

# Undergraduate Catalog of Courses

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## English and MFA in Creative Writing

Saint Mary's College of California

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## ENGLISH

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### FACULTY

Molly Metherd, Ph.D., *Associate Professor, Chair*  
Chester Aaron, M.A., *Professor Emeritus*  
Marilyn Abildskov, M.F.A., *Professor*  
Carol L. Beran, Ph.D., *Professor*  
Edward Biglin, Ph.D., *Professor*  
Clinton Bond, Ph.D., *Professor*  
David J. DeRose, Ph.D., *Professor Emeritus*  
Janice Doane, Ph.D., *Professor*  
Jeanne Foster, Ph.D., *Professor Emerita*  
Brother Ronald Gallagher, FSC, Ph.D.,  
*Associate Professor*  
Robert E. Gorsch, Ph.D., *Professor*  
Rosemary Graham, Ph.D., *Professor*  
Sandra Anne Grayson, Ph.D., *Professor*  
Brenda L. Hillman, M.F.A., *Professor*  
Jeannine M. King, Ph.D., *Professor*  
Emily Klein, Ph.D., *Associate Professor*  
Kathryn Koo, Ph.D., *Professor*  
Carol S. Lashof, Ph.D., *Professor Emerita*  
Hilda H. Ma, Ph.D., *Associate Professor*  
Lisa Manter, Ph.D., *Professor*  
Victoria Phillips, Ed.D., *Adjunct*  
Naomi Schwartz, M.A., *Adjunct*  
Christopher J. Sindt, Ph.D., *Professor*  
Norman Springer, Ph.D., *Professor Emeritus*  
Phyllis L. Stowell, Ph.D., *Professor Emerita*  
Meghan Sweeney, Ph.D., *Assistant Professor*  
Lysley Tenorio, M.F.A., *Professor*  
Ben Xu, Ph.D., *Professor*  
Matthew Zaprunder, M.F.A., *Associate Professor*

### LEARNING OUTCOMES

*When students have completed a program of study in English, they should be able to:*

- **ENGAGE** in informed, active reading, bringing to bear a broad base of literary, historical and cultural knowledge.
- **READ** critically a wide range of literary texts, with an awareness of the theoretical assumptions behind various interpretive strategies, and the ability to choose appropriate methods of inquiry and to formulate clear questions.
- **APPLY** a variety of reading strategies, combining critical detachment with the intellectual, imaginative, and emotional engagement necessary for appreciation.
- **WRITE** clear, well-reasoned prose in a variety of situations (academic, professional, social) for a variety of audiences and support their arguments with appropriate, thoughtfully analyzed evidence.
- **CONVERSE** articulately about texts and interpretations, understanding that interpretation is often a dialogic, collaborative process.

### MAJOR REQUIREMENTS

#### LOWER DIVISION

##### **English 19, 29**

*These courses must be taken in sequence.*

**English 19** is prerequisite to **English 29**. **English 29** is prerequisite to **English 167, 168, and 170**.

#### UPPER DIVISION

##### **English 103, 104, 175**

One course in literary theory, chosen from the following:  
**167, 168, 170**

One American literature survey, chosen from the following:  
**150, 151, 152**

One course in English or American literature before 1800

One course in English or American literature before 1900

*Four additional courses in English. No more than one of these may be lower division.*

The English major provides a broad foundation in the discipline. Students who desire to focus on a specific area of interest may do so by choosing electives within the major that meet the following requirements:

- **CREATIVE WRITING EMPHASIS:**
  - **English 25** (preferably freshman or sophomore year)
  - Any three upper-division creative writing classes:  
**English 102** (poetry, fiction, non-fiction, dramatic writing, screenwriting) or **English 100, Advanced Composition**
  - Two semesters of **English 26** (.25 credit)
- **LITERARY THEORY AND HISTORY EMPHASIS** (preparation for graduate study)
  - One additional course in literary criticism or theory
  - One additional pre-1900 course
  - **English 198** (honors thesis) in the fall semester of the senior year
  - Recommended: **English 300**, the graduate-level course (undergraduates must apply to enroll in this course)
- **DRAMATIC AND FILM ARTS EMPHASIS:**
  - **English 125** or **126** (Film)
  - Any three of the following:  
**English 102:** Dramatic Writing or Screenwriting  
**English 182:** The Drama  
**English 183:** Topics in Drama  
**English 184:** Contemporary Drama  
**English 185:** Individual Dramatists
  - Other English and upper-division January Term courses with film or drama-based content may also apply to the emphasis.

**TEACHING CREDENTIAL IN ENGLISH**

The major in English has been accepted, with certain modifications, as meeting the subject matter preparation requirements of the State of California for a teaching credential. Completion of the approved program waives the Praxis and SSAT examinations. It is important that those thinking of a teaching career consult both the coordinator of the Subject Matter Preparation Program in English and the director of the Single Subject Credential Program in the School of Education to make sure that all the prerequisites for the credential are fulfilled.

**4+1 PROGRAM**

Incoming first year students and qualifying sophomores who are committed to earning a single subject teaching credential and becoming middle or high school teachers may participate in the 4+1 program by declaring an English major and a Single Subject 4+1 minor in Justice, Community and Leadership. Students earn their Bachelor's degree in English at the end of four years and begin credentialing courses in the Kalmanovitz School of Education during their senior year. They earn their single-subject credential, and often a Masters in Teaching (MAT), in the fifth year by fulfilling additional coursework and research components.

The department recommends the study of foreign languages. Especially those students who plan to do graduate work should consult their advisors about work in other languages (e.g., German, French, Italian, Japanese, Spanish, Latin and Greek).

**SPECIAL NOTE:**

Students who successfully complete two years in the Integral Program before declaring an English major are exempt from the department's Shakespeare, pre-1800, and pre-1900 requirements.

**MINOR REQUIREMENTS****ENGLISH MINOR**

A minor in English requires **English 19, 29, 175**, and three upper-division English electives.

**CREATIVE WRITING MINOR**

The creative writing minor is designed for students who wish to explore their creative potential as writers. The creative writing minor is also excellent preparation for students who wish to gain a greater appreciation of the art of writing, who wish to pursue a career in writing or journalism, or who simply wish to develop their academic or business writing skills.

A minor in creative writing requires **English 19, 25**, two semesters of **26**, and three upper-division courses chosen from among the following:

**English 100:** Advanced Composition

**English 102:** Creative Writing Workshop

(may be repeated for credit in fiction, poetry, creative non-fiction, drama, and screenwriting).

**PREREQUISITE GRADE**

*Any course listed in this department with a prerequisite assumes a grade of C– or better in the prerequisite course.*

**C O U R S E S****LOWER DIVISION****3 Practice in Writing**

Students placed in English 3 practice the fundamental writing skills required for **English 4**. **English 3** students focus on developing and organizing ideas, constructing complex sentences, and enhancing proofreading and editing skills. Enrollment in each section is limited to 10 to allow for individualized instruction. This course requires the completion of at least 5,000 words of formal writing, and an additional 2,500 words of informal writing practice. *A grade of at least C– is prerequisite to enrollment in **English 4**.*

**4 Composition**

**English 4** helps students develop their skills in critical thinking and written communication, and it introduces them to information evaluation and research practices. Through the writing process, students engage in intellectual discovery and unravel complexities of thought. They read and write to examine their own and others' assumptions, investigate topics, and analyze arguments. With a focus on writing as a scaffolded process, the course is designed to prepare students for writing in Collegiate Seminar, the more advanced writing required in **English 5**, and college-level writing in general. This course requires the completion of at least 5,000 words of graded formal writing, and an additional 2,500 words of informal writing practice. *A grade of at least C– is prerequisite to enrollment in **English 5**.*

**5 Argument and Research**

Students continue to develop the rhetorical and critical thinking skills they need to analyze texts and to structure complex arguments. In addition, students practice evaluating sources, exploring arguments through library research, and supporting original theses with appropriate evidence. Through a scaffolded process, students write and revise two or more essays, at least one of which is a substantial research essay of 8-12 pages that presents an extended argument. This course prepares students for the Writing in the Disciplines courses that they will encounter in their major. It requires the completion of at least 5,000 words of formal writing, and an additional 2,500 words of informal writing practice. *A grade of at least C– in **English 4** is prerequisite to enrollment in **English 5**. A grade of at least C– in **English 5** is prerequisite to enrollment in Writing in the Disciplines courses.*

## Curriculum English

### 19 Introduction to Literary Analysis

A course to introduce skills of analysis and interpretation that will help students to understand and enjoy works of literature and to articulate their understanding in discussion and essays. Special attention is given to literary terms and conventions and to the problems involved in writing about works of literature. Required for English majors, this course begins the major and is prerequisite to **English 29**. *This course satisfies the Artistic Understanding (Analysis) requirement in the Core Curriculum.*

### 23 Voices of American Diversity

An introduction to some of the many voices that constitute the diverse literary cultures of the United States. Readings may include novels, poems, short stories, slave narratives, Native-American chants, or diaries and letters organized around a theme or issue. Examples of possible offerings: The Immigrant Experience, Race and Sexuality in America, The City in American Literature, American Autobiography, or Growing Up in America. *This course satisfies the Artistic Understanding (Analysis) requirement and the American Diversity requirement in the Core Curriculum.*

### 24 SMPP Assessment (.25)

Students in the English Subject-matter Preparation Program are required to register for this course prior to their senior year. The course assists students in beginning their portfolio and preparing them for the initial assessment interview required by the SMPP. *Offered in Spring only.*

### 25 Creative Writing: Multi-Genre Studies

An introduction to the critical and creative techniques and vocabularies of the major genres of creative writing—poetry, fiction, nonfiction, playwriting, and screenwriting. Students will be introduced to the craft of these genres while learning to explore their own written voice in a workshop-style environment. *This course satisfies both of the Artistic Understanding (Analysis and Creative Practice) requirements of the Core Curriculum.*

### 26 Creative Writing Reading Series (.25)

Students enrolled in this course attend the public events of the Creative Writing Reading Series and have an opportunity to meet visiting writers and discuss the writing and performances of the readers in the series. *(Course may be repeated for credit. Students in the creative writing minor must take this course twice.)*

### 27 English Department Book Club (.25)

This class meets for one hour a week or two hours every other week to discuss works chosen jointly by an instructor and interested students. Its focus will vary from semester to semester, but may include such topics as books and the films based on them, fantasy fiction, memoir, detective fiction, or contemporary writing.

### 29 Issues in Literary Study

An introduction to the disciplinary concerns relevant to the study of English and American literature. Through readings in theory and literature, class discussion and writing, students engage with the following topics: diverse interpretive approaches, the role of the reader, and canon formation. *Prerequisite: English 19. This course is a prerequisite for English 167, 168 and 170.*

## UPPER DIVISION

### 100 Advanced Composition

This course is designed to improve students' analytical, persuasive and expository writing as well as to help them develop voice and style. Students will build on their research skills with the aim of producing effective upper-division college papers on complex topics. In addition, the course will cover motivation and commitment to writing and revising, appealing to specific audiences, developing and organizing ideas. *Prerequisites: English 4 and 5. Exception: With the Permission of the Director of Composition, transfer students with advanced standing may take this course in lieu of English 5.*

### 101 Writing Adviser Training Workshop (.25)

Training in the art of helping fellow students develop, organize, and articulate their ideas in writing. Students develop tutoring skills through practice and discussion in a workshop setting. *This course satisfies the Community Engagement requirement of the Core Curriculum.*

### 102 Creative Writing

Offerings rotate among poetry, fiction, creative nonfiction and dramatic writing. May be repeated for credit as genre varies. *This course satisfies both of the Artistic Understanding (Analysis and Creative Practice) requirements of the Core Curriculum.*

### 103 British Literature I

Chronological study of British literature from the Middle Ages to 1700, including Chaucer, Shakespeare and Milton, with attention to close reading and historical context. **English 103** is not prerequisite to **English 104**.

### 104 British Literature II

Chronological study of British literature from the Neoclassic, Romantic, Victorian and Modern periods, with attention to close reading and historical context. Writers studied may include Pope, Wordsworth, Austen, Mary Shelley, Dickens, Woolf, Yeats and T.S. Eliot. **English 103** is not prerequisite to **English 104**.

### 105 Children's Literature

Intensive readings in imaginative literature for children. Topics may include adolescent fiction, multicultural literature, picture books, fairy tales, issues in selecting books for children, history, enduring themes, forms of fantasy, conventions and relationship to adult literature. *This course satisfies the Artistic Understanding (Analysis) requirement of the Core Curriculum.*

**110 Linguistics**

An introduction to the scientific study of language. Language as a system: phonetics, phonology, morphology, syntax, semantics and discourse. Language in context: language in relation to history, culture, social class, region, ethnicity, and gender. Language considered biologically: as a uniquely human characteristic, in brain development, first- and second-language acquisition, and in animal communication systems.

**111 Topics in Linguistics**

Study of specialized topics in linguistics. Topics may include language and thought, language acquisition, second-language acquisition, sociolinguistics, and language and literature.

**115 Chaucer**

Studies in the poetry of Chaucer with emphasis on the *Canterbury Tales*; a study of Chaucer's language directed toward the ability to read the poetry with ease and understanding. *This course satisfies the Artistic Understanding (Analysis) requirement of the Core Curriculum.*

**118 20th-Century Literature**

Reading and discussion of major works of literature written since 1900. Poetry, fiction, drama or essays included. *This course satisfies the Artistic Understanding (Analysis) requirement of the Core Curriculum.*

**119 Contemporary Literature**

Reading and discussion of contemporary poetry, fiction, drama, or essay, with occasional inclusion of other media.

**120 The Short Poem**

Study of the development of lyric poetry written in English from the 16th century to the present.

**124 SMPP Assessment (.25)**

Students in the English Subject-matter Preparation Program are required to register for this course during their senior year. The course assists students in assembling the final version of their portfolio and preparing them for the final assessment interview required by the SMPP.

**125 Film**

Viewing and discussion of films with emphasis on theory, history and aesthetics of film. *This course satisfies the Artistic Understanding (Analysis) requirement of the Core Curriculum.*

**126 Film**

Viewing and discussion of films of a particular genre, country, or director. Examples: American comic film, Japanese film, film noir, films of Hitchcock. May be repeated for credit as content varies. *This course satisfies the Artistic Understanding (Analysis) requirement of the Core Curriculum.*

**130 Single Author**

Intensive study of the major works of one important author. Some attention to background and biography. *May be repeated for credit as author varies.*

**138 Short Fiction**

Close reading of short stories and novellas of the 19th and 20th centuries. *This course satisfies the Artistic Understanding (Analysis) requirement of the Core Curriculum.*

**140 Studies in Literary Genre**

Exploration of a particular literary genre. Examples of possible offerings: satire, tragedy, comedy, memoir, science fiction, detective fiction, Gothic fiction and nature writing. *This course satisfies the Artistic Understanding (Analysis) requirement of the Core Curriculum.*

**141 Studies in Medieval Literature**

Study of British literature through 1500, focusing on the period as a whole or some aspect of it. Examples of possible offerings: Chaucer and His Contemporaries; Fabliau and Romance; the Arthurian Tradition; Medieval Allegory and Enigma; Women Writers of the Middle Ages.

**142 Studies in Renaissance and 17th-Century Literature**

Study of British literature from 1500 to 1660, focusing on the period as a whole or some aspect of it. Examples of possible offerings: Renaissance Drama Exclusive of Shakespeare; 16th-Century Poetry; 17th-Century Poetry; Prose of the English Renaissance; Renaissance Storytelling.

**143 Studies in Restoration and 18th-Century Literature**

Study of American and/or British literature from 1660–1800, focusing on the period as a whole or some aspect of it. Examples of possible offerings: Tory Satirists; Johnson and His Circle; Pre-Romantic Poetry; the Emergence of the Professional Woman Writer.

**144 Studies in 19th-Century Literature**

Study of American and/or British literature from 1800–1900, focusing on the period as a whole or on some aspect of it. Examples of possible offerings: Romantic Poetry; Victorian Poetry; the Social Problem Novel; Gothic Fiction; the "Woman Question" in the 19th Century.

**150 American Literature Before 1800**

Study of American prose, poetry, and fiction of the 17th and 18th centuries with particular attention to the representation of cultural diversity. Readings may include Native American literature, Puritan journals and poetry, prose by the Founding Fathers, and "domestic" novels by women.

**151 American Literature 1800–1900**

Study of American prose, poetry and fiction of the 19th century from the Transcendentalists to 1900, with particular attention to the representation of cultural diversity. Readings may include the literary traditions of Native Americans, African Americans, immigrants and women.

## Curriculum English

### 152 20th-Century American Literature

Study of American prose, poetry and fiction of the 20th century, with particular attention to the representation of cultural diversity. Readings may include writers representing modernism, the Harlem Renaissance, the Jazz Age and the Great Depression, the literary traditions of Chicano-, Hispanic-, and Asian-Americans.

### 153 American Ethnic Writers and Oral Traditions

Study of the literary or oral imaginative achievement of an American ethnic or cultural group such as Native Americans, Asian Americans, American Jews, specific Black cultural groups, Hispanic Americans or Chicano communities. *This course satisfies the Artistic Understanding (Analysis) requirement and the American Diversity requirement of the Core Curriculum.*

### 154 Studies in African-American Literature

Study of some aspect of the African-American literary tradition. Examples of possible offerings are: Oral Tradition and Slave Narratives, African American Novelists, the Harlem Renaissance, Contemporary African American Poets. *This course satisfies the Artistic Understanding (Analysis) requirement and the American Diversity requirement of the Core Curriculum.*

### 160, 161 Development of English Fiction

Studies in the origin and development of the English novel with attention to foreign influences. **English 160** is not prerequisite to **161**.

### 162 The American Novel

Studies in the range of varieties of the American novel.

### 163 Anglophone Literatures

Studies in literature in English outside the English and American traditions. Examples: the Commonwealth Novel, the African Novel in English, Writers of the Caribbean, and Canadian Literature. May be repeated for credit as content varies. *This course satisfies the Artistic Understanding requirement of the Core Curriculum.*

### 167 Literary Criticism

Readings in the development of critical theory from Aristotle to Coleridge. *Prerequisite: English 29.*

### 168 Literary Criticism

Readings in 19th- and 20th-century criticism and aesthetics. *Prerequisite: English 29.*

### 170 Problems in Literary Theory

Intensive study of the varying problems in literary theory. Examples of recent course offerings: Metaphor, Symbol and Myth; Philosophy in Literature; Feminist Theory; Post-Colonial Theory. May be repeated for credit as content varies. *Prerequisite: English 29. This course satisfies the Writing in the Disciplines requirement of the Core Curriculum.*

### 171 Literary Movements

Study of groups of writers related by time, place or interest. Examples of possible offerings are: The Metaphysical Poets, Modernism, the Bloomsbury Group, Negritude, American Expatriates, Surrealism, The Pre-Raphaelites. May be repeated for credit as content varies.

### 173 Women Writers

Intensive study of some aspect of literature by women. Examples of possible topics are: 19th-Century British Novelists; Contemporary Women Poets; and American and Canadian Short Story Writers. May be repeated for credit as content varies. *This course satisfies the Artistic Understanding (Analysis) requirement of the Core Curriculum.*

### 175 Shakespeare

Close study of selected major plays and poems with attention to developing the ability to read the plays with ease and to experience them with pleasure. May be repeated for credit as topic varies. *This course satisfies the Artistic Understanding (Analysis) requirement of the Core Curriculum.*

### 180 Milton

Study of the minor poems, of *Paradise Lost* and *Paradise Regained*, and of representative prose works such as the *Areopagitica*. Attention will be given to Milton's life and times.

### 182 The Drama

Study of ancient, modern and contemporary forms of drama. May include film and television. Attention is given to plays as works designed for performance. Emphasis on the structure and forms of dramatic texts.

### 183 Topics in Drama

Intensive study of a group of plays as products of their times and places. Examples of possible offerings are: Theater of the Absurd, Women Playwrights, Mythic Drama, Expressionist Drama, Restoration Drama. The plays are considered as works designed for theatrical production. May be repeated for credit as topic varies.

### 184 Contemporary Drama

Introduction to current plays by American and British playwrights. Attention is given to plays as works designed for theatrical production. *This course satisfies the Artistic Understanding (Analysis) requirement of the Core Curriculum.*

### 185 Individual Dramatist

Intensive study of the major works of one important dramatist. Some attention to background, biography and criticism, as well as to the plays as works designed for theatrical production. May be repeated for credit as content varies.

**197 Special Study**

An independent study or research for students whose needs are not met by courses available in the regular offerings of the Department of English. *Permission of the instructor and the department chair required.*

**198 Senior Honors Thesis (Independent Study)**

Directed reading and research under the supervision of a department faculty member, culminating in the writing of an academic thesis. Senior standing required. Course admission by application to department chairperson.

**MASTER OF FINE ARTS PROGRAM  
IN CREATIVE WRITING**

The MFA in Creative Writing is a two-year course of study in fiction, creative nonfiction or poetry with the option for a third year (dual-concentration) in an alternate genre. The program takes as its central mission the education and formal training of serious writers and is distinguished by its commitment to the writer as an intellectual functioning within a cultural context.

Combining work in writing, craft and literature, the MFA requires completion of a creative master's thesis and 10 courses, including intensive writing workshops, craft seminars, and literature courses.

Students are admitted to the program primarily on the strength of a manuscript of original work submitted with the online application, which is judged according to its literary merit and its indication of the author's readiness to study writing and literature on the graduate level.

For more information, contact the MFA in Creative Writing:

Saint Mary's College  
1928 Saint Mary's Road  
PMB 4686  
Moraga, CA 94575-4686  
(925) 631-4762  
[writers@stmarys-ca.edu](mailto:writers@stmarys-ca.edu)  
[www.stmarys-ca.edu/mfawrite](http://www.stmarys-ca.edu/mfawrite)

**LEARNING OUTCOMES**

Students in the MFA Program graduate with improved competency in their writing, particularly in their chosen genre (fiction, creative nonfiction, or poetry). In addition, they receive a sophisticated introduction to information technology as well as the professional aspects of the writing life.

Students will be able to:

- I. **ENGAGE** at a professional level in the writing of their chosen genre (fiction, creative nonfiction, or poetry).
- II. **ARTICULATE** the correspondences between their own writing and the corpus of literature and thought which primarily informs their aesthetics.
- III. **USE INFORMATION TECHNOLOGY** with a high level of sophistication, either for the purpose of academic research or for the purpose of primary research that may inform a given piece of writing.
- IV. **WORK EFFECTIVELY** as professional writers:
  - publish work in literary journals and magazines;
  - solicit and procure literary agents; solicit and procure publishers for manuscripts or book projects; give public readings; apply for and receive funding for literary projects; exhibit a preparedness for finding employment in various professional fields, such as education, journalism, public relations, publishing, arts administration, and technical writing.

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## C O U R S E S

### **300 Foundations of Contemporary Literature**

This introductory course familiarizes all first-year MFA students with selected core texts in all three of the program's genres. By way of lecture and discussion, the course covers several literary movements and periods and offers approaches to numerous foundational texts, including novels, stories, poems, and essays by Jane Austen, Ralph Waldo Emerson, Walt Whitman, James Joyce, T.S. Eliot, Virginia Woolf, Isak Dinesen, James Baldwin, Sylvia Plath, and Raymond Carver, among others.

### **301, 302, 303, 304 Creative Nonfiction Workshop**

This course gives students the opportunity to explore material in various areas of creative nonfiction, such as memoir, personal essay, or travel writing. The course addresses issues of voice, scene, point of view, and theme, as well as any other elements of nonfiction writing that emerge from individual manuscripts. By the end of the course, students should develop the terminology and the critical skills for revising creative nonfiction, and should develop a good understanding about issues and trends in the genre.

### **311, 312, 313, 314 Tutorial in Creative Nonfiction**

Students meet over the course of the semester with the workshop instructor for individual sessions to review strengths and areas for revision of manuscripts. The instructor suggests additional reading, ideas for revision, writing exercises, and specific areas where a student might improve their craft.

### **321, 322, 323, 324 Fiction Workshop**

This course is an intensive exploration of the ideas, techniques and forms of fiction with a primary emphasis on the careful analysis and discussion of student works-in-progress. Students grapple with questions of voice, point of view, dramatic movement, structure, rhythm and imagery, as well as with any and all issues of art and craft that arise from individual manuscripts. By the end of the course, students should develop the terminology and the critical skills for revising fiction, and should develop a good understanding about issues and trends in the genre.

### **331, 332, 333, 334 Tutorial In Fiction**

Students meet over the course of the semester with the workshop instructor for individual sessions to review strengths and areas for revision of manuscripts. The instructor suggests additional reading, ideas for revision, writing exercises, and specific areas where a student might improve their craft.

### **341, 342, 343, 344 Poetry Workshop**

The primary aim of this course is to allow students as much freedom as possible in their writing while teaching the skills to identify their strengths and weaknesses. The most important work for students is to locate their style or voice, with encouragement to produce at least one new poem per week. By the end of the course, students should develop the terminology and critical skills for revising poetry, and should develop a good understanding about issues and trends in the genre. Students may also be encouraged to write a poetic statement in which they analyze their own poems—with particular attention to their development over the semester.

### **351, 352, 353, 354 Tutorial In Poetry**

Students meet over the course of the semester with the workshop instructor for individual sessions to review strengths and areas for revision of manuscripts. The instructor suggests additional reading, ideas for revision, writing exercises, and specific areas where a student might improve their craft.

### **361 Contemporary Creative Nonfiction**

This course is a literary survey of contemporary nonfiction, including the personal essay and narrative nonfiction. Students investigate the relationship between art and culture, between the writer and their society. The course places special emphasis on formal analysis of themes and patterns in contemporary writing. Writers likely to be included are Jo Ann Beard, Joan Didion, Dave Eggers, Lucy Grealy, Pico Iyer, Mary Karr, Philip Lopate, Richard Rodriguez, Terry Tempest Williams, and Tobias Wolff, among others.

### **362 Contemporary Fiction**

A careful study of a range of important works by contemporary writers of novels and short stories with attention to thematic and formal analysis. Writers likely to be included are Martin Amis, Margaret Atwood, Michael Cunningham, Don DeLillo, Nadine Gordimer, Louise Erdrich, Carole Maso, Toni Morrison, Alice Munro, Joyce Carol Oates, and John Edgar Wideman, among others.

### **363 Contemporary Poetry**

This course examines a variety of different trends in contemporary poetry and enables students to distinguish between some of the most important voices. The course is likely to explore the relations between contemporary poets and some of their precursors with an eye toward how these writers have affected such post-World War II movements as the confessional school, the beats, open field, the New York School, the Black Arts Movement, and the Language poets. It also considers the poetry of the present day in which there is less of a consensus as to which poets, trends or schools are central.



**371, 372, 373, 374 Craft Seminar in Creative Nonfiction**

This course focuses on issues that influence the writing of nonfiction. Some seminars may focus on issues of craft or aesthetics—narrative structure, point of view, or dialogue—and others may be thematic in nature or explore a subgenre of nonfiction—personal essay, memoir, nature writing, travel writing, humor, book review, historical narrative, biography, etc. Readings may include a wide range of nonfiction from diverse backgrounds and historical periods as well as the students' own works-in-progress.

**381, 382, 383, 384 Craft Seminar in Fiction**

This course focuses on issues that influence the writing of fiction. Some seminars may focus on issues of craft or aesthetics—narrative structure in the novel, point of view, or dialogue—and others may be thematic in nature—historical fiction, realism, or the postmodern ethos. Readings may include a wide range of fiction from diverse backgrounds and historical periods as well as the students' own works-in-progress.

**391, 392, 393, 394 Craft Seminar in Poetry**

This course focuses on issues that influence the writing of poetry. Some seminars may focus on issues of craft or aesthetics—figuration, the line, the sentence, or open field theory—and others will be thematic in nature—politics and poetics, psychoanalysis and surrealism, ecopoetics, etc. Readings may include a wide range of poetry from diverse sources and historical periods as well as the students' own works-in-progress.

**365 Internship**

Students have the opportunity to pursue internships either for elective credit or as an extracurricular activity during their second year of study, specializing in publishing, teaching, and community engagement for writers.

**365-01 Teaching**

The Teaching Internship allows students to observe the conduct of a college course and to share the pedagogical activity of the supervising instructor. The student works with a mentor teacher from the English Department and assists with an undergraduate course in composition, creative writing, or literature. The student attends each course session and shares responsibility for instructing the class and responding to students' written work. Teaching internships are only available to second-year students.

**365-02 MARY Journal Publishing**

Students learn about small press internet publishing by working on *MARY: a journal of new writing*, the MFA in Creative Writing's web publication. Students assist with various elements of publication, such as administration, editing, layout, publicity, and advertising.

**365-04 Wave Editorial**

Students work with Wave Books Senior Editor and MFA faculty Matthew Zapruder on editorial projects related to books, as well as other curatorial activities. Depending on what the Wave editors are working on during the time of the internship, interns may assist in various ways with current, special, or future publishing projects. Interns also work on a public event that features Wave authors. Finally, interns have the opportunity to conduct interviews and write reviews with Wave authors, for possible publication. Wave Books publishes 8–10 books per year, mostly poetry but also books of translation or prose by poets, specializing in the work of mid-career authors.

**365-05 Community Engagement Fieldwork**

Saint Mary's College defines service learning as a specific form of teaching and learning which students engage in purposeful actions that address community goals. Through critical reflection students integrate the action with academic objectives to develop civic responsibility and social justice.

Students will work with a community organization to develop, implement, and assess a program and/or written product that meet the specific goals/needs of the agency. Students have the opportunity to work with established community partners of the College or to design their own service learning opportunity with an outside organization they are already involved in.

Selected students will participate in an orientation and meet once per month in a classroom setting to discuss assigned readings and complete reflection and in-class writing exercises. Students will also complete an impact statement and a creative culminating project in the form of an anthology, blog, or some other approved project.

**400 Thesis****400-01 Fiction Thesis****400-02 Poetry Thesis****400-03 Creative Nonfiction Thesis**

During the spring semester of the second year each MFA candidate is required to pursue a tutorial course of study under the direction of an assigned faculty writer in the student's genre. Through this tutorial, the student performs the revision necessary to turn two years of writing into a coherent, polished creative thesis: a collection of essays, poems, or short stories; a novel, a memoir, or other work of nonfiction. Students meet with their thesis director several times during the semester to confer on the following aspects of the thesis: final revision and editing of individual pieces to be included in the manuscript, selection and arrangement of material, and coherence of the work as a whole. The student takes an oral examination with the thesis director and second reader in order to assess the student's knowledge of contemporary literary aesthetics and how they relate to his/her work. Upon satisfactory completion of the thesis and the oral exam, the thesis director and second reader approve the thesis.