ENG 1100. The Art of Personal Narrative. 2-3 Unit.

ENG 1110. Writing and Responding: Creating a Critical Dialogue. 2-3 Unit.

Last quarter, you wrote your own stories. We focused on expression and writing your world as well as using the process of writing (and the SFD). This quarter, we will build on these ideas. In addition to writing about your experiences, you'll be writing your responses to ideas and opinions of others.

ENG 1120. Writing Critical Analysis. 2-3 Unit.

ENG 1140. Literature and Composition. 3 Units.

This course surveys British and American literature as a basis for literary analysis, research, and written composition. Students will read, analyze, discuss, and write about novels, poems, short stories, and plays from the 19th to the 21st centuries. The primary goals of the course are to help students develop as critical, analytical readers of literature and as writers who formulate and support their own original arguments using primary texts and supplementary research. Through writing and revising multiple drafts of essays, students will strengthen their academic writing skills and use of proper MLA format and documentation. This is a college level course that requires a significant amount of preparation for every class on the part of the student.

ENG 1510. Independent Study. 1-5 Unit.

ENG 2120. Library Research Methods. 1 Unit.

What is research? In what ways can one approach a question or problem in the world of academia? Where does one start searching? How does academic or scholarly research apply to social justice and activism? This course covers the basics of research using Antioch University Los Angeles’ library resources. Students are introduced to different types of information sources and shown how to access these sources as well as how to conceptualize academic research and research methods. Recommended for all students. No grade equivalent allowed.

ENG 2500. Prior Learning: English. 1-5 Unit.

ENG 2510. Independent Study. 1-5 Unit.

ENG 2900. Voice and Style. 3-4 Unit.

This course assists students in developing their writing styles across all university disciplines. Theories and principles of writing style are examined in relation to the various purposes of student writing - demonstration of learning, research, narrative, and creative writing. In each case students learn various means of developing an appropriate public voice. The ENG 291 course requires that the student work with a tutor in the writing center in addition to attending in the class.

ENG 2910. Voice and Style. 3-4 Unit.

This course assists students in developing their writing styles across all university disciplines. Theories and principles of writing style are examined in relation to the various purposes of student writing - demonstration of learning, research, narrative, and creative writing. In each case students learn various means of developing an appropriate public voice. The ENG 291 course requires that the student work with a tutor in the writing center in addition to attending in the class.

ENG 2940. Style and Argument. 3-4 Unit.

This course expands the notion of argument beyond commonly held conceptions of conflict between competing points of view and suggests a wide variety of discourses and sites - from text to television, verse to video - that can be understood as practices of argument. The course covers the distinction between argument and opinion, encouraging a move from subjective writer-centered to effective reader-centered writing strategies. It also focuses on the identification, development, and evaluation of arguments and supportive evidence. The ENG 294 course requires that the student work with a tutor in the writing center in addition to attending in the class.

ENG 2950. Style and Argument. 3-4 Unit.

This course expands the notion of argument beyond commonly held conceptions of conflict between competing points of view and suggests a wide variety of discourses and sites - from text to television, verse to video - that can be understood as practices of argument. The course covers the distinction between argument and opinion, encouraging a move from subjective writer-centered to effective reader-centered writing strategies. It also focuses on the identification, development, and evaluation of arguments and supportive evidence. The ENG 294 course requires that the student work with a tutor in the writing center in addition to attending in the class.

ENG 3030. Writing Memoirs: Turning Towards Home. 3-4 Unit.

The time-honored tradition of the memoir has been given new vitality by contemporary North American writers. This course explores memoirs dealing with aspects of family life-childhood reminiscences, sexual rites of passage, the death of a parent, etc. - and explores family memoirs of such writers as Mamet, Price, and Erdrich.

ENG 3090B. The Art of Fiction. 3-4 Unit.

Students in this writing workshop will develop the craft of writing fiction. The coursework focuses on various elements of fiction - character, description, plot, dialogue, story shape, theme, language, and style, as well as more advanced strategies to evoke emotion in the reader or suspend a reader's sense of disbelief. Through discussions and reading assignments, students explore the work of various fiction writers. Through workshop, students assess the craft of peer writers, offering strategies for revision and development.
ENG 3220. Writing Poetry. 3-4 Unit.
In this writing workshop, students develop the language skills poetry demands: careful attention to word choice, the various uses of figurative language, the interplay of sound and rhythm, and the avoidance of cliches. Students learn how to critique the work of other poets as well as edit their own work. Throughout the course, students read theoretical essays and examine various styles and works of poetry.

ENG 3220A. The Art of Poetry. 3-4 Unit.

ENG 3230. Life Story Writing. 1 Unit.
This one-day workshop will be an intensive introduction to the "how-to" of life story writing. The day will be a mixture of writing workshop, lecture, and literary analysis of assigned readings in order to construct a working methodology and practice for the aspiring memoir writer. Students will learn how to take the raw material of their lives and shape it into a compelling narrative using the techniques and craft of creative non-fiction. We will explore the writer’s toolbox: detail/description, character development and arc, scene writing, story arc and theme and how to put those elements to best use in construction of stories. Although geared for writers, this workshop will also be of value to non-writers, particularly students studying psychology, by showing how life writing is a valuable tool to self-understanding, and how creating narrative out of raw experience and memory can have tremendous therapeutic value.

ENG 3260. Urban Adventures: Re-Writing Los Angeles. 3-4 Unit.
In this class students immerse themselves in the art of creative non-fiction as a means to explore and investigate the city of Los Angeles. Through in-class and at-home writing exercises, text-experiments, and urban investigations, students generate writing about Los Angeles, imaginatively mapping both their own neighborhoods and communities, as well as communities not their own. The emphasis is on creating alternative cartographies and new visions of LA for the 21st century, and in the process coming up with a vibrant re-thinking of the very notion of community, city, and the urban self.

ENG 3270. The Art of Mixed Media Literature. 3-4 Unit.

ENG 3280. The Art of Humor. 3-4 Unit.
This course focuses on the development of students' creative writing skills in the context of humor writing. We will apply several literary and psychological theories to a wide range of cross-disciplinary models of humor writing (e.g., fiction, non-fiction, poetry, playwriting, television writing and stand-up comedy) in order to develop students' own creative work. Close readings of comedic texts will support a rich understanding of the psychological, socio-cultural, and literary mechanisms by which humor operates. The course will also compare and contrast various kinds of humor, including satirical, parodic, slapstick, farcical, gallows, highbrow, lowbrow, and will involve discussion, writing exercises, group work, and relevant video. Students will be invited to identify and explore the rich territories for humor inside and outside their lived experiences and to leverage these into their own creative writing.

ENG 3290. The Art of Screenwriting. 3-4 Unit.
This class uses a workshop format for students to develop the fundamental tools and techniques of screenwriting for film. It is designed to provide the creative and film writing student with skills that cultivate an ability to create compelling narrative story lines, a nuanced understanding of the dramatic structure of screenplays, and an ability to effectively read and write in film script format. The class is designed for the screenwriting student who is prepared to originate new work and present it in a supportive and rigorous workshop setting. Work will be given a close reading by all students and the teacher in the workshop. Participants will give detailed written comments as well as engage in group critique of work. The class will seek to investigate screenwriting as a genre that is both bound by conventions but breaks with held formulas. We will reflect on the commercial versus the artistic aspects of the screenplay and the demands of each market- how can the screenplays and stories we want to tell be both personal (reflect our cultural identities) and viable in a commercial marketplace?

ENG 3450. Writing for Social Change. 3-4 Unit.
This course explores the theory, meaning, conventions, and practical techniques of writing for social change. It is designed to be useful for those working in small profit or non-profit business, where a variety of writing projects must be done by the staff at hand, quickly, whether they consider themselves writers or not. The course examines the qualities of good writing that transcend any particular form: clear sentences, lively detail, smooth transitions, good story, etc. Assignments include practical applications of writing including the press release, letter to the editor, funding proposal, and grant reporting, and should include all the qualities of good, engaging writing. Students are encouraged to tailor their assignments to real world situations where they wish to use writing to support or spark positive social change.

ENG 3500. Prior Learning: English. 1-5 Unit.

ENG 3510. Independent Study. 1-5 Unit.

ENG 3530. Internship. 1-5 Unit.

ENG 3540. The Play's the Thing: From Page to Stage. 3-4 Unit.
In this writing workshop, students learn the art of dramatic writing by experiencing first-hand how the written word comes to life from page to stage. The fundamental components of a play - story, characters, dialog, theme, structure, tone - are explored through discussion, writing exercises and reading assignments. Students are encouraged to develop their own personal voices by writing a one-act play.

ENG 3590. Academic Writing. 3-4 Unit.
This course reviews basic essay writing conventions and then focuses on more sophisticated strategies of academic writing, particularly analysis, argument, and a close examination of prose styles. The texture of prose is a major concern, as students analyze texts from a variety of disciplines. Students examine their own composing processes as they write, revise and edit two or three essays. This course may be taken two times for credit toward the degree. Prerequisite: With Permission of the Director of the Writing Center.
ENG 3630. Works in Progress: Poetry Discussion Group. 3-4 Unit.
This course offers students an opportunity to explore the writing and editing processes of poetry in an in-depth manner. The notion of poet as conduit versus poet as craftsman is grounds for much debate. How certain can we be that what comes to us from our muse is as Pound said, “The best words in the best order”? We hold up to the light the roles of biography and geography and their inevitable shadow over the lives of the poets we study.

ENG 3640. Creative Non-Fiction and Advanced Stylistics. 3-4 Unit.
This class examines various theoretical approaches and paradigms of prose style, and explore strategies for writing a variety of different genres of creative non-fiction.

ENG 3640A. The Art of Creative Non-Fiction. 3-4 Unit.

ENG 3650. Genre Mongrels and Unfixed Forms. 3-4 Unit.
This creative writing course explores cross-genre and experimental writing, writing beyond and between genres and fixed forms. The course is designed to push and subvert the traditional boundaries of fiction, non-fiction, poetry and drama, as well as to invent unheard of new forms. Students stretch their writing voices and strengthen their individual styles in imaginative new ways, taking their words into the twenty-first century. The course unfolds in an experimental laboratory-like space, with numerous in class and at home writing exercises, work-shopping of pieces and in-class textual analyses, all designed to clarify and deepen understanding of cross-genre writing, as well as to enable students to create their own dazzling genre mongrels.

ENG 3670. Writing As Seeing: Understanding the Poetic Self. 3-4 Unit.
Writing and reading poetry helps us see what is true, although that truth may take many forms and guises. Through lyric expression, students examine both the interior self and the exterior world, looking- and seeing- through the vehicles of image and word. Students engage the poetic act through free writing, poetry assignments and required reading. This course covers a range of 20th-century poets, as well as various forms and styles of poetry. Each class includes a workshop in which student work is discussed and critiqued in a group environment.

ENG 3680. Human Narrative and American Culture. 2 Units.
This two-day workshop will take an intensive, critical, intersectional look at narrative and its place in American culture. Through the lens of readings in the neuroscience of history, the social psychology behind tribalism and moral choices, and the sociology behind the history of cities, we will take a closer look at varying influences on our national narrative and how we perceive it. We will question how it can be shaped and reshaped, and the place that we, as citizens have in that narrative. Particular attention will be given to our constantly shifting present-day national narrative as it is influenced and changed daily through the news and social media. Through lectures, analysis of pre-class readings, dialogue, and in-class writing exercises, we will ask how we were formed by the narratives in which we grew up, how those narratives spoke to or ignored us, and how we can, through our own writings, social media practices, and behavior in our communities help to shape the narrative of the world in which we live.

ENG 3800A. Psychology of Dramatic Writing & Identity Development. 3-4 Unit.

ENG 3900. What Was Modern Poetry. 1 Unit.

ENG 3900BN. Poetry & Memory. 1 Unit.
This workshop provides an opportunity to mine our memories to awaken new, startling poems. We will explore the rich territory of ideas, people, places, and emotions from our past, and examine how memory can inform and affect our writing. Students will learn how to dig into memories from the span of their lives and see how uncovering one memory often leads to another and another, creating fresh, imaginative work that surprises both the writer and reader. The day will be a mixture of lecture, reading classical and contemporary poetry based on poets' memories, and practicing fever writing or automatic writing, tapping into our memories and the subconscious and reading aloud to the class. Although geared for poets and writers, this workshop will also be of value to non-writers, particularly students studying psychology, by showing how we can capture and utilize details from our memories to use as inspiration no matter what our discipline.

ENG 3900CD. Writing the Body. 2 Units.
This two-day workshop investigates the aesthetic intersection between writing and gender. Is writing by women fundamentally different from writing by men? Are there clues in how men and women apply (or ignore) the rules of grammar, syntax and structuring principles? Hints in their choice of subject matter, style, strength of voice, clarity of thought? And what about the writing produced by *trans, intersex, agender, genderfuck and genderfluid writers? Are these gendered differences in writing mirrored in the literal form and function of our differently gendered bodies? This creative writing class invites students to view these questions through the twin lenses of intersectionality and the poststructuralist feminist discourse of ?criture f?minine, conduct in-depth textual investigations, and playfully experiment with form, content and style in their own creative responses.

ENG 3900D. Writing the Self Into the 21st Century: A Laboratory. 2 Units.
The central concern of this two-day workshop is to investigate the following question: what does it mean to be alive in the 21st century? Naturally it takes a while for a century to get going; it seems that it's only as we enter this century's second decade that we can even begin to grapple with this matter. Within this central focus, other questions will be raised, such as what are the social and technological structures that define our daily existence? How does everyday life today differ from our daily routines in the 20th century? What do we despise about this century? What are uniquely 21st century pleasures, public and private? What are the pivotal events of the first decade? What role do ongoing concerns such as religion, love, identity, sex, sexuality and spirituality play? And how do we relate to history and social justice? Some focus will also be given to the ambivalent role of writing and literature in our century. The framework for this seminar will be as much experiential as theoretical, and therefore highly participatory and dialogue based, including informal presentations on the 2nd day of the workshop. Prior to the workshop, participants will be emailed a number of questions that will require some forethought and some gathering of artifacts. Students will use the workshop's findings to write a personal/creative essay on this topic. Students are encouraged to find a form that meets the shape of this century.
ENG 3900E. Come Dressed As Your Favorite Poem. 1-2 Unit.
ENG 3900F. Occupy the Internet a Laboratory. 1 Unit.
ENG 3900M. Intro to Psychogeography: Where Is Antioch?. 1 Unit.
This one-day workshop investigates and excavates the social and psychic geography of AULA and its nearby environs, allowing students to come to a deeper relationship with and more poetic, more embodied understanding of precisely where we are. The French Situationists’ concept of Psychogeography serves as theoretical framework. This model has been defined as the study of the precise effects of geographical setting on the emotions and behaviors of individuals. One of the major premises of the Situationists was that post-industrial capitalism engendered a profound state of alienation from one’s physical surroundings. The class examines the history of Situationism and its key theories, including concepts of psychogeography, drift, detournement and situations. Students also analyze their own perception of AULA’s locatedness by undertaking a group wandering around the environs surrounding AULA, attempting to remap AULA, restate it in its environs and reimagine it. Students record what they find using writing, drawing, tape recordings, photography, and above all, their imaginations. No grade equivalent allowed.
ENG 3900N. Poetry & Dreaming. 1 Unit.
This workshop investigates the aesthetic intersection between poetry and dreaming. We will explore the rich territory of ideas, people, places, and emotions living in our dreams, and consider how we can tap into that world to create art. We will examine how dreams can inform and affect our writing, inspiring surprising scenes, and providing us with a window into our subconscious. Students will learn how to ?steal? from their dreams to create fresh, delightful, imaginative work. The day will be a mixture of lecture, reading classical and contemporary poetry based on dreams, analyzing poetry and its use of dreams, hearing the dreams of students, practicing the writing tips and methods offered in class, and finally molding our dreams into poems. Although geared for poets and writers, this workshop will also be of value to non-writers by showing how we can capture and utilize details and knowledge from our subconscious to use as inspiration no matter what our discipline.
ENG 4020. High Risk: Writing & Transgression. 3-4 Unit.
It is recommended that students who are in the final quarter of the Creative Writing Concentration complete this advanced seminar. The purpose of the seminar is to provide an environment in which students may reflect on their own work and assess the nature of their development during the residency period in the program. Such issues as style, voice, ability to view one's work critically, and definition of one's professional aims, including potential for graduate study, are reviewed and assessed. This reflection is performed in an individual tutorial with a mentor or in a small seminar setting, depending on the enrollment in a given quarter.
ENG 4030. Advanced Fiction Writing. 3-4 Unit.
In this course students do writing exercises, discuss fiction writing in a structured workshop format, read and discuss ideas about fiction based on reactions to the essays of Winterson, Kundera and other texts, and discuss some of the short stories in The Art of the Tale. It is advanced in the sense that it is best suited for students who have some prior experience in creative writing and fiction writing.
ENG 4040. Writing About Trauma: Literary Art From Adversity. 3-4 Unit.
ENG 4510. Independent Study. 1-5 Unit.
ENG 4530. Internship. 1-5 Unit.
ENG 4900A. Advanced Multi-Genre Workshop. 3-4 Unit.
This course is the primary incubator for some of the most advanced creative writing a student will do in the BA Program at Antioch University Los Angeles. The class is designed for the experienced writing student who is prepared to originate new work or revise work in progress and present it in a supportive and rigorous workshop setting. Each piece is given a close reading by all students in the workshop. Participants give detailed written comments as well as engage in a group critique of all work presented. As space allows, students may enroll in Multi-Genre Workshop during multiple quarters. A different member of the creative writing faculty teaches the workshop in rotation over six quarters, allowing students to experience diverse bodies of literary works as well as varied approaches to textual analysis and critique. Students are encouraged to work in multiple genres within and between pieces, to press the boundaries of genre, form, intertextuality, and narrative. Enrollment in this course is contingent upon the approval of the Creative Writing Advisor.
ENG X2000. English / Communications Domain. 1-9 Unit.
General Education Transfer Credit Equivalency: Do not make any sections from this course.
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ENG X4000. English / Communications Domain. 1-9 Unit.
General Education Transfer Credit Equivalency: Do not make any sections from this course.
ENG X4002. English & Crw / Comm Domain. 1-9 Unit.
General Education Transfer Credit Equivalency: Do not make any sections from this course.
ENG X4003. English & Child Stu / Comm Domain. 1-9 Unit.
General Education Transfer Credit Equivalency: Do not make any sections from this course.