CREATIVE WRITING

Undergraduate Creative Writing Program Office: 609 Kent; 212-854-3774
http://arts.columbia.edu/writing/undergraduate

Director of Undergraduate Studies: Prof. Heidi Julavits, 609 Kent; 212-854-3774; hj26@columbia.edu (ac4132@columbia.edu)

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Prof. Anelise Chen, 609 Kent; 212-854-3774; ac4132@columbia.edu
Prof. Heidi Julavits, Fiction, 609 Kent; 212-854-3774; hj26@columbia.edu
Prof. Dorothea Lasky, Poetry, 609 Kent; 212-854-3774; dsl2121@columbia.edu

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  Prof. Alan Ziegler, Fiction, 415 Dodge; 212-854-4391; az8@columbia.edu

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. For details on the major, see the Creative Writing website: http://arts.columbia.edu/writing/undergraduate.

Professors
Margo L. Jefferson
Phillip Lopate
Benjamin Marcus
Alan Ziegler

Associate Professors
Susan Bernofsky
Timothy Donnelly
Heidi Julavits
Dorothea Lasky
Victor LaValle
Sam Lipsyte
Deborah Paredez

Assistant Professors
Anelise Chen
Shane McCrae
Ben Metcalf
Lynn Xu

Adjunct Professors
Alex Abramovich
Halle Butler
Frances Cha
Bonnie Chau
Jon Cotner
Alex Dimitrov
Joseph Fasano
Elizabeth Greenwood
Crystal Hana Kim
Amanda Lee Koe
Joss Lake
Hilary Leichter
Daniel Magariel
Patricia Marx
Malika Rao
Mark Rozzo
Mayukh Sen
Sumeja Tullic
John Vincler
David Wallace
Madeleine Watts
Christopher Wolfe
James Yeh
Samantha Zighelboim

Graduate Faculty Fellows
Edison Angelbello
Melanie Broder
Melissa Connelly
Elias Diakolios
Flora Field
Rona Figueroa
Patrick Ford-Matz
Sylvia Gindick
Laura Green
Al Jacobs
Kimberly Liu
Odelia Lu
Cameron Menchel
Abhigna Mooraka
Kameron Morton
Galina Nemirovsky
Mariam Rahmani
Laina Richards
Nicole Saldarriaga
Darby Smith
Rafaela Yoneshigue Bassili

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.

Beginning Workshop
Designed for students who have little or no previous experience writing literary texts in a particular genre.

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

Intermediate Workshop
Permission required. Admission by writing sample. Enrollment limited to 15. Course may be repeated in fulfillment of the major.

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

Advanced Workshop
Permission required. Admission by writing sample. Enrollment limited to 15. Course may be repeated in fulfillment of the major.

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

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 creative exercises.

FICTION
WRIT UN3121  Fiction Seminar: How To Build A Person
WRIT UN3117  Fiction Seminar: The Here & Now
WRIT UN3122  First Novels: How They Work
WRIT UN3120  Fiction Seminar: The Craft Of Writing Dialogue

NONFICTION
WRIT UN3213  Nonfiction Seminar: The Literary Reporter
WRIT UN3215  WRITING THE VISUAL
WRIT UN3216  Nonfiction Seminar: Truths & Facts
WRIT UN3217  Nonfiction Seminar: Science And Sensibility

POETRY
WRIT UN2311  Poetry Seminar: Traditions in Poetry
WRIT UN3313  Poetry Seminar: The Crisis of the I
WRIT UN3314  Poetry Seminar: 21st Century American Poetry and Its Concerns
WRIT GU4310  Poetry Seminar - Witness, Record, Document: Poetry & Testimony

CROSS GENRE
WRIT GU4011  Cross Genre Seminar: Imagining Berlin
WRIT GU4012  Cross Genre Seminar: Diva Voice, Diva Style, Diva Lyrics
WRIT UN3016  Cross Genre Seminar: Walking
WRIT UN3013  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.

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.

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.
**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.

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<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
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**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.

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<td>Madeleine Watts</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 form, 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.

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**Fall 2021: WRIT UN1100**

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**Spring 2022: WRIT UN1100**

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<td>WRIT 1100</td>
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<td>Madeleine Watts</td>
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**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.

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<td>James Yeh</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 form, 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.

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<td>Samuel Lipsyte</td>
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</table>
WRIT UN3101 Senior Fiction 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.

, 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.

WRIT UN3111 Fiction Seminar: Exercises in Style. 3 points.
Prerequisites: No prerequisites. Department approval NOT required. Raymond Queneau, in his book Exercises in Style, demonstrated that a single story, however unassuming, could be told at least ninety-nine different ways. Even though the content never changed, the mood always did: aggressive, mild, indifferent, lyrical, sensitive, technical, indirect, deceitful. If, as fiction writers, one of our pursuits is to stylize various forms of information, and to call the result a story or novel, it is also tempting, and easy, to adopt trends of style without realizing it, and to possibly presume we operate outside of stylistic restrictions and conventions. Some styles become so commonplace that they no longer seem stylistic. V.S. Naipaul remarked in an interview that he was opposed to style, yet we can't exactly summarize his work based on its content. His manner of telling is sophisticated, subtle, shrewdly indirect, and elegant. He is, in short, a stylist. His brilliance might be to presume that this is the only way to tell a story, and to consider all other ways styles. This course for writers will look at a wide range of prose styles, from conspicuous to subtle ones. We will not only read examples of obviously stylistic prose, but consider as well how the reigning prose norms are themselves stylistic bulwarks, entrenched in the culture for various reasons that might interest us. One project we will undertake, in order to deepen our understanding and approach to style, will be to restylize certain of the passages we read. These short fiction exercises will supplement our weekly readings and will allow us to practice rhetorical tactics, to assess our own deep stylistic instincts, and to possibly dilate the range of locations available to us as we work.

WRIT UN3113 Fiction Seminar: Voices from the Edge. 3 points.
Prerequisites: No prerequisites. Department approval NOT required. What does it mean to be marginalized? Does it simply mean that white folks or men or heterosexuals or Americans don't listen to you very much? This is a reductive way of thinking that limits both minorities and majorities. In this seminar we'll read work that challenges our received notions about "the edge" and who's in it. We'll read with an eye toward issues of race, class, gender, and sexuality but we'll also think about marginalization in terms of genre, geography, and even personal politics. Our goal won't be to categorize and quantify hardships, but to appreciate some great—though overlooked—writing. And, finally, to try and understand how these talented artists wrote well. During the semester students will write short fiction inspired by the work they read and the craft issues discussed in class.
WRIT UN3114 Fiction Seminar: Eccentrics & Outsiders. 3 points.
Prerequisites: No prerequisites. Department approval NOT required. Some of the greatest works of fiction are narrated by characters who have become unhinged from the norms of society. They may stand apart from the mainstream because of willful eccentricity, madness, even social disgrace, but in each case their alienation provides them with a unique perspective, one that allows the reader to see the world they describe without the dulling lens of convention. We will explore what authors might gain by narrating their works from an "outsider" viewpoint, and we will study how the peculiar form and structure of these books reflects the modernist impulse in literature. This is a seminar designed for fiction writers, so we will spend time talking about not only the artistic merits of these books, but also about how the authors, who include Dostoevsky, Knut Hamsun, Jean Rhys, Denis Johnson, Joy Williams, Samuel Beckett and Amos Tutuola, achieve their specific effects. Over the course of the semester, we will use these texts as a springboard for writing original fiction.

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, catholically 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 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.

WRIT UN3120 Fiction Seminar: The Craft Of Writing Dialogue. 3 points.
Prerequisites: No prerequisites. Departmental approval NOT required. Whether texting, chatting, conversing, speechifying, 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 realistic 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.

WRIT UN3122 First Novels: How They Work. 3 points.
Prerequisites: No prerequisites. Department approval NOT required. First Novels exist as a distinct category, in part, because all novelists must write one. They may never write a second, but in order to be called novelists there always has to be a first. As a result the first novel is a very special animal. Every kind of writer must attempt one and despite vast differences in genre or style there are often many similarities between them. In fact, one of the surest similarities are the flaws in each book. Before each writer becomes an expert at his or her method, his or her style, there is room for experimentation and unsuccessful attempts. These "failures" are often much more illuminating for students than the successes of later books. First novels contain the energy of youth, but often lack the precision that comes with maturity. By examining a series of first novels students will learn to identify common craft elements of first novels and how to employ them to great effect in their own writing.
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.

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<th>Course Number</th>
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<td>Ye Lu</td>
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<td>001/11231</td>
<td>Th 2:10pm - 4:00pm</td>
<td>511 Kent Hall</td>
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<td>WRIT 1200</td>
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<td>W 4:10pm - 6:00pm</td>
<td>608 Lewisohn Hall</td>
<td>Elaine</td>
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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.

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<th>Fall 2021: WRIT UN2200</th>
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<td>WRIT 2200</td>
<td>001/11242</td>
<td>Th 10:10am - 12:00pm</td>
<td>568 Alfred Lerner Hall</td>
<td>John Vincler</td>
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WRIT UN3126 Animal Tales. 3.00 points.
"We polish an animal mirror to look for ourselves." - Donna Haraway
In the last several decades, Animal Studies has emerged as a robust interdisciplinary field that once again seeks to engage with "the question of the animal," as Derrida puts it. In this course, we will look at works of cultural production that explore the myriad relationships between human and nonhuman animals. We will read stories that dissolve the barrier between the domestic and the wild. We will read stories about human-animal hybrids. We will read stories from an animal's-eye-view, imagining the world as an animal might: as a worm digging through the dirt toward an imagined utopia, as an elephant seeking vengeance against poachers, as a cultivated monkey exhausted by the cruelty of human society. As the popular post-humanist scholar Donna Haraway puts it: We polish an animal mirror to look for ourselves. What can animals teach us about ourselves, and more importantly, what can animals teach us about how to survive our own nature? In the midst of this sixth extinction, animals are disappearing at a rapid rate due to human activity. Will it still be possible to cohabit peacefully, ecologically, with one another? By imagining the private lives of animals and writing stories from their perspective, can we still intervene and cultivate the necessary cross-species connections that will carry us into a more just and entwined future?

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<th>Fall 2021: WRIT UN3126</th>
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<td>WRIT 3126</td>
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WRIT UN3127 Time Moves Both Ways. 3 points.
What is time travel, really? We can use a machine or walk through a secret door. Take a pill or fall asleep and wake up in the future. But when we talk about magic machines and slipstreams and Rip Van Winkle, we are also talking about memory, chronology, and narrative. In this seminar, we will approach time travel as a way of understanding "the Fourth Dimension" in fiction. Readings will range from the speculative to the realistic, to the realism of timelines, flashbacks, and shifts in perspective. Coursework will include short, bi-weekly writing assignments, a completed short story, and a time inflected adaptation.

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<th>Spring 2022: WRIT UN3127</th>
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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. 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. Senior Nonfiction Workshop

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 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, sights, impressions and ideas of the writer’s milieu. Certain essays that join personal reflection to arts and cultural criticism, drawing on 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 UN3216 Nonfiction Seminar: Truths & Facts. 3 points.
Prerequisites: No prerequisites. Department approval NOT required. As writers of literary nonfiction, we seek to articulate the truth about people, personal experiences, and events. But how do those pesky facts figure in? Demarcating the boundaries of reasonable artistic license is an ongoing debate among writers, editors, fact-checkers, and audiences. Can changing chronologies and identifying details help the writer arrive at a deeper truth about her subject? Or are the facts intractable? Where do we draw the line between fabrication and artistry? Is there any merit to what Werner Herzog deems "the ecstatic truth?" Do different rules apply for writing memoir versus writing reported essays and articles? How can we work responsibly with quotes while making dialogue readable? Just how experimental can we be while earning the mantle of nonfiction? In this class we will read works that take different approaches at mining toward the truth and unpack various distinct points of view on the debate. Our classes will consist mainly of discussion, with occasional in-class writing exercises and presentations. Students will write reflection papers on the assigned texts throughout the course and compose their own code of nonfiction ethics by the term’s end, and examine their own work under this rubric.
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 on 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.

Poetry Workshops
WRIT UN100 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-form 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 2021: WRIT UN2300
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
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WRIT 2300 | 001/10425 | T 12:10pm - 2:00pm | Alexander Donnelly | 3 | 12/15
Spring 2022: WRIT UN2300
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
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WRIT 2300 | 001/11672 | T 12:10pm - 2:00pm | Alexander Dimitrov | 3 | 15/15

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 2021: WRIT UN3300
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
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WRIT 3300 | 001/11721 | W 12:10pm - 2:00pm | Carlie Hoffman | 3 | 15/15

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 2022: WRIT UN3301
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
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WRIT 3301 | 001/12142 | W 2:10pm - 4:00pm | Timothy Donnelly | 4 | 12/15
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 contemporize 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 companioning 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 brought you here, which may excite and—hopefully—frighten you. You must be troubled. This is essential.

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Fall 2021: WRIT UN2310 Course Number Section/Call Number Times/Location Instructor Points Enrollment
WRIT 2310 001/15012 Th 12:10pm - 2:00pm 511 Kent Hall Alicia Mountain 3 12/15

Fall 2021: WRIT UN2311 Course Number Section/Call Number Times/Location Instructor Points Enrollment
WRIT 2311 001/10585 T 6:10pm - 8:00pm 405a International Affairs Angelbello Bldg 3 12/15
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 UN3320 Provocations in Twentieth-Century Poetics. 3.00 points.
This is a class about poetry and revolt. In a century of wars, unchecked proliferation of industrial and market systems in the continued legacy of settler-colonialism and the consolidation of state powers, does language still conduct with revolutionary possibilities? In this class, we will read manifestos, philosophical treatises, political tracts, literary polemics, poems, scores, and so on, as we consider poetry’s long-standing commitment to visionary practices that seek to liberate consciousness from the many and various structures of oppression. The term “poetry” is not limited to itself but becomes, in our readings, an open invitation to all adjacent experiments with and in the language arts. As such, we look at the emergence of the international avant-gardes as well as a few student movements that populate and complicate the histories? Course materials include: 1) essays that explore the poetics and politics 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.

Cross Genre Seminars
WRIT UN3011 Translation Seminar. 3 points.
Prerequisites: No prerequisites. Students do not need to demonstrate bilingual ability to take this course. 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.
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 2021: WRIT UN3014
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
WRIT 3014  001/10586  Th 6:10pm - 8:00pm  511 Kent Hall  Alan Ziegler  3  15/15

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.

Spring 2022: WRIT UN3015
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
WRIT 3015  001/11674  Th 10:10am - 12:00pm  511 Kent Hall  John Cotner  3  17/15

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 flaneur, 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.

Fall 2021: WRIT UN3016
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
WRIT 3016  001/11927  Th 10:10am - 12:00pm  511 Kent Hall  John Cotner  3  16/15

WRIT UN3017 Incarcerated Yet Inspired: Exploring Criminal Justice Through Creative Writing. 3 points.
Welcome to the Incarcerated Yet Inspired, a cross-genre, creative writing seminar. Over the course of this semester, we will conduct a close reading of literary works that are based on the lives of individuals who have been ostracized, incarcerated, and isolated from their communities. While some of the writers we will study have been personally affected by the criminal justice system, others have drawn upon their research, observations, and experiences working in prisons to tell a compelling story. Through our weekly analysis and discussion, we will explore the thematic elements and artistic choices each writer employs in their work. We will also challenge our existing thoughts about prisons as an institution and develop a better understanding of how the prism of art and justice can be valuable to you as writers.

Spring 2022: WRIT UN3017
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
WRIT 3017  001/11677  Th 12:10pm - 2:00pm  602 Lewisohn Hall  Christopher Wolfe  3  16/15

WRIT UN3018 Inhabiting Form: Writing the Body. 3 points.
The body is our most immediate encounter with the world, the vessel through which we experience our entire lives: pleasure, pain, beauty, horror, limitation, freedom, fragility and empowerment. In this course, we will pursue critical and creative inquiries into invocations and manifestations of the body in multiple genres of literature and in several capacities. We will look at how writers make space for—or take up space with—bodies in their work.

The etymology of the word “text” is from the Latin textus, meaning “tissue.” Along these lines, we will consider the text itself as a body. Discussions around body politics, race, gender, ability, illness, death, metamorphosis, monstrosity and pleasure will be parallel to the consideration of how a text might function itself as a body in space and time. We will consider such questions as: What is the connective tissue of a story or a poem? What is the nervous system of a lyric essay? How is formal constraint similar to societal ideals about beauty and acceptability of certain bodies? How do words and language function at the cellular level to build the body of a text? How can we make room to honor, in our writing, bodies that have otherwise been marginalized?

We will also consider non-human bodies (animals & organisms) and embodiments of the supernatural (ghosts, gods & specters) in our inquiries. Students will process and explore these ideas in both creative and analytical writings throughout the semester, deepening their understanding of embodiment both on and off the page.

Spring 2022: WRIT UN3018
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
WRIT 3018  001/11678  M 12:10pm - 2:00pm  511 Kent Hall  Samantha Zigelboim  3  16/15
WRIT UN3019 Prose Poem or Poetic Prose?—Defining and Exploring a Literary Genre. 3.00 points.

"Prose poem," "lyrical prose," "poetry in prose," "poetic prose," etc. Just what do we mean by any of these terms? What is it to write poetry without the techniques of enjambment and stanza? What is it to write "in prose" without a linear commitment to narrative? In short, what is that (perhaps) inexplicable place between verse (whether free or not) and fiction (whether linear in narrative or nonlinear)? This course will take a close look at literary works that live in the borderlands between verse and fiction. Through a close analysis of works by Arthur Rimbaud, Gertrude Stein, Claudia Rankine, Italo Calvino, Margaret Atwood, James Wright, Franz Kafka, Lydia Davis, and others, students will develop their own creative approaches to this elusive literary "genre." Each week, we will study the work of one writer, and students will submit a one-page analytical response to that work. Our class discussions will focus on narrative tensions; prosodic techniques; imagery; diction; syntax; and historical, social, and political context. There will be a midterm paper (5-7 pages, double spaced) and a final paper (10 pages, double spaced). At the end of the semester, students will also submit a Portfolio of three creative pieces composed during the semester. We will have three in-class workshops to discuss those creative pieces. REQUIRED TEXTS: Arthur Rimbaud, Illuminations Gertrude Stein, Tender Buttons Italo Calvino, Invisible Cities Franz Kafka, Zurau Aphorisms Claudia Rankine, Don’t Let Me Be Lonely Mark Strand, Almost Invisible Margaret Atwood, Murder in The Dark All other materials will be distributed in a source book.

WRIT UN3023 Hauntings: Ghosts, Presences # Residues in the Literary Imagination. 3.00 points.

"I believe—I know that ghosts have wandered the earth. Be with me always—take any form—drive me mad!" —Emily Brontë, Wuthering Heights In this course we'll expand our understanding of how writing is often the site of lingering, numinous, immaterial presences. We'll begin with the tradition of the ghost story—a literary device beloved by writers for centuries across many genres. Beyond the consideration of the supernatural, we'll also investigate more abstract capacities in which texts—and writers (and sometimes editors!)—are inevitably possessed by an other, a presence that lingers persistently, making itself known whether we welcome it or not. Memory and trauma are their own kinds of ghosts. Similarly, we'll discover how traces of works by writers we admire, our teachers, even a specific text or image, can manifest as spectral forms inhabiting our work. We'll address the complexities of those vestiges in terms of appropriation and originality—what Harold Bloom calls "the anxiety of influence." Students will process and explore these ideas in both creative and analytical writings throughout the semester. Course Books (available at Book Culture): Eileen Myles, Afterglow Diana Khoi Nguyen, Ghost Of Lucie Brock Broido, Trouble in Mind Mary Reufle, A Little White Shadow Max Porter, Grief is the Thing With Feathers All other readings will be posted on Courseworks as PDFs.

Fall 2021: WRIT UN3019

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Fall 2021: WRIT UN3023

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<td>WRIT 3023</td>
<td>001/10587</td>
<td>M 12:10pm - 2:00pm</td>
<td>Samantha</td>
<td>3.00</td>
<td>15/15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>511 Kent Hall</td>
<td>Zighelboim</td>
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