

AS.220 (WRITING SEMINARS)

Courses

AS.220.105. Introduction to Fiction & Poetry I. 3 Credits.

An introduction to basic strategies in the writing of poetry and fiction, with readings by Joyce, Woolf, Baldwin, Munro, Garcia Marquez, Donne, Bishop, Yeats, Komunyakaa, Trethewey, and others. Students will learn the elements of the short story and try their hand at a variety of forms: realist, fantastical, experimental. They'll also study the basic poetic forms and meters, from the ballad to the sonnet, iambic pentameter to free verse. Students will compose short stories and poems and workshop them in class. This course is a prerequisite for most upper level courses. This course is part one of the year-long Introduction to Fiction and Poetry, and must be taken before AS.220.106.

Area: Humanities
Writing Intensive

AS.220.106. Introduction to Fiction & Poetry II. 3 Credits.

The second half of IFP, this course delves deeper into the finer points of fiction writing, including tone, description, and point of view; students will also enrich their knowledge of poetic forms and devices, such as figurative language, verse rhythm, and the poetic line. Readings include work by Paley, Mahfouz, Calvino, Lessing, Richard Wright, Plath, Rich, Auden, Li-Young Lee, and others. Students will write and workshop their own stories and poems, and complete a final portfolio. This course is a prerequisite for most upper level courses.

Prerequisite(s): AS.220.105 or AS.220.108

Area: Humanities
Writing Intensive

AS.220.107. Podcasting: Telling Stories in Sound. 3 Credits.

In this introductory course, students will ultimately create their own short podcasts around stories that are meaningful to them and their intended audiences. Students will enact principles of listener-centered design, they'll work to find stories worth telling, and they'll learn to tell those stories powerfully. This course will build competency in recording and editing techniques, interviewing skills, creating story structure, and understanding the potential social impact of documentary work. Students will also study current monetization strategies in the booming podcast market and learn how to find, keep, and grow an audience.

Area: Humanities
Writing Intensive

AS.220.108. Introduction to Fiction & Nonfiction. 3 Credits.

This course introduces the foundational strategies for writing literary fiction and nonfiction. Drawing on a diverse selection of literary models, students will engage in "creative experiments," eventually submitting a short story or literary essay for class discussion and feedback.

AS.220.105 can be substituted for AS.220.108.

Area: Humanities
Writing Intensive

AS.220.138. Creative Writing. 1 Credit.

Enjoy the opportunity to develop your creative writing skills. You will work in both fiction and poetry. Through a combination of robust discussion, writing exercises, and substantial feedback, you will learn about imagery, voice, narrative structure, and other aspects of the writer's craft. The reading list will include a diverse range of contemporary authors. There will be a strong emphasis on collaborative workshopping, during which you will discuss one another's works in progress.

Area: Humanities

AS.220.200. The Craft of Fiction. 3 Credits.

Study in the reading and writing of short narrative with focus on basic technique: subject, narrative voice, character, sense of an ending, etc. Students will write weekly sketches, present story analyses in class, and workshop one finished story. Selected parallel readings from such models of the form as Henry James, Anton Chekov, James Joyce, John Cheever, Alice Munro, and others.

Prerequisite(s): AS.220.106

Area: Humanities
Writing Intensive

AS.220.201. The Craft of Poetry. 3 Credits.

A study of the fundamentals and strategies of poetry writing. This course combines analysis and discussion of traditional models of poetry with workshop critiques of student poems and student conferences with the instructor.

Prerequisite(s): AS.220.106

Area: Humanities
Writing Intensive

AS.220.206. Writing about Science I: Daily News Journalism. 3 Credits.

This course is designed to teach students the skills of daily news reporting, with a focus on covering science news. Students will learn how turn scientific discoveries into lively and engaging prose for the general public, interview sources, and pitch stories to news organizations. The skills taught are applicable to all areas of journalism, not just science journalism.

Area: Humanities
Writing Intensive

AS.220.207. Writing the Unreal. 3 Credits.

"We left what we felt at what we saw," the poet Wallace Stevens once wrote, suggesting writing involves a direct response to our experiences of reality. In this class, we'll look exclusively at writing which takes on what hasn't been seen, and hasn't been felt. Through reading works of science fiction, magical realism, gothic literature, and speculative fiction, students will investigate how the unreal can still speak to our experiences and perceptions of the real. Additionally, students will get the chance to craft their own fantastical worlds through regular writing assignments. Tales of time travelers, haunted houses, unreal languages, and reimagined cities will be covered. Readings will include selections from Paul Beatty, Octavia Butler, Italo Calvino, Ursula K. Le Guin, Yoko Ogawa, and Mary Shelley.

Area: Humanities
Writing Intensive

AS.220.212. Line and Lineage: A Survey of Poetry Writing. 3 Credits.

This course will be a chronological exploration of English-language poetry. We will examine not only the literature of the past, but also the ways in which a diverse range of contemporary writers have extended, challenged, and reimagined literary tradition. Throughout the semester we will pay especially close attention to the question of how a writer's management of the poetic line can shape a poem's structure, context, and meaning. Although this is a lecture-based class, not a workshop, participants will have many opportunities to respond artistically to the course readings.

Prerequisite(s): AS.220.106

Area: Humanities
Writing Intensive

AS.220.220. Reading Korean Literature in Translation: A Survey. 3 Credits.

An introduction for students unfamiliar with the Korean language but interested in Korean culture / literature. Students will read a variety of translated texts, especially of works written in the 20th and early 21st centuries by authors including Kim Tong-in, Hwang Sun-won, Pak Wanso, Hwang Sok-yong and Han Kang; there will also be classes on traditional sijo poetry. Students will become familiar with Korean literary genres and formal features, and develop a broad understanding of the historical and sociocultural context of Korean literature.

Area: Humanities
Writing Intensive

AS.220.221. Modernist Literature and Film. 3 Credits.

This course explores the exchange of ideas and techniques between modernist literature and cinema in response to the social and technological changes of the twentieth century. Prominent figures include Charlie Chaplin, Ezra Pound, T. S. Eliot, Virginia Woolf, Franz Kafka, Sergei Eisenstein, Jean Epstein, John Dos Passos, Zora Neale Hurston, Paul Strand, and Gertrude Stein. Participants will write weekly assignments on films and readings from a critical perspective.

Area: Humanities
Writing Intensive

AS.220.230. Reading Contemporary Korean Fiction in Translation. 3 Credits.

This course examines a range of contemporary Korean fiction produced since political liberalization of Korea in the 1990s. Students will see the many different ways in which individual selves relate to the world, question the value systems of a globalized society, and celebrate the instinct to survive and thrive. While exploring these things, students will develop their analytical skills and identify the central components of new Korean narratives.

Area: Humanities

AS.220.231. Art of the Personal Essay. 3 Credits.

This course explores the art and craft of the personal essay from Seneca to Soyinka, Montaigne to Adichie. Deriving from the French *essai*, to attempt, students bring a sense of investigation, as natural philosophers proposed, to the characteristics, presence, or quality of an idea. Through personal narrative exploration, essayists write on universal themes – family, loss, social justice – through various nonfiction essay forms, such as the braided essay, lyric essay, science essay, or humor essay. Students will employ research, convey personal experience, and develop their own voice and style. Course builds on material covered in Introduction to Fiction & Poetry courses and/or Introduction to Fiction & Nonfiction, and will prepare students for Advanced study. This readings-based course is also writing-intensive, including exercises, essay drafts, and revisions. Course features additional diverse authors such as Sei Shonagon, Sara Suleri, James Baldwin, Richard Rodriguez, Brian Doyle, and Ta-Nehisi Coates.

Prerequisite(s): AS.220.105 OR AS.220.108

Area: Humanities
Writing Intensive

AS.220.240. Exploring Rome as a Writer. 3 Credits.

This creative writing workshop offers both new and experienced writers a chance to spend five weeks in Rome, making an artistic exploration of the Eternal City that inspired Keats, Shelley, Goethe, and, more recently, Jhumpa Lahiri. Students are welcome to work in prose, poetry, or both. Though the emphasis of the program will be the creation of new work, students will participate in a multi-genre workshop where they will receive feedback from classmates and the instructor.

Area: Humanities
Writing Intensive

AS.220.300. Intermediate Poetry: Poetry and Climate Change. 3 Credits.

This course will look at the way poets are responding to the climate crisis; it will concentrate on contemporary work, but set this in context by comparing it to 'nature poetry' written since the Romantic period. There will also be a chance for students to write and discuss their own poems on this subject.

Prerequisite(s): AS.220.201

Area: Humanities
Writing Intensive

AS.220.301. Readings in Fiction: Writing the Fantastical. 3 Credits.

Why write in a non-realist mode? What is involved in building a convincing altered reality? This course will examine fantastical writing's formal inventiveness, its capacious metaphorical qualities, and its explorations of complicated, unsettling truths. Students will write short critical and creative responses throughout the semester, as well as a final longer creative piece. Authors may include Margaret Atwood, Kazuo Ishiguro, Ling Ma, Toni Morrison, Jenny Offill, George Saunders, and Colson Whitehead.

Prerequisite(s): AS.220.200

Area: Humanities
Writing Intensive

AS.220.302. Intermediate Fiction: Adventures in Form. 3 Credits.

This intermediate workshop will explore questions of form in fiction. Students will read classically structured stories, as well as stories that are written as inventories, how-to manuals, and excruciatingly personal resumé's. Readings from writers including Kathleen Collins, Annie Ernaux, Gwen Kirby, Deesha Philyaw, and Weike Wang will inform our discussions of form and inspire writing exercises in and out of class. Students will write, workshop, and revise stories of their own. This course builds upon the ideas and themes covered in Introduction to Fiction and Poetry I, IFP II, and Craft of Fiction, and will prepare students for advanced fiction courses.

Prerequisite(s): AS.220.200

Area: Humanities
Writing Intensive

AS.220.303. Intermediate Fiction: I, You, They, She, He, We--Exploring Points of View in the Short Story. 3 Credits.

This intermediate fiction workshop will explore the use of point of view in the short story, considering the narrative reasons we might choose a particular perspective (and consciousness) when writing. We'll take a close look at published short fiction, examining the ways specific points of view impact our experience as readers, and we'll analyze the various strategies we can learn from these works. Students will share their work throughout the semester, both in small groups and in a larger workshop. Readings will include stories by writers such as Lesley Nneka Arimah, Tobias Wolff, Casey Plett, and Mia Alvar.

Prerequisite(s): AS.220.200

Area: Humanities
Writing Intensive

AS.220.304. Intermediate Fiction: Characterization. 3 Credits.

This course is primarily a workshop; students will each write and workshop two short stories. Additional shorter writing assignments will focus on character development and characterization. We will consider how writers create characters capable of surprise and contradiction, how we balance writing a person's interior life with writing their external presentation, how characters' competing desires can fuel plot or narrative tension, and how we might think about characterization as a way of exploring power dynamics between the people in a story. We'll also read and discuss published work that succeeds in creating layered and memorable characters, including writing by Dawnie Walton, Jennifer Egan, James Baldwin, James Joyce, Nam Le, Ling Ma, Lauren Groff, Asali Solomon, and Alice Munro.

Prerequisite(s): AS.220.200

Area: Humanities

Writing Intensive

AS.220.311. Intermediate Fiction: Point of View. 3 Credits.

This intermediate workshop will focus on rendering point of view. In addition to exploring questions of psychic distance and reliability, we will examine how point of view comes to bear on voice, character, the management of sympathy, and narrative structure. Students will write and workshop stories and discuss published fiction. Diverse and contemporary readings to include work by Yiyun Li, Carmen Maria Machado, Lorrie Moore, and Alice Munro.

Prerequisite(s): AS.220.200

Area: Humanities

Writing Intensive

AS.220.319. Intermediate Fiction: Crafting Memorable Voices. 3 Credits.

When we recall our favorite works of fiction, it is often their voice that first comes to mind. This course will explore how narrators enchant us with their voice, focusing on such matters as perspective, syntax, word choice and how even deceptively impartial omniscience takes on a unique and memorable voice. Fiction readings to include: Paul Bowles, Toni Cade Bambara and Ismail Kadare. Craft readings to include: Christopher Castellani and John Gardner. Writing assignments will be both expository and creative.

Prerequisite(s): AS.220.200

Area: Humanities

Writing Intensive

AS.220.320. Readings in Poetry: The Dyer's Hand: Shakespeare and Modern Poetry. 3 Credits.

This course explores the presence of Shakespeare as a source in modern poetry and as a potential resource for student writing. We will discuss the connections between King Lear, Hamlet, and The Tempest and poems by W. H. Auden, Langston Hughes, Hyam Plutzik, Emily Dickinson, Rita Dove, and others.

Prerequisite(s): AS.220.201

Area: Humanities

Writing Intensive

AS.220.321. Intermediate Fiction: Finishing Touches: How Stories End. 3 Credits.

Typically, stories are easy to start and difficult to conclude. This course will look at various ways in which stories end rewardingly. Close attention will be paid to final paragraphs. We will ask questions like: Do satisfying endings fall into categories? Can we generalize about how stories ought to end? Do some writers have a gift for endings? Readings to include: Sylvia Townsend Warner, Muriel Spark, Alice Munro. Assignments will include both expository and creative writing.

Prerequisite(s): AS.220.200

Area: Humanities

Writing Intensive

AS.220.327. Intermediate Fiction: Characters. 3 Credits.

Epic journeys, domestic dramas, quiet meditations on the human condition—whatever the story is, our investment in a given narrative often depends on our attachment to its characters, those compelling and complex enough that we want to follow them, from first page to the last. But what makes a character compelling and complex? And how do we create these characters in our stories? In this intermediate fiction course, we'll take a deep dive into the art of characterization, and study the various strategies and techniques used in developing fictional characters. We'll read published fiction by contemporary writers such as Edward P. Jones, Annie Proulx, and Jhumpa Lahiri, and examine the ways they bring their characters to three-dimensional life, and in the process create stories that linger beyond the final page.

Prerequisite(s): AS.220.200

Area: Humanities

Writing Intensive

AS.220.333. Intermediate Fiction: Plot and Narrative Structure. 3 Credits.

This class is primarily a workshop. Students will write two 10-20 page short stories to present for discussion and critique. The craft focus of the class is plot and narrative structure. Through the assigned reading and a few short writing exercises, we will think about storytelling and the elements (character, conflict, desire, causality, consequence) that make a question a plot or narrative question, and how stories are shaped and structured by these questions. The course reading will begin with a variety of short stories. Later in the semester, we will discuss braided narratives and read novels by Virginia Woolf, Rebecca Makkai and Valeria Luiselli.

Prerequisite(s): AS.220.200

Area: Humanities

AS.220.338. Intermediate Fiction: Developing Subtext. 3 Credits.

In this course, students will write and workshop two original stories. Additional generative writing exercises will explore the ways a writer can develop subtext in their work. How can character details work in parallel with elements of setting? How can a setting be instrumental in advancing a plot? How can finely tuned, sentence-level details, parallel images, foreshadowing, and figurative language give a story a cohesive sensibility and rich subtext? We'll read stories by writers including Stephanie Vaughn, Laura van den Berg, Rickey Fayne, Haruki Murakami, and craft essays by Matthew Salesses, Charles Baxter, and more.

Prerequisite(s): AS.220.200

Area: Humanities

Writing Intensive

AS.220.348. Creative Nonfiction Workshop: The Personal and the Public. 3 Credits.

In this writing workshop, we will study a variety of creative nonfiction essays by a diverse group of writers including James Baldwin, Joan Didion, Richard Rodriguez, Zadie Smith, John Jeremiah Sullivan, and more. Drawing on the narrative strategies of memoirists as well as the research practices and expository methods of journalists, students will explore new ways to enrich and deepen their own creative work.

Area: Humanities
Writing Intensive

AS.220.363. Intermediate Fiction: Writing about Adolescence. 3 Credits.

Only fairly recently has adolescence been recognized as a developmental period distinct from childhood or adulthood. In this course, we'll read a range of classic and contemporary literature that takes on the challenge of writing about this complicated and fraught stage of life. Readings may include work by Shakespeare, Louisa May Alcott, Colson Whitehead, Louise Erdrich, and others. Students will write and workshop their own stories or novel chapters.

Prerequisite(s): AS.220.200

Area: Humanities
Writing Intensive

AS.220.377. Intermediate Poetry: Poetic Forms. 3 Credits.

Poetic Forms I fulfills one of the Intermediate requirements for The Writing Seminars Major. It deals with rhyme, meter, traditional forms, and ad hoc forms of students' own making. Whether you are a poet, novelist, song writer, science writer, or dramatist, this course will help you master lines and sentences even better.

Prerequisite(s): AS.220.201

Area: Humanities
Writing Intensive

AS.220.378. Contemporary Poetic Forms. 3 Credits.

In Contemporary Poetic Forms, we will look at exciting, mostly younger poets writing in a wide array of metrical forms. From Anthony Hecht to Erica Dawson, you will read a book a week and write eleven poems, and the assignments will be keyed but not beholden to those challenging authors.

Prerequisite(s): AS.220.201[C]

Area: Humanities
Writing Intensive

AS.220.391. Performing Poetry & Fiction: An Acting Workshop for Writers. 3 Credits.

This hands-on performance workshop, combining literary and theatrical practice, will look closely at what makes a performance or reading compelling, clear, and resonant. Through textual analysis, vocal technique, and group discussion, students will create a pliant and powerful reading style to best serve their work. The course includes regular writing assignments in poetry and fiction and weekly performance and group discussion.

Area: Humanities
Writing Intensive

AS.220.394. Intermediate Fiction: Place, Setting, and Landscape. 3 Credits.

This course is primarily a workshop; students will each write and workshop two short stories. Additional shorter writing assignments will focus on writing about places, both real and imagined. We will think about the work of description at the sentence level, but also about the relationship between place, character and memory. We'll read work by writers who are known for their ability to evoke or capture in detail a particular setting, potentially including work by Edward P. Jones, Zadie Smith, Eudora Welty, Annie Dillard, Grace Paley, Victor Lavalle, Viet Than Nguyen, and Joan Didion.

Area: Humanities
Writing Intensive

AS.220.395. Intermediate Fiction: Narrative Time. 3 Credits.

How can a subplot inform a reader's understanding of a story's protagonist? How can a story with multiple protagonists and plotlines reveal theme? This intermediate fiction writing class will focus on student writing and on published stories that are interestingly or intricately plotted. Parallel texts by Andrea Barrett, Edward P. Jones, Alice Munro, Amy Hempel, Barret Swanson, Dantiel W. Moniz, and others will give students the opportunity to examine concrete examples of intricately plotted stories while also putting some plotting techniques to the test in their own short fiction.

Prerequisite(s): AS.220.200

Area: Humanities
Writing Intensive

AS.220.398. Intermediate Fiction: Fictional Frames. 3 Credits.

In this course, we'll focus on writing and workshoping student fiction while reading contemporary parallel texts representing a variety of styles, subgenres, and forms. We'll look at exceptionally short works, stories of intermediate lengths, and longer, novella-length works in an effort to understand what kinds of stories lend themselves to particular lengths and styles. How do you know whether your story should be a work of flash fiction or a novel? What kinds of stories can you tell in each form? We'll read work by Lydia Davis, Kirstin Valdez Quade, Jenny Zhang, Bret Anthony Johnston, Paul Yoon, Lauren Groff, Bryan Washington, and more.

Prerequisite(s): AS.220.200

Area: Humanities

AS.220.400. Advanced Poetry Workshop. 3 Credits.

In this course we'll explore poetic responses to myth and legend, looking at how poets from different cultures and eras have responded imaginatively to established stories about gods, heroes, and the supernatural, whether for the sake of aligning themselves with tradition, or for the sake of challenging it. Our discussions will take place in the context of a rigorous poetry workshop, where students will experiment with figurative language, management of the line, narrative organization, and the control of rhythm in both form and free verse. At the end of the semester students will turn in a final portfolio of revised poems, accompanied by a reflective letter that demonstrates a mature understanding of verse technique.

Prerequisite(s): AS.220.201

Area: Humanities
Writing Intensive

AS.220.401. Advanced Fiction Workshop. 3 Credits.

Topics in Advanced Fiction

Prerequisite(s): AS.220.200

Area: Humanities
Writing Intensive

AS.220.411. Community-Based Learning: Nonfiction and Social Engagement. 3 Credits.

In this Community-Based Learning course, students will read and write memoir and discuss issues of social concern with high-school age writers from Baltimore public schools in partnership with the organization Writers in Baltimore Schools Please note that this class is not a traditional workshop focusing on critique, but will instead explore how writing can build connection and foster conversation. Participation in some events outside of class time may be required.

Area: Humanities
Writing Intensive

AS.220.415. Community-Based Learning: Teaching Creative Writing in Baltimore Schools. 3 Credits.

In this course, students will work alongside writing teachers from the non-profit organization Writers in Baltimore Schools (WBS) to lead creative writing workshops in local public elementary and middle schools. Students and WBS teachers will also meet as a group once a week to plan classes, discuss pedagogy, and share ideas. Students will write weekly responses to reading assignments, write reflections on the volunteer experience, and help to assemble a final project at their worksite. Upon completion of the class, students will have the opportunity to apply to become instructors with Writers in Baltimore Schools. Please note that the weekly writing group you will co-lead will occur outside of class. Groups meet either during the school day or after school. We will work with you to find a group that fits your schedule.

Area: Humanities
Writing Intensive

AS.220.420. Readings in Fiction: Optimistic Apocalypse. 3 Credits.

Contemporary literary depictions of apocalypse often offer up a world that's been transformed (rather than annihilated) by climate change, disease, and war. In this course, students will explore comparatively optimistic literary dystopias with an eye toward understanding how writers observe and extrapolate real dangers to inform their novels and stories. We'll read one classic dystopian work alongside newer stories and novels by Kazuo Ishiguro, Lauren Groff, Colson Whitehead, Rumaan Alam, Emily St. John Mandel, Ted Chiang, Ling Ma, Laura van den Berg, and more. Students will write short creative and critical responses to our readings as well as a final comparative paper.

Prerequisite(s): AS.220.200
Area: Humanities
Writing Intensive

AS.220.422. Readings in Fiction: Race, Passing, and Performance. 3 Credits.

This course will explore the context and craft of racial passing texts in the U.S, asking students to think critically about literal passing narratives and their persistence over time, and more broadly about how we write about cultural passing, codeswitching, and identity as conscious performance. We'll start with texts that ground us in the genre—Chopin, Larsen, Fauset, Ellison, and Morrison—and read our way into contemporary texts, potentially including work by Danzy Senna, Mat Johnson, Brit Bennett, Min Jin Lee, and Marcelo Hernandez Castillo. Students will write a critical paper, a craft paper, and a short story or novella.

Prerequisite(s): AS.220.200
Area: Humanities
Writing Intensive

AS.220.424. Science and Storytelling: The Narrative of Nature, the Nature of Narrative. 3 Credits.

Class reads the writings of scientists to explore what their words would have meant to them and their readers. Discussion will focus on the shifting scientific/cultural context throughout history. Authors include Aristotle, Copernicus, Galileo, Descartes, Newton, Darwin, Freud, Einstein, Heisenberg, Bohr, Crick and Watson.

Area: Humanities
Writing Intensive

AS.220.427. Readings in Fiction: The Novella. 3 Credits.

A study of the novella as a literary form. Authors may include Melville, Turgenev, Tolstoy, Chekhov, Kafka, James, Wharton, Baldwin, Porter, Rulfo, Smiley, and others.

Prerequisite(s): AS.220.200
Area: Humanities
Writing Intensive

AS.220.437. Creating the Poetry Chapbook. 3 Credits.

Students will build on previous work in the major by completing a project of sustained length, depth, and cohesion (15 - 25 pages). This capstone course is open by application.

Area: Humanities
Writing Intensive

AS.220.443. Readings in Poetry: International Voices. 3 Credits.

International voices will combine the workshopping of poems by students with a study of contemporary poems written by black British writers and British writers in dialect, African-American writers, Caribbean writers, and Indian and South African poets who are writing in English. The study of broad themes and subjects will be combined with a particular appreciation of linguistic and acoustic matters - which means among other things that time will be spent listening to and evaluating recordings of the poets concerned. Writing Seminars Majors Only

Prerequisite(s): AS.220.201
Area: Humanities
Writing Intensive

AS.220.454. Community-Based Learning. 3 Credits.

In this Community-Based Learning course, students will explore poetry of social and political concern in partnership with high-school age writers from Baltimore public schools. Students will put learning into practice by engaging in community conversation and collaboration. Participation in some events outside of class time will be required.

Area: Humanities
Writing Intensive

AS.220.455. Readings in Fiction: Low, High, and Back Again: Experiments in Genre. 3 Credits.

In this course, we'll take a look at the increasingly obsolete notion of "genre fiction" and the way that many contemporary writers are borrowing the conventions of once-frowned-upon genres, from sci-fi to horror to crime, and imbuing them with the concerns of the "literary novel" (character, language, social critique, etc.). The course will pair classics of genre fiction with more contemporary works that take the genre in surprising directions. We'll also do a fair bit of writing ourselves, experimenting with various genres. Authors might include Mary Shelley, Colson Whitehead, Philip K. Dick, Kazuo Ishiguro, Edgar Allen Poe, Carmen Machado, Raymond Chandler, Joan Didion, Zane Grey, and Charles Portis.

Area: Humanities
Writing Intensive

AS.220.456. The Long Work. 3 Credits.

A course in the composition of a novella, short-story collection, or section of a novel. Students will build on previous work in the major by writing and revising a project of 50 to 60 pages of fiction. This capstone course is open by application.

Area: Humanities
Writing Intensive

AS.220.457. Readings in Fiction: 21st Century Fiction: The American Short Story in the Last Twenty Years. 3 Credits.

With the 21st century 22 years old, it seems like a good time to ask ourselves what's going on with the American short story. What can it tell us about our various identities, individual and collective? Is it reflecting our current reality, transforming it, or both? Is it undergoing formal changes to better engage with our transformative times, and if not, should it be? Is contemporary fiction as diverse as our nation itself, and if not, what might account for such shortfalls in representation, and what might be the effects? Our reading list is likely to include such authors as Carmen Maria Machado, Yoon Choi, Bennett Sims, Charles Yu, Jamel Brinkley, ZZ Packer, Kali Fajardo-Anstine, Nana Kwame Adjei-Brenyeh, Dantiel W. Moniz, Claire Vaye Watkins, Kimberly King Parsons, Kirsten Valdez Quade, Ted Chiang, Danielle Evans, Karen Russell, George Saunders, and Bryan Washington. Students will write short critical and creative responses throughout the term, as well as a final longer creative piece.

Prerequisite(s): AS.220.200

Area: Humanities
Writing Intensive

AS.220.458. Readings in Poetry: Divergencies: British Poetry Since 1945. 3 Credits.

The course will workshop the original work of participants, while also looking at the major figures of immediately post-war British Poetry (Philip Larkin, Ted Hughes) and the diversification of writing that has appeared in more recent years. Among the writers to be discussed are : Simon Armitage, Mary Jean Chan, Imtiaz Dharker, Carol Ann Duffy, Sarah Howe, Linton Kwesi Johnson, Jackie Kay, Grace Nichols, Alice Oswald, Hannah Sullivan and Roger Robinson.

Area: Humanities
Writing Intensive

AS.220.460. Community-Based Learning: Nonfiction and Social Engagement. 3 Credits.

In this Community-Based Learning course, students will read and write memoir and discuss issues of social concern with high-school age writers from Baltimore public schools in partnership with the organization Writers in Baltimore Schools Please note that this class is not a traditional workshop focusing on critique, but will instead explore how writing can build connection, foster conversation, and bring together writers from diverse communities.

Area: Humanities
Writing Intensive

AS.220.501. Independent Study. 3 Credits.

Ordinarily no more than one independent study course may be counted among the eight Writing Seminars courses presented for graduation.

Prerequisite(s): You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration, Online Forms.

AS.220.502. Independent Study. 1 - 3 Credits.

Individual, guided study under the direction of a faculty member in the department. Undergraduates only.

Prerequisite(s): You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration, Online Forms.

AS.220.509. Professional Internship. 1 Credit.

The Professional Internship is a one-credit independent course created to document internships in journalism, publishing, the arts, or other writing-related fields. Internships require a minimum of 120 work hours and a short final paper. Permission required. Satisfactory/ Unsatisfactory only.

Prerequisite(s): You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration, Online Forms.

AS.220.510. The Hopkins Review Professional Internship. 1 Credit.

The Professional Internship is a one-credit independent course created to document internships in journalism, publishing, the arts, or other writing-related fields. Internships require a minimum of 120 work hours and a short final paper. Permission required. Satisfactory/ Unsatisfactory only.

Prerequisite(s): You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration, Online Forms.

AS.220.513. Teaching Writing. 3 Credits.

Permission Required.

Prerequisite(s): You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration, Online Forms.

AS.220.594. Professional Internship. 1 Credit.

The Professional Internship is a one-credit independent course created to document internships in journalism, publishing, the arts, or other writing-related fields. Internships require a minimum of 120 work hours and a short final paper. Permission required. Satisfactory/ Unsatisfactory only.

Prerequisite(s): You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration, Online Forms.

AS.220.598. Independent Study. 3 Credits.

Individual, guided study under the direction of a faculty member in the department. Undergraduates only.

Prerequisite(s): You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration, Online Forms.

AS.220.604. Readings in Fiction: Personal Touchstones. 3 Credits.

The course explores the notion of one's own personal anthology—the books that mean the most to one over the decades, the books one keeps returning to. In addition to the assigned reading, each student will be asked to come up with a list of books (not read in this class) of great personal significance and to analyze in class the things one's personal touchstones have in common. Assigned readings will be drawn from two genres: the epic (Derek Walcott's *Omeros*, Halldor Laxness's *Independent People*) and the comic or light novel (Jane Austen's *Persuasion*, E. M. Forster's *Room with a View*, Laxness's *The Fish Can Sing*, Evelyn Waugh's *A Handful of Dust*, Muriel Spark's *The Prime of Miss Jean Brodie*, Kingsley Amis's *Ending Up*, Mark O'Donnell's *Getting Over Homer*).

Area: Humanities

AS.220.605. Readings in Fiction: The Novella. 3 Credits.

What even is a novella? Ian McEwan offers this starting point: Let's take, as an arbitrary measure, something that is between twenty and forty thousand words, long enough for a reader to inhabit a world or a consciousness and be kept there, short enough to be read in a sitting or two and for the whole structure to be held in mind at first encounter."McEwan promptly goes on to name "The Dead" – 15,000 words – as "the great novella," so clearly rules are made to be broken. Whatever exactly we think the novella is, it offers unparalleled lessons for us in how to forge narrative structure that is lacking in superfluity and enormous of impact. Every week we will read at least one "novella;" sometimes we will read two; we will write weekly brief critical responses to our reading which will focus on craft; and each student will present on one of the assigned works in the course of the semester. Our reading list may include works by such authors as James Joyce, Edith Wharton, Nella Larsen, Alice Munro, Toni Morrison, Katherine Anne Porter, Philip Roth, Shirley Jackson, Muriel Spark, Jean Rhys, Jane Smiley, George Saunders, Gabriel Garcia Marquez, and Jenny Erpenbeck.

Area: Humanities

AS.220.608. Readings in Poetry: Sonnet and Sequence. 3 Credits.

This course will use the sonnet form as a through line to consider both aesthetic shifts and the enduring lyric impulse across centuries of poetry in English, with a particular focus on how contemporary poets are working with the form through individual poems, sequences, and book-length works. Coursework will include reading, critical writing and presentation, discussion, and completion of an original lyric sequence.

Area: Humanities

AS.220.611. Readings in Fiction: Shape, Story, and Experiments in Structure. 3 Credits.

How is our experience of a novel's story affected by its form? We'll discuss some traditional structures, including mystery plots and the three-act structure, before moving on to works whose forms bend or break various storytelling conventions. Authors may include Vladimir Nabokov, Susan Choi, Zadie Smith, Tommy Orange, Lorrie Moore, Edward P. Jones, Carol Shields and others.

Area: Humanities

AS.220.612. Readings in Poetry: The Long Poem. 3 Credits.

This course will be an artistic exploration of the long poem. Throughout the semester we'll read a diverse range of work by both contemporary and non-contemporary writers, paying particular attention to the question of how a poem's dramatic intensity or lyric charge can be maintained when a poet is writing at length. Instead of submitting individual poems to a weekly workshop, students in this class will submit successive drafts of a long poem, which they will continue developing over the course of the entire semester.

Area: Humanities

AS.220.623. Fiction Workshop. 3 Credits.

Discussion and critique of fiction manuscripts by students enrolled in the M.F.A. program.

Area: Humanities

AS.220.624. Fiction Workshop. 3 Credits.

Discussion and critique of fiction manuscripts by students enrolled in the MFA program. Some assignments possible.

Area: Humanities

AS.220.625. Poetry Workshop. 3 Credits.

Discussion and critique of poetry manuscripts by students enrolled in the M.F.A. program. Some assignments possible.

Area: Humanities

AS.220.626. Poetry Workshop. 3 Credits.

Discussion and critique of poetry drafts by students enrolled in the MFA program. Some reading and writing assignments possible.

Area: Humanities

AS.220.646. Readings in Pedagogy: Teaching Fiction and Poetry. 3 Credits.

A graduate course designed to develop both close reading and genre study, and to support the teaching of Introduction to Fiction and Poetry (IFP) I and II. Readings in selected works of American, English, and European poetry and short fiction. Course required by all graduate students in fiction and poetry.

Area: Humanities

AS.220.653. Readings in Fiction: The Writer's Bookshelf: Unsung Novels That Writers Love. 3 Credits.

Which books do writers often foist on other writers, telling them "You have to read this"? In this course, we'll look at books that have yet to find much popular appeal, but which writers often speak about in reverential tones. Authors may include James Salter, Paula Fox, Dezso Kosztolanyi, J.L. Carr, Juan Rulfo, Tom Drury, Christina Stead, Evan S. Connell, Leonard Gardner, Joy Williams, and Penelope Fitzgerald.

Area: Humanities

AS.220.655. Readings in Poetry: Line, Sentence, Syntax. 3 Credits.

A study of the interplay of the line and the sentence in poetry, with an emphasis on syntax. Some prose works will also be used for context. Poets employing syntax with great verve and precision, whether they obey or disrupt the rules, will be read in order to inform students' own stylistic choices.

Area: Humanities

AS.220.660. Readings in Poetry: Performing Poetry. 3 Credits.

This course will examine the ways in which the "music" of poetry—rhythm, sound, and affective connotation—may be effectively conveyed to an audience through vocal performance.

Area: Humanities

AS.220.662. Readings in Poetry: Poetry in Translation: From the Iliad to the Present Day. 3 Credits.

The course will begin by looking at theories of translation, and thereafter spend half of each class looking at examples of poems in translation before moving on in the second half to look at poems by members of the group - translated poems where people have been able to write them, otherwise at original pieces. I'll be providing texts for study each week.

Area: Humanities

AS.220.664. Readings in Fiction: Point of View: Collage, Polyphony, Shapeshifting, and Omniscience. 3 Credits.

Some of the most interesting moments in fiction are those when characters experience the same event or situation in profoundly different ways. In this course we will look at writing that explores those moments of intersection and collision and think about how point of view can work to achieve both strong characterization and an illuminating sense of larger context. We'll consider what makes a story where the narrative lens or voice can shift feel cohesive and intentional. The reading list will include work by Colson Whitehead, Theodore Dreiser, Virginia Woolf, Gwendolyn Brooks, E.L Doctorow, Mieko Kawakami, Caitlin Horrocks, Dawnie Walton, Zadie Smith, and Rebecca Makkai.

Area: Humanities

AS.220.665. Readings in Poetry: Personal Anthologies. 3 Credits.

Who are the poets who made us who we are? Over years of practice, poets become increasingly aware of their special debts to predecessors whose music compels them and whose themes seem both urgent and enduring. Readings will include some of the instructor's own touchstones, including Herbert, Milton, Dickinson, Auden, Larkin, Bishop, Walcott. Students will write poems inspired by certain models, and also present orally and in a final written project a personal anthology of poets who mean the most to them.

Area: Humanities

AS.220.668. Readings in Fiction: Narrative Strategies. 3 Credits.

The goal of this course is to develop our skills and hone our instincts as writing "strategists," and to recognize and consider the options available to us, particularly in the process of drafting, experimentation, and revision. We'll examine the various elements of craft by discussing critical essays by writers such as Janet Burroway, John Barth, and Charles Baxter. To deepen our discussion, we'll look at published fiction to see how different authors utilize, or perhaps defy, these techniques, and to understand why they make the technical choices they do, and how they serve the overall goals of the narrative.

Area: Humanities

AS.220.800. Independent Study. 3 Credits.

This course is a semester-long independent research course for graduate students. Students will have one-on-one assignments and check-in's with designated faculty throughout the semester.

AS.220.803. Summer Independent Research. 9 Credits.

Summer independent research for graduate students.

AS.220.805. Teaching Assistant. 3 Credits.

For Writing Seminars MFA students. This indicates they are actively participating as a TA as required by the program.

AS.220.806. The Hopkins Review Managing Editor. 3 Credits.

For Writing Seminars MFA students. This indicates that they are actively participating as a managing editor for The Hopkins Review.