

SECOND SESSION: Week of March 23- 28 THROUGH Week of April 27-May 4

Friday:

Fox Henry Frazier, poetry: "Futzing With Form." Dodge rm 407 10-12  
Carla Blumenkranz, Fiction: "Exercises in Creative Writing." Dodge rm 407 12-2  
Caroline Seklir, Fiction: "Schools of Fiction." Dodge rm 409 10-12  
Brie Bousloagh, Fiction: "Underage Narrator" Dodge rm 409 12-2

Saturday:

Jeb Burt, Fiction: "Dramatic Fiction." Dodge rm 407 11-1  
Kristen O'Toole: "Fiction Basics." Dodge rm 411 11-1  
Betsy Walters, Fiction: "Writing the Unreal: Imaginative Fiction."  
Dodge rm 407 2-4  
Emma Aarnes, Fiction: "Character Building." Dodge rm 409 2-4

Monday:

Laura Zinn Fromm, Fiction/Non-fiction: "Exploration with Fiction and  
Non-fiction forms." Dodge rm 411 5-7

\*PLEASE SEE FOLLOWING PAGES FOR DETAILED COURSE DESCRIPTIONS!

e-mail Susannah Nevison at [writingcats@gmail.com](mailto:writingcats@gmail.com) to register no later than March 26<sup>th</sup>

## CLASS DESCRIPTIONS: Second Session

### POETRY:

#### “Futzing with Form” Fox Henry Frazier

Student exposure to established forms and practice playing around and writing new forms. Introduction to ideas about new formalism and the way writers today are fracturing, playing with, messing up different "forms" of poetry; writing some "new formalist" types of poetry.

### NON-FICTION:

#### “Exploration with Fiction and Non-Fiction” Laura Zinn Fromm

Aspiring novelists, short-story writers and memoirists---we all have stories to tell. Come adapt yours in this class devoted to fiction and creative non-fiction. Students may submit up to 20 pages of writing, three times per semester. We will spend most of the class discussing each other's work, and then spend about fifteen minutes at the end of each class discussing assigned, outside reading, designed to get us talking about some of the major components and hurdles involved in learning to write fiction and non-fiction. The goal of this class is to write as well as we can, then make our writing better.

### FICTION:

#### “The Writer's Voice” Jeb Burt

This class is an exploration of the ways in which a distinctive authorial voice can propel a story, both through style of storytelling and the rendering of dynamic characters. The goal is to help students find their own distinctive voices with short in-class writing assignments and discussions about the intricate mechanics behind characterization, narration and active dialogue. We will look at stories whose narrators and characters have uniquely compelling voices, including the work of Flannery O'Connor, Tobias Wolff, Richard Price, George Saunders, Donald Barthelme, Ernest Hemingway and Junot Diaz. Students will submit their own writing for workshop three times during the course of the class.

#### “Underage Narrator” Brie Bouslagh

Excerpts and short stories told from the perspective of children, or teenagers, as a way into the world of the underage narrator. Readings might include Cruddy by Lynda Barry, Youth in Revolt by C.D. Payne, Extremely Loud and Incredibly Close by Jonathan Safran Foer, Ham on Rye by Bukowski, among others. The work that will be submitted by students would not necessarily have to be writing

that is in the same vein, but hopefully draw from, and work around a strong narrator. Focus on perspective of narrator, and how ideas such as honesty and innocence play into writing a distinctly “young” narrative voice.

“Exercises in Creative Writing” Carla Blumenkranz

This class will be based on a series of in-class experiments and exercises, in hopes that we think, invent, and write in ways we haven't before. There's no need to be certain what you'd like to write: the idea is to leave each class with new work and, hopefully, something surprising.

“Schools of Fiction” Caroline Seklir

A basic introduction to the schools of writing fiction while remaining focused on student generated work. Readings will be geared towards generating new writing through exposure to different styles. More information soon to follow.

“Writing the Unreal: Imaginative Fiction” Betsy Walters

As an introductory course, each class will incorporate the presentation and discussion of an element of fiction, such as character or setting, seen through the specific lens of building an unreal, magical or imaginative story. Prompted in-class exercises and assignments will allow students the opportunity to focus on the week's topic. The rest of the class will work as a traditional workshop with scheduled discussion of student work. Weekly readings will come from the work of Aimee Bender, Judith Budnitz, Salvador Plascencia, A.S. Byatt, Angela Carter, Juilo Cortazar, and Robert Coover, among others.

“Character Building” Emma Aarnes

This class will focus on the various components involved in creating strong and convincing characters. Exploration of unfamiliar characters, secondary characters, unlikable characters and setting as character will be central class topics, supplemented by reading that illuminates difficult issues surrounding character building. As always, in class writing and workshopping of student work will be a key way to explore these issues in our own writing

“Fiction Basics” Kristen O'Toole

Come learn the basics of fiction writing through hands-on experience. Classes include in-class writing exercises that will focus on different aspects of fiction writing: character, voice, style etc. Students will bring in outside assignments and receive feedback from peers and the teacher—workshop may also be supplemented with light outside reading to draw attention to techniques being learned.