CA/T Community Classes (CCC)
Columbia Artist/Teachers
Writing Program, School of the Arts



Alumna Sasha Bonet SOA '16

COURSEBOOK
FALL 2026

CA/T appreciates the generosity of the Mark R. Robin Memorial Fund for Creative Writing

About CCC

CA/T Community Classes (CCC) are free, non-credit creative writing seminars taught by MFA Writing Program students in Columbia University's School of the Arts. These classes in fiction, nonfiction, poetry, and cross-genre writing are designed to provide structured opportunities for students to write, to explore new approaches and forms, to discuss literature, and to receive feedback on their writing.

These courses are open to current Columbia and Barnard students in degree-granting programs, as well as staff, faculty, and Columbia alumni.

Classes meet once weekly for five to six weeks, beginning on Monday, October 26th, through Friday, December 4th. This semester, courses will be offered in-person in Columbia University's Dodge Hall and on Zoom.

How to Register

Classes are first-come, first-served. You may register for up to two (2) CCC courses a semester. The registration period will close on Thursday, October 22nd at 11:45 pm. Classes that fill up will be specified as waitlist only.

To choose your classes, please fill out the Fall 2026 Registration Form. You will be contacted only if you have been assigned a class, or later if you are moved off a waitlist.

More information is also available at our website, https://cat.arts.columbia.edu/.

If you have any further questions about registration, please email the CCC coordinators, Sadie Hornung-Scherr (sh4224@columbia.edu) and Naomi Peterkin (nep2126@columbia.edu). They can also pass along any questions about a specific course to the instructor.

Community Guidelines

To create classes that are respectful, purposeful, and nourishing for all, participants must follow the guidelines below:

- Attend only the courses you are registered for. Drop-ins are not permitted, even for the first session.
- Abide by your course's classroom agreements. Your instructor will help set expectations for how the class will run.
- Remember that each course has a defined topic and scope. While thoughtful engagement and connections are always encouraged, students should not expect instructors to devote time to subjects outside the course framework.
- Respect instructor boundaries. Unless explicitly invited, please do not request one-on-one meetings or feedback outside of scheduled course time. Please refrain from emailing, messaging, or contacting instructors by channels other than what they have provided.

Remember that participation in these free non-credit courses is made possible through the generosity and time of volunteer instructors. Participants may be removed from a course or from the program at the sole discretion of the administration if these boundaries are not respected. Thank you for the care you bring to this learning community.

Course List

Fiction (Pages 8-14)

Workshop For Laughs | Joyce Gao
Monday 6:30 pm - 8:30 pm, Zoom

The Query Letter | Julia Holmes
Monday 7:20 pm - 9:20 pm, Dodge Hall 409

Science Fiction: Robots, Aliens, and Telling the Truth | David Janoski
TBA

Dream Digging | Chloe Drimal
Tuesday 6:00 pm - 8:00 pm, Zoom

Compression: Reading and Writing Short Stories | Mia O'Neill
Wednesday 5:00 pm - 7:00 pm, Zoom

Worldbuilding: So, You Want To Be A God?| Caelan Kechejian
Wednesday 5:10 pm - 7:10 pm, Dodge Hall 512

Fleshed-Out: Writing the Body | Pascale Kahn
Thursday 11:00 am - 1:00 pm, Zoom

Fiction Workshop | Regina Sterge
Thursday 1:00 pm - 3:00 pm, Zoom

Fight Forever: Writing Conflict | Brendan Aidan O'Halloran
Thursday 2:00 pm - 4:00 pm, Zoom

Feeling Wrong in Femme Fiction | Jade Rhodes
Friday 10:00 am - 11:50 am, Dodge Hall 407

Invisible Cities | Katie O'Connor
Friday 2:00 pm - 3:50 pm, Dodge Hall 407

Why Do We Suffer? | Mark Hancock
Friday 3:50 pm - 5:50 pm, Dodge Hall 409

Poetry (Pages 15-19)

T.S. Eliot's Epic: "The Waste Land" | Andres F. Arevalo Zea
Monday 6:20 pm - 8:20 pm, Dodge Hall 413

Magical Menagerie: Monstrous Creatures in Poetry | Nena Alexander
Wednesday 12:00 pm - 1:50 pm, Dodge Hall 403

Forms We Live In | Simran Khatiwala
Wednesday 12:00 pm - 1:50 pm, Dodge Hall 407

The Music of Poetry | Jazmin Galvez
In-Person TBA

Double Vision: Poems That Know They're Poems | Taylor Crowell
Friday 8:00 am - 9:50 am, Dodge Hall 409

Rethinking the Sonnet | Michael Indovina
Friday 3:50 pm - 5:50 pm, Dodge Hall 512

Walking, Talking, Writing: A Ritual | Rachel Harty
Friday 4:00 pm - 6:00 pm, Dodge Hall 407

Nonfiction (Pages 20-21)

Writing While Clothed | Dulcie Lou Morris
Monday 12:00 pm - 2:00 pm, Dodge Hall 413

Gathering Threads | Fleur Van Woerkom
Tuesday 8:00 am - 9:50 am, Dodge Hall 407

Cape Cod: A Case Study In Portraying Place | Brian McCrann
Friday 12:00 pm - 1:50 pm, Dodge Hall 407

Cross-Genre (Pages 22-30)

Italian Romanticism | Vittoria Maria Conti
Monday 9:00 am - 10:50 am, Dodge Hall 407

Practicing the Practice: Prose for Pros | Rachel Gorman Cooper
Monday 10:00 am - 12:00 pm, Zoom

American Roadtrip: A Journey Through Literary America | Michael Chang
Monday 12:00 pm - 2:00 pm, Zoom

Choreographing the Somatic Writer | Savannah Ford
Monday 6:20 pm - 8:20 pm, Dodge Hall 411

Run on Sentience | Eero Talo
Monday 7:20 pm - 9:20 pm, Dodge Hall 512

Meditations: As Writing and Writing as Meditation | Charles Gstalder
Monday 7:20 pm - 9:20 pm, Dodge Hall 407

Oh, Mother! | Kaley Roberts
Tuesday 4:00 pm - 6:00 pm, Zoom

Excavating the Archives of our Lives | Silvia Suseno
Tuesday 7:20 pm - 9:20 pm, Dodge Hall 407

Writing Women in Horror | Pranaya Ayyala
Wednesday 8:00 am - 9:50 am, Dodge Hall 411

Path to Publishing: Inside the Literary Magazine and Submission | Dana Lynch Bachner
Wednesday 12:30 pm - 1:50 pm, Dodge Hall 512

Health Works: Processing Illness and Wellness onto the Page | Kimberly Hiss
Thursday 6:20 pm - 8:20 pm, Dodge Hall 407

Object, Ritual, Eyeball: The Cosmological Magic of Human Performance | Tyler Brown
Thursday 6:20 pm - 8:20 pm, Dodge Hall 409

Keeping a Notebook | Matilda Peck
Friday 9:00 am - 10:50 am, Dodge Hall 413

How to Slow Down as Fast as Possible | Tiffany Marie Miller
Friday 5:10 pm - 7:10 pm, Dodge Hall 413

Fiction

Workshop For Laughs
Joyce Gao
Monday 6:30 pm - 8:30 pm, Zoom

Have you ever told a joke you think is hilarious only to be met with blank stares and awkward silence? Trust me, I've been there, and I have the same fears about my writing. Sharing your work can be intimidating—especially when you're hoping your audience will laugh. Workshop for Laughs aims to create a low-pressure space for students to experiment with their comedic voices and figure out what makes their writing uniquely funny.

Each class will begin with a short group reading where we'll look at how different writers use humor in fiction, from absurdity and escalation to specificity, irony, and hyperbole. We'll then move into a generative writing exercise inspired by the reading, giving students a chance to experiment with these techniques before diving into workshop. Each student will share a workshop submission once throughout the course that's no more than 20 pages.

Through these exercises and workshops, students will help each other identify what makes their work funny, whether jokes are landing, and where there might be room to push something further. Come with works in progress, strange premises, dark jokes, bad jokes, and ideas you aren't completely sure will work.

The Query Letter
Julia Holmes
Monday 7:20 pm - 9:20 pm, Dodge Hall 409

Are you anxious about querying agents? How can you emotionally ready yourself to continue to create in the process?

Though so intimidating most of us don't want to think about it, The Query Letter is perhaps the most essential component of seeking representation for our work.

In this six-week course, we'll study successful queries by breaking them down into their parts, view sample rejections from agencies, and hear first-hand advice from industry professionals working at Writers House. We're demystifying the path to representation in this class!

A completed manuscript is not necessary to join this course. This course will center on querying a novel-length fiction project (either a novel or short story collection), though will be of use to memoirists and personal essayists.

Science Fiction: Robots, Aliens, and Telling the Truth
David Janoski
Tuesday 2:00 pm - 4:00 pm, Zoom

"Science fiction" shouldn't mean "not serious". The separation of "genre fiction" from "literary fiction" is a result of market forces and corporate nerd culture. Some of the most prolific and insightful writers of the last century were getting at the depths of what it means to be a person through space travel, aliens, and robots. In this class we'll treat these stories like any other texts, see how they function and what they are trying to say. Tentative authors include Harlan Ellison, George R.R. Martin, Ursula Le Guin, Isaac Asimov, Philip K. Dick, and Kurt Vonnegut. The class will have a workshop component, so science fiction writers are encouraged to attend!

Dream Digging
Chloe Drimal
Tuesday 6:00 pm - 8:00 pm, Zoom

So many rich and symbolic stories live within our dreams, begging to be brought to the page.

In this class, students will grasp an understanding of the unconscious and explore ways to harness it in their writing through dreams and other tools. Readings will include short pieces by Carl Jung, Aimee Bender, Leonora Carrington, Franz Kafka,

and Izumi Suzuki to name a few. Class time will be part discussion, part guided generative writing time where we will explore tools that help soften the conscious and embolden the unconscious.

Students will be expected to keep a dream journal that they bring to class each week to reference during generative writing time. This journal is for their eyes only. We will go over dream journal benefits as well as tips for remembering one's dreams and staying consistent with documenting them during our first class.

In our final class, students will have an option to share a piece they wrote during the course.

Compression: Reading and Writing Short Stories
Mia O'Neill
Wednesday 5:00 pm - 7:00 pm, Zoom

Many writers first learn their craft by studying short stories. The best stories contain the same lyric richness and distilled vibrancy that poems do, but they must also grapple with plot, with scene and summary, with exposition and dialogue. Like poems, stories are also inherently social creatures: they must stand alone, but must also exist within various conversations: collections, anthologies, literary magazines, each unique tapestries unto themselves.

How do the great short story writers manage such a balancing act? Compression: the ability to condense and distill the most crucial pieces of information that drive a story in a compelling manner.

Over the semester, we will examine the various ways in which some of today's most innovative short story writers handle compression. Readings may include works by Zadie Smith, Deborah Eisenberg, Jennifer Egan, Jhumpa Lahiri, George Saunders, and others.

Students will engage in brief in-class and take-home writing exercises based on the readings throughout the term. Using the assigned texts and several lens texts as a guide, we will look at how various craft elements can be condensed and sharpened

within the short story form to create powerful, persuasive narratives. By the end of the course, each student will write an original piece of short fiction employing techniques of compression inspired by one or more of the assigned course readings.

World Building: So, You Want To Be A God?
Caelan Kechejian
Wednesday 5:10 pm - 7:10 pm, Dodge Hall 512

If you could create a world, what would it be? What would it look like? What histories and mythologies would warp its people? How would you write about it? Well, if you'd like a taste of godhood, step into this class. This course will cover worlds created in media, both major and minor. We will analyze worldbuilding in writing and TV/film by creatives including J.R.R. Tolkien, Dan O'Bannon, Seth Dickinson, Brandon Sanderson, Andrzej Sapkowski, Octavia Butler, and T. Kingfisher… but that's just to name a few. Weekly between-class writing assignments and readings, in-class discussions, and writing workshops will include creating deities, writing and reading legends or myths, designing characters, and toying with magic and government systems. Together, we will pick apart our own histories and legends, and lay the foundations for new ones. By the end of our time together, you will have imagined and planned different aspects of your world, and written the first pages to introduce a reader to the universe you've created.

Fleshed-Out: Writing the Body
Pascale Kahn
Thursday 11:00 am - 1:00 pm, Zoom

What does it mean to write about the experience of having a body? How do we bring the body and all it encompasses - pleasure, desire, mortality, shame, and pain, to name a few - onto the plane of the page? In this 5-week course, we'll dive deep into texts by writers such as Clarice Lispector, Deborah Levy, Garth Greenwell, and Virginia Woolf to explore how these visceral and complex narratives of the body come alive on the craft level. Each week will focus on a different text, followed by a generative exercise. In our final class, we'll each share our own writing in which the experience of embodiment takes center stage.

Fiction Workshop
Regina Sterge
Thursday 1:00 pm - 3:00 pm, Zoom

In this mixed level Fiction workshop, students will get a chance to share their writing and hone their reading/feedback skills. We will focus on both craft and content as we work to generate more work and build a writing and reading habit. Each week we'll start class with a generative exercise, where students will be given the chance to share and discuss before we move into a discussion of submitted works. We will aim to discuss each student's work twice. Submissions will be flash fiction pieces, under 1500 words.

Fight Forever: Writing Conflict
Brendan Aidan O'Halloran
Thursday 2:00 pm - 4:00 pm, Zoom

What do we fight for? What do your characters fight for? Much of the literature we hold dear is built around engines of conflict. Not just literal physical conflict, but verbal, internal, and ideological conflict as well. Struggle of any form presents an opportunity for our literary heroes to define themselves, clarify their values, and overcome their weaknesses to emerge from the crucible as a better person… or, failing that, to at least get their butts kicked in narratively interesting ways.

This five-week course seeks to explore how conflict can be used as a tool to deepen your writing. Students will read, analyze, and discuss excerpted fiction ranging from the pulp to the literary. Through in-class writing assignments, they'll consider their own approach towards plot and action, and how it can serve their intellectual ambitions. They'll work to model how a character's inner struggle can lead to violence— or vice-versa. As a goal, a student in this class can hope to write dynamic action that develops nuanced characters by the end of the semester. Through readings, they may expect to follow the battles (both metaphoric and literal) of soldiers, athletes, criminals, luchadors, superheroes, and quarreling lovers. These may or may not include excerpts by authors such as Sally Rooney, Ernest Hemingway, Nana Kwame Adjei-Brenyah, Robert Coover, Rita Bullwinkel, Grant Morrison, Deniz Camp, Rion Amilcar Scott, Irvine Welsh, and Alex Espinoza.

No prior creative writing experience is necessary. This open-minded course is best suited for anyone who wishes to write with more stakes, tension, and impact. A facility with sound effects (such as Biff, Bam, or Pow) is optional but appreciated.

Feeling Wrong in Femme Fiction
Jade Rhodes
Friday 10:00 am - 11:50 am, Dodge Hall 407

In this course we will be reading short stories by female-identifying writers whose interiority falls outside the realm of polite society. Think Ottessa Moshfegh or Miranda July. We'll examine characters who want too much of the "wrong" things, who feel too many of the "wrong" feelings, and in this examination we'll discover that we aren't alone in our strangeness. We will read and discuss a short story each week and participate in generative writing exercises during class.

Invisible Cities
Katie O'Connor
Friday 2:00 pm - 3:50 pm, Dodge Hall 407

"Arriving at each new city, the traveller finds again a past of his that he did not know he had."
- Italo Calvino, *Invisible Cities*

Cities, by their nature, are overwhelming—they move fast, refuse narrative coherence, pulse with lives of their own. Despite these challenges, we keep writing about them. We write about them even if they have been written about thousands of times before, always asking ourselves: what do I see here that no one else does?

This course is centered on this concept of an invisible city, a version of a city that only you can see. It considers writing both as a method of exploring these invisible cities for ourselves and rendering them visible to readers. Together we will engage with writers attuned to navigating cities and study the techniques they use to guide readers through their imaginative terrain. How do they manage a city's histories or futures? What expectations, discomforts, familiarities and longings do their characters bring to

the setting? What draws their attention? How do these cities continue to surprise them? Readings will be done in class and may include excerpts by Italo Calvino, Saul Bellow, Paul Beatty, Octavia Butler, Jordan Abel, Jhumpa Lahiri and others.

Students will complete two short generative writing assignments based on prompts, and at the end of the course will submit a revision/expansion/extrapolation of one of these pieces.

Why Do We Suffer?
Mark Hancock
Friday 3:50 pm - 5:50 pm, Dodge Hall 409

No matter our religion, politics, or place of origin, one feature of the human condition holds constant: suffering. From life-altering loss to the small indignity of a rolled ankle, our lives are shaped by an entangled pattern of suffering and wellbeing. But to what end? Can this plight be reconciled, or only endured? In this course, students will write a short story that gives voice to their characters' particular sufferings and explores how, or whether, those characters come to terms with them. To prepare, we will study four major frameworks that claim to answer the question (religious theodicy, Stoicism, Buddhism, and existentialism) alongside short fiction by writers such as Chekhov, Hemingway, O'Connor, Sartre, and Camus. Throughout, we will ask what narrative strategies and character choices allow a story to take on a question philosophy has never fully settled. The semester culminates in peer workshop and revision. There are no right answers here. There is only story.

Poetry

T.S. Eliot's Epic: "The Waste Land"
Andres F. Arevalo Zea
Monday 6:20 pm - 8:20 pm, Dodge Hall 413

There are so many great epic poems in the English language, but very few opportunities to study them as a community. Oftentimes today's poetry readers gravitate toward reading short, contemporary poems solo, but there is worth in harnessing the poems of antiquity with others.

In this class, we will read T.S. Eliot's magnum opus "The Waste Land" together. We will study and discuss the poem's content, style, images, and vast referential usage, as well as Eliot's life, the state of the world when the work was written, and his contemporary literary influences. We will analyze what the poem in its full breadth can tell us about the past, and how it may resonate with the current state of affairs, and simultaneously, how the poem itself uses the past to more accurately represent its present.

The class will also elucidate the true power of studying poetry—particularly the epic—in a communal and accessible manner can achieve, as together we attempt to make sense of the "heap of broken images" that when by ourselves, are often complete enigmas.

Magical Menagerie: Monstrous Creatures in Poetry
Nena Alexander
Wednesday 12:00 pm - 1:50 pm, Dodge Hall 403

But it is one thing to read about dragons and another to meet them.
—Ursula K. Le Guin

In this course, we will be doing exactly as Le Guin instructs us by meeting dragons in our own poetic work, and crafting verses for them to live in. The mythical creatures of

our childhood—unicorns, werewolves, mermaids, and more—will serve as a foundation for the creative content that we will be writing. Whether your target audience is children or adults, any form can be utilized in this practice.

During class we will discuss subjects such as desire, humanity, history, and metaphor through both a premodern and contemporary lens as we cover works from the 1600s to today. Guided writings will ask questions of how these creatures haunt us, inspire us, and force us to confront parts of ourselves in fantastical ways. How can we utilize the mythological, biblical, and modern monsters from our personal cultures in ways that challenge society's conventions? Can we create new creatures of our own, and what would they mean to us? Is every monster bound by the binary of good and evil, or can they be amoral? Are humans the real monsters, and how do their actions affect themselves and other entities?

To investigate these concerns, we will be reading poems and excerpts from the works of several authors including Shakespeare, Audre Lorde, Anne Carson, Shel Silverstein, and Donika Kelly.

If you're ready to explore how much magic can be evoked by the written page and the enchanting beasts that prowl amongst its stanzas, then this course is for you.

Forms We Live In
Simran Khatiwala
Wednesday 12:00 pm - 1:50 pm, Dodge Hall 407

What has a shape?

Forms are everywhere around us, often so familiar that we stop seeing them. A recipe, a form to fill out, a text we send, a story we tell ourselves: each has a shape, and each shape asks something of us. Yet forms do more than organize information: they sculpt what can be said, what counts as legible, what gets preserved, and how we understand one another. But not everything fits neatly into the structures available to us. Memory, grief, desire, violence, identity, and experience often exceed the forms we inherit—or become difficult precisely because we try to contain them.

This poetry seminar asks: What can a form make possible? What does it prevent us from saying? And what might formlessness allow us to express that a stable structure cannot? Engaging with writers including Layli Long Soldier, Bhanu Kapil, Mary Ruefle, Anne Carson, Jenny Boully, Inger Christensen, and M. NourbeSe Philip, we will explore these questions and consider forms not simply as structures to adopt or break, but as social and cultural arrangements that carry histories, expectations, and power.

The course is deliberately episodic. Each session stands on its own, with its own form, question, and experiment—you can walk into any class and find a way in. Think of it as a collection of different doors into the same strange house: you do not need to have opened the previous door to be curious about the next one.

And although this is a poetry seminar, you do not need to be a poet, or even consider yourself a writer, to get something out of it. The class borrows as much from life as it does from literature. We will pay attention to the strange, intimate, and often invisible forms that surround us, and to the ways they quietly organize our days. The hope is not simply to write differently, but to leave the classroom seeing differently.

The Music of Poetry
Jazmin Galvez
In-Person, TBA

What defines a great poet? What defines a great song? Where can we find overlap in the two? This course aims to unearth each individual's answers to this question. Students in this course will explore various genres of music from a lens of poetry. They will examine important artists within their genres from a poetic view, examining how each song is a poem in and of itself. We will explore artists like Bob Dylan, Joan Baez, My Chemical Romance, Phoebe Bridgers, Modest Mouse, Lorde, Charli XCX, Bruce Springsteen, Doechii, and many more. Each week will have a musical genre we explore (ex: folk week) where we explore 1-3 artists for the genre (ex: Bob Dylan and Joan Baez) and read poetry in conversation with it (ex: Amanda Gorman). Each student will write in conversation with and respond to these artists. The culminating work for this class will be a collection of works inspired by an artist of each student's own choosing, accompanied by a playlist of songs inspiring it. This course aims to be

an exploratory one, with a vast sense of freedom of form for writing and self expression. All coursework is able to be completed in class and will be focused on creative exploration rather than heavy deliverables.

Double Vision: Poems That Know They're Poems
Taylor Crowell
Friday 8:00 am - 9:50 am, Dodge Hall 409

What does it mean when a poem reflects upon its own creation? When the poem and the poet address themselves? Can a poem be self-conscious? Together we'll discuss poems that break "traditional" rules of perspective and address, particularly poems that are self-referential. This includes "Ars Poetica", "Meta-Poems", "Self-Portraits", poems that discuss the act of writing, and many others! We'll discuss poems by writers such as Diane Seuss, Emily Skillings, and Bernadette Mayer. No experience with poetry is necessary, we're on a journey together!

Rethinking the Sonnet
Michael Indovina
Friday 3:50 pm - 5:50 pm, Dodge Hall 512

The sonnet is one of the most enduring poetic forms of all time. Sonnets are what many people first think of when they think about poetry. They are iconic and pervasive, with their compact lyrics on love and change. Who has not heard the Shakespeare line from "Sonnet 18": "Shall I compare thee to a summer's day?" Their staying power, much thanks to Shakespeare, is unmatched.

I'm here to tell you that the sonnet is not stuck in the 1600s. The sonnet not only has origins older than Shakespeare, but it also has more impact on the contemporary imagination than one might think. Over the course of five weeks, we will explore many types of sonnets: Petrarchan sonnets, Italian sonnets, English (Shakespearean) sonnets, American sonnets, contemporary twists on the form, and more. Each week, we will look at an older sonnet and a contemporary sonnet together, bridging the gap between the old and the new. There will also be writing prompts having to do with the different sonnet forms covered in each class, and time will be allotted for anyone who

wishes to read their writing out loud. No experience in creative writing is required; think of this as a low-stakes opportunity to reignite your curiosity in an age-old form.

Walking, Talking, Writing: A Ritual
Rachel Harty
Friday 4:00 pm - 6:00 pm, Dodge Hall 407

So, you walk to get where you are going; talk to get what you need; write to express the familiar, unfamiliar. But how do you get that thing—that intrusive thought, overheard phrase, peculiar image—under your belt and onto the page? In this generative poetry course, we will become observers and avid cataloguers of what might otherwise fall by the wayside. We will walk, converse, listen to music, watch an old commercial, and gather language from the worlds we move through. Think about what was said, what was heard, and what happened somewhere between the two? Keeping a daily log of words that arrest, intrigue, or bewilder us, we will begin to assemble a personal vernacular: the bones of a poem we do not yet know we are writing.

Through free association, weekly writing exercises, and encounters with poets whose experiments echo our own, we will carry our observations beyond their circumstances, taking the empirical into the fantastical. We will write up and down the page, following a sound, a phrase, an unruly thought until an image or metaphor begins to emerge. Together, we will develop a ritual of gathering and making: a practice we can return to, with the world providing substance (as long as we're breathing).

Nonfiction

Writing While Clothed
Dulcie Lou Morris
Monday 12:00 pm - 2:00 pm, Dodge Hall 413

Do you love getting dressed in the morning? Do you think of your sense of style as a creative outlet? Are you curious about the interplay between writing and fashion? In this 5-week course, we'll engage with history, theory, and fashion journalism to understand what our clothes have to say about us, and what we can say about our clothes. Each week we will focus on a different text, followed by a generative exercise. No writing experience necessary; the only requirement is a love for fashion and fun!

Gathering Threads
Fleur Van Woerkom
Tuesday 8:00 am - 9:50 am, Dodge Hall 407

Lately I've been comparing my personal writing process to textile creation—long before the finished product can be displayed, I need to gather the fibers, spin them into threads, weave the threads into fabric, draft a pattern, cut the fabric, then stitch it all together. While having an idea of the finished product helps, the process must begin thread by thread. Memoirs require a lot of remembering, and remembering is a long endeavor. The more time you spend sifting through details of the past, the richer your story will be. So let's start now! Classes will be spent writing into the roots of our obsessions, identifying themes in our lives, and probing at our pivotal experiences. We will have in-class readings, and students will be encouraged to bring excerpts of their favorite memoirs to share. Beginning with the assumption that memoirs can change drastically throughout the writing process as new realizations about our many selves emerge, this class will aim to generate as many new threads as possible. Come ready to share your writing journey so we can all support each other in the process!

Cape Cod: A Case Study In Portraying Place
Brian McCrann
Friday 12:00 pm - 1:50 pm, Dodge Hall 407

What about a place, whether home or far from, feels connective? What details render a place unique, singular, specific? What makes it identifiable to audiences both familiar and unfamiliar? How does a writer's point of view– as resident, as visitor, as traveler, as passer through– contribute or challenge literary reconstructions of place?

Using writings about Cape Cod as a case study, we will highlight the granular craft elements that make a particular place feel familiar, experienced. Through seminar-styled discussions of selected passages of fiction, nonfiction, and poetry, we will focus on how specificity in sensory detail heightens a sense of universal connection. Each class will also include opportunities to practice writing place through creative prompts and exercises paired with that day's readings. We will read selections from the works of Henry David Thoreau, Herman Melville, Mary Oliver, Carl Phillips, Annie Dillard, Robert Finch, and others.

Cross-Genre

Italian Romanticism
Vittoria Maria Conti
Monday 9:00 am - 10:50 am, Dodge Hall 407

We've all heard of Dante and Petrarch, and we've all heard of Coleridge, Keats, or Shelley at least once. But what about the Italian authors of the late 1700s and early 1800s? How was the Italian literary landscape evolving in a country with a strong cultural tradition, yet deeply fractured by the complex political landscape of the time? What distinguishes Italian Romanticism from other Romantic currents, and what do they have in common?

In this course, we will delve into the heart of one of the richest and most complex periods in Italian history through poetry and prose. We will begin with Ugo Foscolo, the precursor of Italian Romanticism, reading his political poems and excerpts from his epistolary novel, *The Last Letters of Jacopo Ortis*. We will then focus on Giacomo Leopardi, reading some of his existentialist poems and excerpts from his collection of philosophical prose, *Moral Essays*.

Practicing the Practice: Prose for Pros
Rachel Gorman Cooper
Monday 10:00 am - 12:00 pm, Zoom

Students will study and replicate the famous daily writing routines/rituals of acclaimed authors, such as Haruki Murakami, Dostoyevsky, Stephen King, and Maya Angelou. Through analysis of short excerpts, free-write exercises, and discussion, students will build their own confidence in calling themselves "writers" and developing a daily or weekly creative practice. Open to anybody who is interested in writing, beginner-friendly and encouraged!

American Roadtrip: A Journey Through Literary America
Michael Chang
Monday 12:00 pm - 2:00 pm, Zoom

We'll be taking a tour through the United States and looking at iconic writers and poets from several major regions, including New York, California, and Florida; the Midwest; New England; and the American South. We will also look at city vs rural, now vs then, and so on. It will be an hour of lecture and an hour of discussion/workshop each class. This is a vibes-based class. Generating work is not required but will be strongly supported. You will be given optional take-home prompts. If so desired, instructor feedback on creative work will be provided, as will optional texts to deepen our understanding of American letters. NO writing knowledge or experience required.

Choreographing the Somatic Writer
Savannah Ford
Monday 6:20 pm - 8:20 pm, Dodge Hall 411

The term "somatic" originates from the Ancient Greek sōma meaning body. In this 5-week course, we will explore how the interconnected surface of art can awaken the unexpected in our writing. By taking cues from choreography to think about writing, we will strive to open our bodies to new creative processes.

We will cultivate dance genres and sub-styles—from ballet, tap, and hip-hop, to burlesque, Fosse, and drag—as case studies and catalysts of somatic writing. Each week, we will examine and then appropriate the techniques of the dancer—say, music, training rituals, choreographic elements, and/or improvisational prompts—employing them as our own generative springboards. Through engaging with dance visually, sonically, and narratively, we will open ourselves to the pressure, texture, and temperature that the body might bring to the page.

No dance/writing expertise necessary; minds of all backgrounds and genres are welcome!

Run on Sentience

Eero Talo
Monday 7:20 pm - 9:20 pm, Dodge Hall 512

This class will explore the power of language to take the perspective of things. We will study many examples of linguistic animation, from Homer, Lucretius, and the Bible, as well as more recent charms in Keats, Balzac, and Gertrude Stein, and the present incarnation of this tendency in memes. We will also discuss the ethics of these tactics. For instance, English can perspectivize things by simply attaching the pronoun "whose" to any word: "The wind, whose gust had failed to distract the interlocutors on the park bench, felt dismissed and passed angrily over the trees." But is this readily accessible magic all it's cracked up to be? Is projection alone enough to commune with the world around us? What are the pitfalls and promises of transferring our feelings onto inhuman forms? If such things could talk, would they really feel our joys and neuroses? We will further examine what constitutes a "thing" in language. Do things need to be physical objects? Or can this designation include a range of immaterial and/or conceptual objects-bundled-together-by-letters-and-hyphens?

Meditations: As Writing and Writing as Meditation
Charles Gstalder
Monday 7:20 pm - 9:20 pm, Dodge Hall 407

Want a break? Want to Write? Want Both?

In this class we will be introduced to a variety of meditative practices, and will work to create new writing, expand on or edit our existing writing/current projects, and consider how meditative practices can improve our ability as writers.

Each week we will be introduced to a meditative practice, will spend some time discussing and attempting to participate in it ourselves, and will then begin a period of free writing followed by a brief workshop/discussion on said works.

Over the five weeks we will be introduced to and begin participating in an array of meditative practices, touching on the Jesuit approach (the Examen), Thich Nhat Hanh Buddhist mindful meditative approach, manifestation/visualization, and, pending guest speakers, from some or all of the Jewish, Muslim, and Hindu faith traditions.

As the course progresses, we will move from the study of certain meditative practices into different conceptualizations of meditation, i.e. meditations on place / meditations on theme, and the process of editing as meditation.

By the end of the course, students will have gained experience or gained an initial understanding of an array of meditative practices, and produced, refined, or edited a small body of creative work shaped by their experience.

No previous experience in meditative practices or creative writing is required. All faith and spiritual traditions, educational backgrounds, and styles/genres/forms of creative writing are welcome — the course will work best when we have a diversity of perspectives and backgrounds.

Potential course texts may include excerpts from Ignatius Loyola's *Spiritual Exercises* and Thich Nhat Hahn's *Miracle of Mindfulness*, selected poetry from Thomas Merton and an excerpt from René Descartes' *Meditations on First Philosophy*.

Students with experience in meditative practices will have an opportunity to introduce, share, or present additional texts and excerpts.

Oh, Mother!
Kaley Roberts
Tuesday 4:00 pm - 6:00 pm, Zoom

In Janet Malcolm's posthumous memoir, *Still Pictures*, she admits, "I'm not sure that I am ready to write about my mother yet." What are we to glean from the fact that one of the greatest nonfiction writers of the last generation left open the question of writing about her own mother? Perhaps that it is a very difficult task.

This course offers a comprehensive look at efforts great writers have made to write mothers. We will immerse ourselves in accounts of motherhood across both fiction and nonfiction, and come away with a greater understanding of what exactly it means to chronicle the most primal relationship. Students will workshop their own mother characters on the page, and learn tools to help contextualize these women in their own time and place as we write them. By considering motherhood through a variety

of lenses, we will equip ourselves to write mother characters with accuracy, compassion and intrigue.

Excavating the Archives of Our Lives
Silvia Suseno
Tuesday 7:20 pm - 9:20 pm, Dodge Hall 407

Rummage through your fridge, rifle through stray receipts, shuffle through old playlists. This class will look at personal archives that function as catalogues of who we are and were, and how these selves palimpsest over each other. We are interested in the unassuming—how our life sprawls out around us in the everyday and mundane: dresser drawers, screenshots, bad habits. In addition, we will wade through our memories. What is revealed about your fixations when we look at what one remembers? Perhaps just as significantly, what do you forget, and what might you learn about yourself when you look at what's forgotten? How do we harvest stories from these fragments of memories? This begs the question that nags at writers: isn't this self-indulgent? Navel-gazing? Solipsistic? Perhaps we might find the answer in form: organizing our archives and catalogues into narratives—into art!; in confession: admitting to the embarrassing, the complicity, and the hypocrisy of our lives; or in speculation: allowing other voices and possibilities to converse with and disrupt the worlds we collect—and forget. Readings will include excerpts from Joe Brainard's I *Remember*, Annie Ernaux's *The Use of Photography*, Vincenzo Latronico's *Perfection*, Georges Perec's *A Story of the Sixties*, and Noor Naga's *If an Egyptian Cannot Speak English*. This is a course focused on generating work, with time to write during class. There will be the option to work towards creating a final project by the end of the course.

Writing Women in Horror
Pranaya Ayyala
Wednesday 8:00 am - 9:50 am, Dodge Hall 411

Do you feel a deep desire to stand against traditional societal expectations of women? So do these women—and they'll kill for it! In this cross-genre seminar, we will explore characters like Merricat (*We Have Always Lived in the Castle*), Tomie (*Tomie*), Kim Mo-mi (*Mask Girl*), Pearl (*Pearl*), Eleanor Vance (*The Haunting of Hill House*), and others to

understand what makes a woman in horror so distinct. What larger themes do these different characters in horror explore? How do we write our own well-rounded women characters in horror? We will explore how we can pull inspiration from different genres and mediums (fiction, film, and manga) to write our own poems, short stories, or nonfiction pieces through writing exercises, class discussions, and light workshopping.

No writing experience necessary; anyone is welcome!

Path to Publishing: Inside the Literary Magazine and Submission
Dana Lynch Bachner
Wednesday 12:30 pm - 1:50 pm, Dodge Hall 512

Have you ever wanted to submit to literary journals and magazines but felt a little lost? What is Submittable? Who is the one reading your submission? Why does it take so long to get an acceptance or rejection? In this 6-week course, you will become familiar with the insides of literary magazines while preparing a work for submission by the final week.

We will analyze popular literary magazines such as the New England Review, Ploughshares, The Sun, and more. We will also review the zine and small literary magazines. In-class readings will go through the power of the introduction in a short story or essay. Through a mix of lectures, in-class readings, and writing exercises, we will find what makes a successful submission for publication.

Students will leave this course knowing how to use Submittable, with a comprehensive understanding of submission seasons for literary magazines, and with a finished piece and cover letter prepared for submission. Writers of all genres are welcome.

Note: An optional workshop element and a personal feedback letter are available.

Health Works: Processing Illness and Wellness onto the Page
Kimberly Hiss

Thursday 6:20 pm - 8:20 pm, Dodge Hall 407

So many people have experienced issues related to physical or mental health: Either personally or with a loved one, either short-term or life-changing. From a broken ankle to a major depressive episode, such experiences can involve feelings and memories related to loss, hope, anger, relief, and so much more.

This cross-genre class gives students the tools and opportunity to process those experiences onto the page: Maybe a poem about Get Well balloons, or a short story about a recovery journey, maybe a novel chapter about a hospital stay, or a personal essay about caring for a family member. Welcoming all backgrounds, this course is both for those without writing experience who want to explore personal reflections, and for current writing students whose work touches on health-related topics.

As instructor, I'll draw on my role as an editor at Columbia University Medical Center to create a safe and nurturing space that also supports craft and mechanics. In-class readings representing various genres—including writers Joan Didion, Ann Patchett, Margaret Atwood, and Siddhartha Mukherjee—will feed our discussions, and students will have the opportunity to share one to two pieces of writing by the end of the course.

Object, Ritual, Eyeball: The Cosmological Magic of Human Performance
Tyler Brown
Thursday 6:20 pm - 8:20 pm, Dodge Hall 409

This course will be studying global rituals and performances across time to enmesh the practice of historical subjectivity with the reality of art-making. During this class, students will conduct learned practices of ritual, discuss ideas of repetition, animism, persona, empathy, and spiritual consciousness and create a final body of work tied to the themes of the course. The goal of this experience is to find further meaning in the kinetics of creation while gaining an understanding of the processes and purposes of art-making and object craft.

Keeping a Notebook
Matilda Peck

Friday 9:00 am - 10:50 am, Dodge Hall 413

"Remember what it was to be me: that is always the point."
- Joan Didion

To be a writer is to pay attention – to look again at what usually escapes notice, and to find meaning in the ordinary – and notice how you feel. Paying attention is a practice, often considered the practice for anyone who wants to write. And yet, this practice is so rarely discussed in the creative writing classroom. For us, it will be the focus.

This five-week CCC course is for writers of all genres, designed for anyone wanting to invest in their own awareness. Together, we will practice a way of being that allows us to see the world more clearly, with more intention.

During our five weeks together, you'll keep a notebook. This will be the central place for all your observational work, both in and out of class. A large part of our in-class time will be dedicated to generative writing exercises, designed to fill your notebook with ideas for current and future writing projects. We'll explore approaches to transforming our notes into work that is meaningful and resonant with wider audiences.

How to Slow Down as Fast as Possible
Tiffany Marie Miller
Friday 5:10 pm - 7:10 pm, Dodge Hall 413

What "poetry" can be found in our roles, jobs, and daily tasks? In sitting, walking, standing, and maintaining? In the trash, on the ground, or in our back pocket?

What can ordinary objects reveal to us? Both those we collectively embrace and those we have overlooked, discarded, or rejected?

In this course, the overlooked and the mundane will become our companions as we try to make sense of the world and ourselves. We will challenge our eye, our patience, and try our hand at undivided care.

Our guides will include artists such as Cameron Rowland, Francis Alÿs, Shanzhai Lyric, Bruce Nauman, and Rosarie Appel.

Drawing from conceptual art and interdisciplinary practice, we will look beyond aesthetics and prioritize ideas, questions, systems, and acts of attention. The work we make may be "beautiful", confusing, heavy, light, useful, useless, or even "ugly."

We will explore these concepts through a series of writing experiments, conversations, observations, and generative instructions. We will ask whether writing can go beyond text, whether poetry can go beyond form, and whether a poem can be made without writing a poem at all.

This course may interest you if you: have forgotten how to smell the roses, are a seasoned writer, have never considered yourself a writer, or are simply curious about what I may mean by all this.