times/Location     | Instructor   | Points | Enrollment
---           | ---                 | ---               | ---          | ---    | ---
WRIT 3115    | 001/12553           | M 2:10pm - 4:00pm | Therese O’Neill | 3      | 14/15

WRIT UN3117 Fiction Seminar: The Here & Now. 3 points.
Prerequisites: No prerequisites. Department approval NOT required. In this course, we will read a wide variety of short fiction that concerns itself with the clarification and magnification of particular moments of being. An emphasis will be placed on how these writers notice things that others might overlook—the small, the peculiar, the unexpected—and how they transform these seemingly modest things with the force of their attention. Our goal will be to proceed through these stories at the level of the sentence. Why this quiet pulling back? Much of our discussion will center on why a specific (and at times mysterious-seeming) choice has been made by an author. But we will also from time to time broaden our focus to encompass larger philosophical concerns that are triggered by these questions of craft. We will talk about the science of attention, false and true lyricism, “the discipline of rightness” (as Wallace Stevens once described it) and why it is that feeling so often precedes form. We will not spend very much time exploring the thematic concerns of these stories. Nor will we speak in great detail about whether we find contained within them sympathetic or unsympathetic characters. Instead, the aim of this class will be to analyze the formal elements of fiction with an eye towards refining our own prose styles and towards saying more clearly how it happened that a given text did or did not move us.

WRIT UN3119 Fiction Seminar What Happened Was: Approaches to Plot & Dramatic Structure. 3 points.
Prerequisites: No prerequisites. Department approval NOT required. Typically the word “plot” produces either anxiety in writers or a sense of overconfidence. Must a story or a novel have one? When is a plot a plot and not just a series of random events, connected by too much willfulness on the part of the author? How much should coincidence come to bear when designing a plot? Should an overreliance on plot deem a work to be classified as “genre writing” rather than a work of literature? And how, within this context, does one understand F. Scott Fitzgerald’s famous claim that “character is plot, plot is character”? This class will attempt to answer these questions by examining the mechanics of plot, and how a machine can become an art form. The syllabus will include a variety of fictional works ranging from the murder mystery to the so-called plotless novel. In-class discussions and writing assignments will focus on the strategies these different novels and stories deploy as a way to understand structure, sustain dramatic irony, and make use of dramatic tension. Readings may also include essays on plot by writers such as E.M. Forster, Elizabeth Bowen, Milan Kundera, and Charles Baxter, among others.

WRIT UN3120 Fiction Seminar: The Craft Of Writing Dialogue. 3 points.
Prerequisites: No prerequisites. Departmental approval NOT required. Whether texting, chatting, conversing, speaking, recounting, confiding, gossiping, tweeting, praying, interviewing, exhorting, pitching, scheming, lecturing, nagging or begging, humans love to talk, and readers love narratives that contain dialogue. Good dialogue makes characters and scenes feel real and alive. Great dialogue reveals characters’ fears, desires and quirks, forwards the narrative’s plot and dramatic tension, and often contains subtext. In this course, we’ll read different kinds of novels and stories—from noir to horror to sci-fi to realistice drama to comic romp—that implement various types of dialogue effectively, and we’ll study how to do it. We’ll read essays by masters that explain techniques for writing great dialogue, and we’ll practice writing different styles of dialogue ourselves. Coursework will consist of reading, in-class exercises, and two short creative assignments.

Fall 2019: WRIT UN3120
Course Number  | Section/Call Number | Times/Location    | Instructor | Points | Enrollment
---           | ---                 | ---             | ---        | ---    | ---
WRIT 3120    | 001/46808           | M 4:10pm - 6:00pm | Daniel      | 3      | 16/15

WRIT UN3121 Fiction Seminar: How To Build A Person. 3 points.
Prerequisites: No prerequisites. Departmental approval NOT required. Character is something that good fiction supposedly cannot do without. But what is a character, and what constitutes a supposedly good or believable one? Should characters be like people we know, and if so, how exactly do we create written versions of people? This class will examine characters in all sorts of writing, historical and contemporary, with an eye toward understanding just how characters are created in fiction, and how they come to seem real to us. We’ll read stories and novels; we may also look at essays and biographical writing to analyze where the traces of personhood reside. We’ll also explore the way in which these same techniques of writing allow us to personify entities that lack traditional personhood, such as animals, computers, and other nonhuman characters. Does personhood precede narrative, or is it something we bestow on others by allowing them to tell their story or by telling a story of our own creation on their behalf? Weekly critical and creative exercises will intersect with and expand on the readings and discussions.
WRIT UN3123 An Earnest Look At Irony. 3 points.
Prerequisites: No prerequisites. Department approval NOT required.
In this seminar, we will examine works by several accomplished writers of fiction, and a few crackjack poets, in order to determine what, precisely, we mean when we talk about irony on the page and what, precisely, we mean when we talk about earnestness. How are these very different effects (and affects) achieved? What are their benefits to the student author? What pitfalls, perceived or otherwise, attend the allure of each? What is the relationship of humor to earnestness, and of seriousness to irony? Is the absence of irony really the same thing as earnestness? Does the absence of earnestness somehow necessitate irony? With an eye toward technique, we will attempt to answer these and further questions by time spent among the words of those who fall along, though often refuse to stay put on, the earnest-ironic continuum. Students will be expected to write three stories or essays throughout the semester, exploring for themselves this treacherous but eminently skiable slope.

With readings from Robert Frost, Stevie Smith, Charles Baudelaire, Amiri Baraka (LeRoi Jones), James Joyce, Raymond Carver, James Baldwin, Vladimir Nabokov, Joan Didion, Donald Barthelme, George Saunders, Virginia Woolf, Zadie Smith, Gertrude Stein, Jamaica Kincaid, James Agee, Isak Dinsen, David Foster Wallace, Clarice Lispector, and Paul West.

WRIT UN2200 Intermediate Nonfiction Workshop. 3 points.
Prerequisites: The department’s permission required through writing sample. Please go to 609 Kent for submission schedule and registration guidelines or see http://www.arts.columbia.edu/writing/undergraduate.
The intermediate workshop in nonfiction is designed for students with some experience in writing literary nonfiction. Intermediate workshops present a higher creative standard than beginning workshops and an expectation that students will produce finished work. Outside readings supplement and inform the exercises and longer written projects. By the end of the semester, students will have produced thirty to forty pages of original work in at least two traditions of literary nonfiction.

WRIT UN3200 Advanced Nonfiction Workshop. 3 points.
Prerequisites: The department's permission required through writing sample. Please go to 609 Kent for submission schedule and registration guidelines or see http://www.arts.columbia.edu/writing/undergraduate. Advanced Nonfiction Workshop is for students with significant narrative and/or critical experience. Students will produce original literary nonfiction for the workshop, with an added focus on developing a distinctive voice and approach.

WRIT UN3201 Senior Nonfiction Workshop. 3 points.
Prerequisites: The department's permission required through writing sample. Please go to 609 Kent for submission schedule and registration guidelines or see http://www.arts.columbia.edu/writing/undergraduate.

Nonfiction Workshops

WRIT UN1200 Beginning Nonfiction Workshop. 3 points.
Prerequisites: No prerequisites. Department approval NOT required.
The beginning workshop in nonfiction is designed for students with little or no experience in writing literary nonfiction. Students are introduced to a range of technical and imaginative concerns through exercises and discussions, and they eventually submit their own writing for the critical analysis of the class. Outside readings supplement and inform the exercises and longer written projects.

Fall 2019: WRIT UN1200
Course Number | Section/Call Number | Time/Location | Instructor | Points | Enrollment
---|---|---|---|---|---
WRIT 1200 | 001/46800 | Th 2:10pm - 4:00pm | Synne Borgen | 3 | 13/15
WRIT 1200 | 002/46801 | W 12:10pm - 2:00pm | Gordon Slater | 3 | 12/15

Spring 2020: WRIT UN1200
Course Number | Section/Call Number | Time/Location | Instructor | Points | Enrollment
---|---|---|---|---|---
WRIT 1200 | 001/12514 | M 6:10pm - 8:00pm | Jacob Carroll | 3 | 15/15
WRIT 1200 | 002/12518 | W 4:10pm - 6:00pm | Jessica Colley Clarke | 3 | 15/15
WRIT 1200 | 003/12513 | M 10:10am - 12:00pm | Vivian Nixon | 3 | 13/15

WRIT 3201 Senior Nonfiction Workshop. 3 points.
Prerequisites: The department's permission required through writing sample. Please go to 609 Kent for submission schedule and registration guidelines or see http://www.arts.columbia.edu/writing/undergraduate.tba

Spring 2020: WRIT UN3201
Course Number | Section/Call Number | Time/Location | Instructor | Points | Enrollment
---|---|---|---|---|---
WRIT 3201 | 001/12562 | T 6:10pm - 8:00pm | Room TBA | 3 | 0/12
Nonfiction Seminars

WRIT UN2211 Nonfiction Seminar: Traditions in Nonfiction. 3 points.
Prerequisites: No prerequisites. Department approval NOT required.
The seminar provides exposure to the varieties of nonfiction with readings in its principal genres: reportage, criticism and commentary, biography and history, and memoir and the personal essay. A highly plastic medium, nonfiction allows authors to portray real events and experiences through narrative, analysis, polemic or any combination thereof. Free to invent everything but the facts, great practitioners of nonfiction are faithful to reality while writing with a voice and a vision distinctively their own. To show how nonfiction is conceived and constructed, class discussions will emphasize the relationship of content to form and style, techniques for creating plot and character under the factual constraints imposed by nonfiction, the defining characteristics of each author’s voice, the author’s subjectivity and presence, the role of imagination and emotion, the uses of humor, and the importance of speculation and attitude. Written assignments will be opportunities to experiment in several nonfiction genres and styles.

WRIT UN3210 Nonfiction Seminar: The Modern Arts Writer. 3 points.
Prerequisites: No prerequisites. Department approval NOT required.
We will examine the lineaments of critical writing. A critic blends the subjective and objective in complex ways. A critic must know the history of an artwork, its past, while placing it on the contemporary landscape and contemplating its future. A single essay will analyze, argue, describe, and imagine, critically and ecstatically. You will write midterm and final critical essays that join the sound of the writer’s milieu. Certain essays that join autobiography, turning from personal narrative to the sounds, sight, impressions and ideas of the writer’s milieu. Certain essays that join personal reflection to arts and cultural criticism, thinking about research and imagination, the vernacular and the formal, even prose and poetry. The assemblage or collage that, created from notebook entries, lists, quotations, footnotes and indexes achieves its coherence through fragments and associations, found and original texts.

WRIT UN3214 Hybrid Nonfiction Forms. 3 points.
Prerequisites: No prerequisites. Department approval NOT required.
Creative nonfiction is a frustratingly vague term. How do we give it real literary meaning; examine its compositional aims and techniques, its achievements and especially its aspirations? This course will focus on works that we might call visionary - works that combine art forms, genres and styles in striking ways. Works in which image and text combine to create a third interactive language for the reader. Works still termed "fiction" "history" or "journalism" that join fact and fiction to interrogate their uses and implications. Certain memoirs that are deliberately anti-autobiographical, turning from personal narrative to the sounds, sight, impressions and ideas of the writer’s milieu. Certain essays that join personal reflection to arts and cultural criticism, thinking about research and imagination, the vernacular and the formal, even prose and poetry. The assemblage or collage that, created from notebook entries, lists, quotations, footnotes and indexes achieves its coherence through fragments and associations, found and original texts.

WRIT UN3215 Nonfiction Seminar: Learning to See: Writing The Visual. 3 points.
Prerequisites: No prerequisites. Department approval NOT required.
It was through seriously meditating on the paintings and sculptures of Cezanne and Rodin that Rilke learned to see (as he phrased it) and radicalized his literary vision. In this seminar, we will look seriously at the object, and think through the forms, processes, and lives of artists as models and inspiration for our own nonfiction pieces. The writers we will be reading play with genre, style, form, and voice in innovative ways, like the art and artists they are writing to, occasionally using images in their texts or turning their own books and essays into art objects and playful experiments. An indefinite list of these writers: W.G. Sebald, Claudia Rankine, Janet Malcolm, Douglas Martin, Roland Barthes, Hervé Guibert, Anne Carson, Sophie Calle, T. Fleischmann, Chris Kraus, Tisa Bryant, Bruce Hainley, Susan Sontag, Bhanu Kapil, Lisa Robertson, Ariana Reines, Wayne Koestenbaum, Theresa Hak Kyung Cha, and others. The class will focus on works that we might call visionary - works that combine art forms, genres and styles in striking ways. Works in which image and text combine to create a third interactive language for the reader. Works still termed "fiction" "history" or "journalism" that join fact and fiction to interrogate their uses and implications. Certain memoirs that are deliberately anti-autobiographical, turning from personal narrative to the sounds, sight, impressions and ideas of the writer’s milieu. Certain essays that join personal reflection to arts and cultural criticism, thinking about research and imagination, the vernacular and the formal, even prose and poetry. The assemblage or collage that, created from notebook entries, lists, quotations, footnotes and indexes achieves its coherence through fragments and associations, found and original texts.

WRIT UN3210 Nonfiction Seminar: The Modern Arts Writer. 3 points.
Prerequisites: No prerequisites. Department approval NOT required.
We will examine the lineaments of critical writing. A critic blends the subjective and objective in complex ways. A critic must know the history of an artwork, its past, while placing it on the contemporary landscape and contemplating its future. A single essay will analyze, argue, describe, and imagine, critically and ecstatically. You will write midterm and final critical essays that join the sound of the writer’s milieu. Certain essays that join autobiography, turning from personal narrative to the sounds, sight, impressions and ideas of the writer’s milieu. Certain essays that join personal reflection to arts and cultural criticism, thinking about research and imagination, the vernacular and the formal, even prose and poetry. The assemblage or collage that, created from notebook entries, lists, quotations, footnotes and indexes achieves its coherence through fragments and associations, found and original texts.
WRIT UN3219 Writing as Collecting. 3 points.
In Writing as Collecting we will examine how the concept of collecting provides a way to think through writing. We will read writing based from art, archives, and other collections, from antiquity to the contemporary, from the commonplace to the rarified. We will consider how writers have written distinctively through a collecting impulse or about specific collections. While our focus will be on works of nonfiction, we will also take forays into fiction, poetry, visual art, and the cinematic essay. Students will present on specific objects or collections, and two classes will take place in the Rare Book and Manuscript Library (located on the 6th floor of Butler Library): the first as an introduction and orientation to the collections with a discussion of how research can feed creative writing, and, the second, for an in-class exercise in writing creatively about an specific object or collection (a book, manuscript, archival box, etc.). Students will be encouraged to write about their own collections and to use the many public (or private) collections found throughout the city of New York.

Spring 2020: WRIT UN3219

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<tr>
<td>WRIT 3219</td>
<td>001/12567</td>
<td>Th 12:10pm - 2:00pm Room TBA</td>
<td>John Vincler</td>
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WRIT UN3220 STYLE AS CHARACTER: WRITING ABOUT PEOPLE. 3 points.
Not offered during 2019-20 academic year.

In this class, we will consider the art and ethics of writing about other people when that writing falls under the category of “nonfiction.” A good portion of the class will focus on how to capture people on the page in a way that feels true and satisfying. We’ll study profiles, oral history, personal essay, memoir, podcast and audio storytelling, experimental prose— with the goal of building an arsenal of techniques for observation, description, research, interviewing and character development.

Just as importantly, we’ll examine the way these aesthetic concerns interact with moral and ethical concerns. What are you doing when you observe someone with the intention of writing them? How can you know what you know about another person? How can (or should) you position your ways-of-knowing within writing? What do you owe a real person about whom you’re writing, and does that change when you have a personal relationship to them? When you’re related to them? When they’re no longer living? Do you owe anything to a character you’ve made up? These questions are theoretical but also practical. In this class, you’ll build a body of work that addresses these concerns and also adds to the body of knowledge surrounding the nonfiction genre.

Poetry Workshops
WRIT UN1300 Beginning Poetry Workshop. 3 points.
Prerequisites: No prerequisites. Department approval NOT required. The beginning poetry workshop is designed for students who have a serious interest in poetry writing but who lack a significant background in the rudiments of the craft and/or have had little or no previous poetry workshop experience. Students will be assigned weekly writing exercises emphasizing such aspects of verse composition as the poetic line, the image, rhyme and other sound devices, verse forms, repetition, tone, irony, and others. Students will also read an extensive variety of exemplary work in verse, submit brief critical analyses of poems, and critique each other's original work.

WRIT UN2300 Intermediate Poetry Workshop. 3 points.
Prerequisites: The department's permission required through writing sample. Please go to 609 Kent for submission schedule and registration guidelines or see http://www.arts.columbia.edu/writing/undergraduate. Intermediate poetry workshops are for students with some prior instruction in the rudiments of poetry writing and prior poetry workshop experience. Intermediate poetry workshops pose greater challenges to students and maintain higher critical standards than beginning workshops. Students will be instructed in more complex aspects of the craft, including the poetic persona, the prose poem, the collage, open-field composition, and others. They will also be assigned more challenging verse forms such as the villanelle and also non-European verse forms such as the pantoum. They will read extensively, submit brief critical analyses, and put their instruction into regular practice by composing original work that will be critiqued by their peers. By the end of the semester each student will have assembled a substantial portfolio of finished work.

Fall 2019: WRIT UN1300

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<td>M 4:10pm - 6:00pm 301m Fayerweather</td>
<td>Todd Glazier</td>
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<td>WRIT 1300</td>
<td>002/46803</td>
<td>T 2:10pm - 4:00pm 602 Northwest Corner</td>
<td>Brian Wiora</td>
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Spring 2020: WRIT UN1300

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<td>Katherine Greene</td>
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<tr>
<td>WRIT 1300</td>
<td>002/12530</td>
<td>Th 2:10pm - 4:00pm Room TBA</td>
<td>Anastasios Kazamis</td>
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Fall 2019: WRIT UN2300

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<td>001/46804</td>
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Spring 2020: WRIT UN2300

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<td>001/12536</td>
<td>W 6:10pm - 8:00pm Room TBA</td>
<td>Dorothea Lasky</td>
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WRIT UN3300 Advanced Poetry Workshop. 3 points.
Prerequisites: The department’s permission required through writing sample. Please go to 609 Kent for submission schedule and registration guidelines or see http://www.arts.columbia.edu/writing/undergraduate. This poetry workshop is reserved for accomplished poetry writers and maintains the highest level of creative and critical expectations. Students will be encouraged to develop their strengths and to cultivate a distinctive poetic vision and voice but must also demonstrate a willingness to broaden their range and experiment with new forms and notions of the poem. A portfolio of poetry will be written and revised with the critical input of the instructor and the workshop.

Fall 2019: WRIT UN3300
Course Number Section/Call Number Times/Location Instructor Points Enrollment
WRIT 3300 001/46766 W 10:10am - 12:00pm Shane McClane 3 12/15 511 Kent Hall

WRIT UN3301 Senior Poetry Workshop. 4 points.
Prerequisites: The department’s permission required through writing sample. Please go to 609 Kent for submission schedule and registration guidelines or see http://www.arts.columbia.edu/writing/undergraduate. Seniors who are majors in creative writing are given priority for this course. Enrollment is limited, and is by permission of the professor. The senior workshop offers students the opportunity to work exclusively with classmates who are at the same high level of accomplishment in the major. Students in the senior workshops will produce and revise a new and substantial body of work. In-class critiques and conferences with the professor will be tailored to needs of each student.

Spring 2020: WRIT UN3301
Course Number Section/Call Number Times/Location Instructor Points Enrollment
WRIT 3301 001/12563 Th 12:10pm - 2:00pm Room TBA Lynn Xu 4 8/12

Poetry Seminars

WRIT UN2310 Poetry Seminar: Approaches to Poetry. 3 points.
Prerequisites: No prerequisites. Department approval NOT required. One advantage of writing poetry within a rich and crowded literary tradition is that there are many poetic tools available out there, stranded where their last practitioners dropped them, some of them perhaps clichéd and overused, yet others all but forgotten or ignored. In this class, students will isolate, describe, analyze, and put to use these many tools, while attempting to refurbish and contempmorize them for the new century. Students can expect to imitate and/or subvert various poetic styles, voices, and forms, to invent their own poetic forms and rules, to think in terms of not only specific poetic forms and metrics, but of overall poetic architecture (lineation and diction, repetition and surprise, irony and sincerity, rhyme and soundscape), and finally, to leave those traditions behind and learn to strike out in their own direction, to write – as poet Frank O’Hara said – on their own nerve.

WRIT UN2311 Poetry Seminar: Traditions in Poetry. 3 points.
Prerequisites: No prerequisites. Department approval NOT required. The avenues of poetic tradition open to today’s poets are more numerous, more invigorating, and perhaps even more baffling than ever before. The routes we chose for our writing lead to destinations of our own making, and we take them at our own risk—necessarily so, as the pursuit of poetry asks each of us to light a pilgrim’s candle and follow it into the moors and lowlands, through wastes and prairies, crossing waters as we go. Go after the marshlights, the will-o’-wisps who call to you in a voice you’ve longed for your whole life. These routes have been forged by those who came before you, but for that reason, none of them can hope to keep you on it entirely. You must take your steps away, brick by brick, heading confidently into the hinterland of your own distinct achievement.

For the purpose of this class, we will walk these roads together, examining the works of classic and contemporary exemplars of the craft. By companionsing poets from a large spread of time, we will be able to more diversely immerse ourselves in what a poetic “tradition” truly means. We will read works by Edmund Spencer, Dante, and Goethe, the Romantics—especially Keats—Dickinson, who is mother to us all, Modernists, and the great sweep of contemporary poetry that is too vast to individuate.

While it is the imperative of this class to equip you with the knowledge necessary to advance in the field of poetry, this task shall be done in a Columbian manner. Consider this class an initiation, of sorts, into the vocabulary which distinguishes the writers who work under our flag, each of us bound by this language that must be passed on, and therefore changed, to you who inherit it. As I have learned the words, I have changed them, and I give them now to you so that you may pave your own way into your own ways, inspired with the first breath that longed for your whole life. These routes have been forged by those who came before you, but for that reason, none of them can hope to keep you on it entirely. You must take your steps away, brick by brick, heading confidently into the hinterland of your own distinct achievement.

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WRIT UN3315 Poetry Seminar: Poetic Meter And Form. 3 points.
Prerequisites: No prerequisites. Department approval NOT required.
This course will investigate the uses of rhythmic order and disorder in English-language poetry, with a particular emphasis on "formal" elements in "free" verse. Through a close analysis of poems, we'll examine the possibilities of qualitative meter, and students will write original creative work within (and in response to) various formal traditions. Analytical texts and poetic manifestos will accompany our reading of exemplary poems. Each week, we'll study interesting examples of metrical writing, and I'll ask you to write in response to those examples. Our topics will include stress meter, syllable-stress meter, double and triple meter, rising and falling rhythms, promotion, demotion, inversion, elision, and foot scansion. Our study will include a great range of pre-modern and modern writers, from Keats to W.D. Snodgrass, Shakespeare to Denise Levertov, Blake to James Dickey, Whitman to Louise Gluck etc. As writers, we'll always be thinking about how the formal choices of a poem are appropriate or inappropriate for the poem's content. We'll also read prose by poets describing their metrical craft.

WRIT UN3319 POETICS OF PLACE: AMERICAN LANDSCAPES, VOICES, AND INHERITANCE. 3 points.
When the American Poet Larry Levis left his home in California’s San Joaquin Valley, “all [he] needed to do,” he wrote, “was to describe [home] exactly as it had been. That [he] could not do, for that [is] impossible. And that is where poetry might begin.” This course will consider how place shapes a poet's self and work. Together we will consider a diverse range of poets and the places they write out of and into: from Philip Levine’s Detroit to Whitman's Manhattan, from Robert Lowell’s New England to James Wright’s Ohio, from the Kentucky of Joe Bolton and Crystal Wilkinson to the California of Robin Blaser and Allen Ginsberg, from the Ozarks of Frank Stanford to the New Jersey of Amiri Baraka, from the Pacific Northwest of Robinson Jeffers to the Alaska of Mary Tallmountain. We will consider the debate between T. S. Eliot and William Levine’s bilingual ability to take this course. Department approval NOT needed.

Cross Genre Seminars
WRIT UN3011 Translation Seminar. 3 points.
Prerequisites: No prerequisites. Students do not need to demonstrate department approval NOT needed.
Corequisites: This course is open to undergraduate & graduate students. This course will explore broad-ranging questions pertaining to the historical, cultural, and political significance of translation while analyzing the various challenges confronted by the art’s foremost practitioners. We will read and discuss texts by writers and theorists such as Benjamin, Derrida, Borges, Steiner, Dryden, Nabokov, Schleiermacher, Goethe, Spivak, Jakobson, and Venuti. As readers and practitioners of translation, we will train our ears to detect the visibility of invisibility of the translator’s craft; through short writing experiments, we will discover how to identify and capture the nuances that traverse literary styles, historical periods and cultures. The course will culminate in a final project that may either be a critical analysis or an original translation accompanied by a translator’s note of introduction.

Spring 2020: WRIT UN3315
Course  | Section/Call Number | Times/Location | Instructor | Points | Enrollment
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WRIT 3315 | 001/12568 | T 2:10pm - 4:00pm | Joseph Fasano | 3 | 9/15

WRIT UN3011 Translation Seminar. 3 points.
Prerequisites: No prerequisites. Department approval NOT required.
Corequisites: This course is open to undergraduate & graduate students. This course will explore broad-ranging questions pertaining to the historical, cultural, and political significance of translation while analyzing the various challenges confronted by the art’s foremost practitioners. We will read and discuss texts by writers and theorists such as Benjamin, Derrida, Borges, Steiner, Dryden, Nabokov, Schleiermacher, Goethe, Spivak, Jakobson, and Venuti. As readers and practitioners of translation, we will train our ears to detect the visibility of invisibility of the translator’s craft; through short writing experiments, we will discover how to identify and capture the nuances that traverse literary styles, historical periods and cultures. The course will culminate in a final project that may either be a critical analysis or an original translation accompanied by a translator’s note of introduction.

Spring 2020: WRIT UN3311
Fall 2019: WRIT UN3011
Course  | Section/Call Number | Times/Location | Instructor | Points | Enrollment
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WRIT 3011 | 001/46923 | W 6:10pm - 8:00pm | Bonnie Chau | 3 | 4/15

Spring 2020: WRIT UN3011
Course  | Section/Call Number | Times/Location | Instructor | Points | Enrollment
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WRIT 3011 | 001/12531 | M 12:10pm - 2:00pm | | 3 | 3/15
Room TBA

Fall 2019: WRIT UN3014
Course  | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
WRIT 3014 | 001/46805 | Th 6:10pm - 8:00pm | Alan Ziegler | 3 | 12/15
511 Kent Hall

Spring 2020: WRIT UN3014
Course  | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
WRIT 3014 | 001/16226 | T & F 4:10pm - 6:00pm | Daniel Magariel | 3 | 15/15
Room TBA

Cross Genre Seminars
WRIT UN3014 Cross Genre Seminar: Structure and Style. 3 points.
Prerequisites: No prerequisites. Department approval NOT required.
This seminar explores fiction, nonfiction, poetry and drama as related disciplines. While each genre has its particular opportunities and demands, all can utilize such devices as narrative, dialogue, imagery, and description (scenes, objects, and thought processes). Through a wide variety of readings and writing exercises, we will examine and explore approaches to language, ways of telling a story (linear and nonlinear), and how pieces are constructed. Some student work will be briefly workshopped.

Fall 2019: WRIT UN3014
Course  | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
WRIT 3014 | 001/46805 | Th 6:10pm - 8:00pm | Alan Ziegler | 3 | 12/15
511 Kent Hall

Spring 2020: WRIT UN3014
Course  | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
WRIT 3014 | 001/16226 | T & F 4:10pm - 6:00pm | Daniel Magariel | 3 | 15/15
Room TBA

Our syllabus will consist, in addition to poems, of manifestos and prose writings about place, from Richard Hugo’s “Triggering Town” to Sandra Beasley’s “Prioritizing Place.” You will be encouraged to think about everything from dialect to economics, from collectivism to individualism in poems that root themselves in particular places, and you will be encouraged to consider how those poems “transcend” their origins. You will write response papers, analytical papers, and creative pieces, and you will complete a final project that reflects on your own relationship to place.
WRIT UN3015 Daily Life. 3 points.
Prerequisites: No prerequisites. Department approval NOT required.
In his poem A Few Days, James Schuyler reflects "A few days / are all we have. So count them as they pass. They pass too quickly / out of breath." Before we know it, as Schuyler says, "Today is tomorrow." This course will encourage us to slow down time and document today while it is still today. One of the course's main points is to pursue the ordinary, and to recognize that the ordinary -- whether presented as poems, essays, stories, fragments, etc. -- can become art. Assignments will provide broad examples of how to portray dailiness. Each week you will write a short piece (1-3 pages) that responds to these assignments while engaging your own daily life. The form is open. You could, for example, write a poem or story with a brief critical preface, or you could compose an essay that explores formal and/or thematic qualities. You can also create multimedia work. The important thing is to treat the materials we will read as springboards into your own artistic practice.

WRIT UN3016 Cross Genre Seminar: Walking. 3 points.
Prerequisites: No prerequisites. Department approval NOT required.
As Walter Benjamin notes in The Arcades Project: "Basic to flanerie, among other things, is the idea that the fruits of idleness are more precious than the fruits of labor. The flaneur, as is well known, makes 'studies'." This course will encourage you to make "studies" -- poems, essays, stories, or multimedia pieces -- based on your walks. We will read depictions of walking from multiple disciplines, including philosophy, poetry, history, religion, visual art, and urban planning. Occasionally we will walk together. An important point of the course is to develop mobile forms of writing. How can writing emerge from, and document, a walk's encounters, observations, and reflections? What advantages does mobility bring to our work? Each week you will write a short piece (1-3 pages) that engages your walks while responding to close readings of the assigned material.

WRIT GU4310 Poetry Seminar - Witness, Record, Document: Poetry & Testimony. 3 points.
Prerequisites: No prerequisites. Department approval NOT required.
This seminar takes up the terms witness, record, and document as nouns and verbs. What is poetry of witness? Documentary poetry? Poetry as (revisionist) historical record? What labor and what ethical, political, and aesthetic considerations are required of poets who endeavor to witness, record, or document historical events or moments of trauma? How is this approach to poetry informed by or contributing to feminist theories, aesthetic innovation, and revisionist approaches to official histories? Course materials include: 1) essays that explore the politics and pedagogies of "poetry of witness" or "documentary poetry"; 2) a range of contemporary American Poetry that has been classified as or has productively challenged these categories; 3) and audio, video, and photographic projects on which poets have collaborated. Our encounters with this work will be guided by and grounded in conversations about ideas of "truth," "text," the power relations of "documentation," and issues of language and representation in poetry. We will also critically examine the formal (rhyme, rhythm, diction, form, genre, point of view, imagery, etc.) and philosophical components and interventions of the work we study and create.

Fall 2019: WRIT GU4310

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<td>WRIT 4310</td>
<td>001/46840</td>
<td>W 10:00am - 12:00pm</td>
<td>Deborah Paredez</td>
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<td>16/15</td>
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WRIT UN3015 Women of the World. 3 points.
Ten years ago, the secretary of the Nobel Prize for Literature jury criticized the United States as being "too isolated, too insular," saying we "don't translate enough and don't really participate in the big dialogue of literature." This course is designed to imagine what the "big dialogue" of international writing looks like in 2018 by examining some of the most widely discussed and prize-winning international books by women to come out in English over the past several years. We'll look for common conversational threads among these works (friendship, estrangement, and exile in particular), but will be reading above all for what we can learn from the artistry of each of these celebrated authors. We'll also be investigating their reception in the U.S., asking what happens when works are imported into a new cultural context and new set of conversations, including the debates surrounding the translations of several of these works. Open to juniors and seniors by permission of the instructor - email Prof. Susan Bernofsky (sb3270@columbia.edu) a writing sample (in any genre) and a note explaining your interest in the course material.