

Breaking Genre (Ira Sukrungruang)

The truth—with a small ‘t’—is that in this class we will ask more questions than give answers. The truth is giving answers is antithetical to the creative process. The truth is I hate the word antithetical because it makes me sound unlike myself (you can say the word is antithetical to my being). The truth is creative nonfiction is a flawed term. The truth is someone is always trying to define creative nonfiction. The truth is concrete definitions of genre limit possibilities. The truth is I want us to expand the possibilities of the essay. The truth is the foundations from which these genres were formed come from a distinct social hierarchy of privilege. The truth is I barely know what that sentence means. The truth is we live in an age where the reading experience has changed and writing can happen anywhere, even beyond the page. In this class, we will delve into the sub-genres of creative nonfiction and discuss the tradition these forms were founded on, and then breaking that form to create something new.

Comics and Graphic Narrative (Jarod Roselló)

This course is an experiment with image-text work focused on comics and graphic narrative. Throughout the semester, we will read comics, read about comics, and make our own comics in an attempt to investigate what is possible at the intersection of words and pictures, to see what happens when language and sensation collide. As a medium, comics exists outside traditional literary genre boundaries, and so this course should be thought of not just as multi-genre, but as post-genre, where you can bring what you know with you and use it to make something new. No drawing skills are required, no previous knowledge of comics is necessary. This course is designed as a studio course, where we will be making and sharing work together each week.

Developing an Arts-based Pedagogy (Jarod Roselló)

This course examines what it means to be a teacher and a learner in a creative writing context. Employing an a/r/tographic framework, this course explores the relationships between art-making, research, and teaching, and considers the ways each informs, augments, and challenges the others to create spaces for the construction of new knowledge and understandings. Students will read a variety of arts-based research articles and engage in a series of arts-based research projects designed to help them develop their own theoretically-informed and practice-based pedagogy. Throughout the semester, students will develop lesson plans, course trajectories, a teaching philosophy, and draft an arts-based research article.

Micro Memoir, Memoir, and Essay (Heather Sellers)

During the first half of the course, we examine the construction and publication of effective stand-alone pieces. Lecture topics include subject choice, structure, plot, ethics, truth and invention, close observation, objective correlative, and process, in addition to topics requested by the students and necessitated by work submitted. During the second half of the semester we focus on book-length examples of sequenced micro, memoir, and essay in order to better understand a single, over-arching question: How does one go about designing and executing a successful book-length project? And, we subscribe to top nonfiction journals: *Creative Nonfiction*, *The Sun*, *Virginia Quarterly Review*, *River Teeth*. Each month, when our new literary magazines arrive, we'll pause to investigate. Editors of some of these magazines will visit our class and answer questions on craft, publishing in literary magazines, and the editing process.

Practicum in Literary Editing and Publishing (John Fleming)

In this course you'll get hands-on experience in the production of a literary magazine, our own *Saw Palm: Florida Literature and Art*. The course will also introduce you to the business side of the literary world through Skype talks with editors, publishers, and agents. Finally, you'll have the opportunity to pursue a literary project that will help advance your career. Past projects include launching new literary magazines

and websites, writing and publishing a column for an online journal, writing and publishing book reviews, and creating and pitching a literary anthology.

Reading the Lives of Others (Ira Sukrungruang)

The American memoir is a literary genre unto its own. It is ugly and beautiful, isolating and voyeuristic. It has the ability to bring people together and sever relationships. It is dark and light. It is dangerous in its secrets, enlightening in its insights. But most importantly, the American memoir, is a story of us—the citizens of this multicultural country. In this graduate seminar, students will engage in the deep investigation of the genre of memoir and its evolution from simple fact-listing to artistic and imaginative leaps of the lyric. We will explore the historical timeline of the modern American memoir, dive into the controversies that ever-plague the genre, and discuss the realities of writing about the “real.” The genre of memoir continues to evolve; it changes and adapts to the ebbs and flows of the country, the new formation of language through cultural phenomenon like social media. We will sample authorial styles of narrating a life, dissect and interrogate traditional and non-traditional storytelling techniques. We will bang our heads against the wall of memory, interrogate the fickleness of truth, and the fallibility of the self.

Writing the Body (Ira Sukrungruang)

In this graduate class we will explore the body.

The Body. We possess it. The Body. It possess us. The Body. The weight of it, the heft of it. The space it occupies. The Body. As metaphor, as language. The Body. Of Christ. The Body. Of Big Buddha, belly shining like a melon in the sun! The Body. As vanity. The Body. Of race and riot. Of skin color. Our collective Body(ies). The raging body. Of grief and remorse. The Body. As Sport. As Sex. As Sensuality. As Sin. As Scandalous. As Scintillation. As Synecdoche. As Surrogate. The Malnourished Body. The Insatiable Body. The Body that wants more. The Body without limits. Gandhi: "A small body of determined spirits fired by an unquenchable faith in their mission can alter the course of history." Gwendolyn Brooks: "When you love a man, he becomes more than a body. His physical limbs expand, and his outline recedes, vanishes. He is rich and sweet and right. He is part of the world, the atmosphere, the blue sky and the blue water." Margaret Atwood about the Body: "It's a hot topic."

Writing Poetry: Process, Form, Response (Heather Sellers)

We begin with poetry's building block—the single line. Then after an investigation of couplets, tercets, and quatrains—brief epigrams, haiku, and prayer—we delve into three rewarding, complex *shape* forms: villanelle, sestina, and sonnet. We'll turn next to two powerful *subject* forms elegy and ode, in which poets across time and globe and culture have explored grief alongside Eros. After a unit on digital and experimental poetry, the course concludes with prose poetry and poems in sequence, culminating in the book-length poem.

This seminar-workshop (3 credits) is a form intensive for poets, writers, and teachers and is course is open to all. The course offers a thorough preparation for continued study of poetry for writers who may be new to the genre and is designed to engage and stimulate seasoned practitioners as well. There's a heavy reading load in the course, weekly writing, and one substantive essay. The final project consists of a chapbook and public reading.

Writing at the End of the World: Beyond Narrative, Genre, and Form (Jarod Roselló)

This course explores the boundaries and borderlands of fiction writing. Throughout the semester, we'll experiment with various fictive forms, we will disregard traditional genre boundaries (while simultaneously acknowledging them), we will immerse ourselves in constructed, playful spaces to make something new, something imagined. We will devote some time to looking at not-fiction, at social and cultural theory, at writing about what it means to a human, in an effort to understand ourselves and our own writing a little bit better. We will read a range of fictive writing: novella-poems, interrupted texts, augmented writing, fraudulent artifacts, digital stories, and image-text creations, and also stories and novels with things like

plot and characters. Together in class we will conduct a range of anthropological, theoretical, and imagination-based exercises designed to strengthen our critical and imaginative faculties. These exercises could include infiltrating secret societies, collecting oral histories, mapmaking, paranormal investigation, inventing machines, drawing, and a range of documentary activities. This course is designed as a studio- and discussion-based course where we will be making things together every week and sharing our processes with one another.