

Genre History, Criticism, and Theory

Under guidance of a professional writer or scholar in the writing field, the student will design a specific curriculum for achieving a working awareness of the history, range of criticism, and critical theory associated with the writing genre. Reading will certainly be a part of this, but papers or interviews, attendance at lectures, formal courses, or other modalities may also be a part of this course.

Student: Clinton Fletcher Dean, Jr.

Faculty Member: Mark Sundeen

Course Number: ENG539

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: A review of the American crime genre.

Course Description: This course will focus on the American crime/mystery genre from the mid-20th century forward. The emphasis will be on discerning how the genre developed and changed. It will examine the origins and development, the techniques that have changed and the implications to contemporary novels.

Requirements: The student will be expected to read critical essays, seminal works in the genre and at least one anthology to gain an overview of the genre and how it has developed. In addition, the student will write personal essays based on his readings and the implications it may have on his own work, including language, place, voice and literary techniques.

Evaluation:

The student will be evaluated primarily on the strength and quality of his insights as presented in his papers and personal conversations with the faculty member.

Reading List:

Primary:

- George Orwell – Why I Write, Politics and the English Language
- Raymond Chandler – The Simple Art of Murder, The Big Sleep
- James Cain – The Postman Always Rings Twice
- John Gardner – The Art of Fiction
- Julian Symons – Bloody Murder: From Detective Story to the Crime Novel

Interactions:

- ✓ Primary interactions between student and faculty member will be through emails according to the schedule below.
- ✓ Phone conversations will follow each assignment.

Jan. 13	Syllabus Due		Jan. 20	Orwell/Chandler
Feb. 10	Chandler Essay		Feb. 24	Chandler Essay
March 24	Cain Essay		April 14	Gardner Essay
May 5	Symons Essay			

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Student: Rachel Wofford

Faculty Member: Irene Sherlock

Course Number: ENG539

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: **Defining Southern Fiction**

Course Description: This course will investigate the nature of southern fiction. It will be framed around the concept of story-telling as it applies to Southern writers. This course will investigate the regional, familial, and/or psychosocial influences that prevail for most Southern writers. This course will examine the role of familial story-telling and its part in the person's decision to become an author. This course will explore how the southern heritage and other influences inform this genre of writing and its theory.

Requirements:

Read three novels, one poetry collection, and one short story

Papers

Response papers to fiction pieces

Creative response to instructive text

Culminating paper that defines what it means to be Southern

What does it mean for the student to be a Southern writer today?

Monday, September 12: I will email the paper on "Intensive Care."

Monday, Sept. 26: I will email the first response to *I Can Tell You Stories* and
I will email you one summary of a text about Southern
identity.

Monday, October 3: I will email the paper on *Cora Fry's Pillow Book*.

Monday, October 10: I will email the paper on *In Country*.

Monday, October 24: I will email the second response to *I Can Tell You Stories*
and another summary of a text about Southern
identity.

Monday, November 7: I will email you the paper on *Fierce Attachments*.

Monday, November 28: I will email the third response to *I Can Tell You Stories*
and another summary of a text about Southern

identity.

Monday, December 5: I will email you the culminating paper.

Evaluation:

End of semester grade

Reading List:

“Intensive Care” by Lee Smith

I Can Tell You Stories by Patricia Hempel

Cora Fry’s Pillow Book by Rosellen Brown

Fierce Attachments by Gornick

In Country by Bobby Anne Mason

Novel of student’s choice

A number of south-defining essays

Interactions:

Student and teacher will email each other every two weeks

Genre History, Criticism, and Theory

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Student: Kim Dorfman

Faculty Member: Rachel Basch

Course Number: ENG539

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: The Art and Craft of the Novel: Critical Readings

Course Description: This course endeavors to give the student an overview of essential writings as they relate to the aesthetic and technical aspects of the novel. Specifically, the course will focus on essays by novelists who write about the aim of art, and the nature of the craft. The syllabus spans 150 years of writers discussing both the form and content of the novel. Readings selected will allow the student to tap into the ever-changing, yet eternal elements of the genre while exploring the theoretical, technical, philosophical, practical, political, and personal aspects of the novel. The course aims to assist the student in emerging from this semester better able to conceptualize and articulate the aesthetic and technical elements of fiction she's both read and written.

Requirements: The student is expected to keep a reader response journal which will be shared with the instructor via e-mail. Journal entries will document the student's grasp of readings and her ability to synthesize, analyze and apply the ideas of writers spanning genres and eras to her own work. Journal entries will often be treated as a dialogue between the student and those who authored the readings.

Evaluation:

Entries will be graded for the student's attentiveness to readings, her ability to synthesize material and precision in expressing original thought within the realm of aesthetics and technique. Journal entries will be submitted at the end of September, October, and November and at semester's end. Instructor will submit one grade for the entire project, but will keep the student informally apprised of the quality of her work as it is submitted.

Interactions: Student and instructor will either speak by phone or meet in person at least twice during the semester, then again near its end. Other interactions will occur primarily by phone and e-mail on an as-needed basis. Interactions will not exceed limits determined by the instructor.

Reading List:

Tolstoy, Leo; What is Art? (excerpts)
James, Henry. The Art of Fiction and Other Essays, "The Art of Fiction:
Forster, E.M.; Aspects of the Novel
O'Connor, Flannery; Mystery and Manners; "The Nature and Aim of Fiction", "On Her
Own Work"
Wilson, Edmund; Axel's Castle. "chap on Joyce"
Robbe-Grillet, Alain. (excerpts)

Solzhenitsyn, Alexander; Nobel Lecture (1972)

Bellow, Saul. Interview, *Writers at Work: The Paris Review Interviews* (1967)

Flaubert, Gustave. *The Selected Letters of Gustave Flaubert* (in part)

Mann, Thomas. *The Story of a Novel: The Genesis of Dr. Faustus* (portions)

Woolf, Virginia. *A Writer's Diary*

Fowles, John; *Harper's Magazine*, July 1968. "Notes on an Unfinished Novel."

Genre History, Criticism, and Theory COURSE SYLLABUS

Student: Maeve Ewing

Faculty Member: Abbey Zink

Course Number: ENG 539

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: "Voice and the Woman Writer"

Course Description: With Sylvia Plath and her novel The Bell Jar serving as my inspiration, I will read thirteen works of history, theory, and/or criticism related to how women writers have developed their voices despite living and working in a male-dominated society. Particular emphasis will be placed on the careers of Plath, Edith Wharton, and Virginia Woolf and the efforts of these women writers to develop distinct voices. In studying this history, criticism and theory, I, in turn, will be analyzing where I fit in as a female writer working to uncover my own voice.

Requirements:

- October 7: Response paper due on Sylvia Plath exhibit in NYC.
- October 15: Paper proposal, outline, and bibliography due.
- November 19: First draft of research essay due.
- November 30: Reflective essay of 4-5 pages due.
- December 5: 15 Journal entries due on criticisms listed below.
- December 9: Research essay of 18-20 pages (not including works cited) due.

Evaluation:

- Research essay of 18-20 pages (not including Works Cited): 45%
- Research essay proposal/preliminary bibliography and first draft: 10%
- Reflective essay (4-5 pages): 15%
- Journal: 15%
- Response paper on Plath-Hughes exhibit in NYC (2-3 pages): 5%
- Participation (weekly e-mail updates and scheduled phone contacts): 10%

Letter Grade/Percentile Conversion for Final Grade:

A / 94+%
A-/90-93%
B+/87-89%
B/83-86%
B-/80-82%
C+/77-79%
C/73-76%
C-/70-72%
D+/67-69%
D/63-66%
D-/60-62%

F/ 59% and below
Reading List:

- Ammons, Elizabeth. Conflicting Stories: American Women Writers at the Turn of the Twentieth Century.
- Baym, Nina. Women's Fiction: A Guide to Novels by and About Women in America, 1820-1870.
- Bennett, Paula. My Life, A Loaded Gun: Female Creativity and Feminist Poetics.
- Benstock, Shari. The Private Self: Theory and Practice of Women's Autobiographical Selves.
- Gilbert, Sandra and Susan Grubar. The Madwoman in the Attic: The Woman Writer in the Nineteenth-Century Literary Imagination.
- Kolmar, Wendy K. and Frances Bartkowski, eds. Feminist Theory: A Reader.
- Miller, Nancy, ed. The Poetics of Gender.
- Penelope, Jula. Speaking Freely: Unlearning the Lies of the Fathers' Tongues.
- Smith, Sidonie and Julia Watson. Women, Autobiography, Theory: A Reader.
- Tompkins, Jane. Sensational Designs: The Cultural Work of American Fiction.
- Wharton, Edith. The Writing of Fiction.
- Woolf, Virginia. A Room of One's Own.
- A Writer's Diary. Ed. Leonard Woolf.
- Yeager, Patricia. Honey-Mad Women: Emancipatory Strategies in Women's Writing.

Interactions: There will be weekly email contact. In addition, there will be a scheduled phone conference (about 30 minutes) every three weeks beginning the week of September 6. When assignments are due, I will e-mail the paper as an attachment, and send a hard copy via snail mail as well. I will keep time, date, mode and duration of all student-teacher contact in a logbook.

Plagiarism: Plagiarism is a serious academic offense and will be treated as such in this course. Penalties for plagiarism may include receiving a zero for the assignment or a final grade of "F" for the course.

Late Policy: Deadlines may be extended with prior approval. Work submitted late without prior approval will be penalized one full letter grade per day late.

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Student: Allan Farbman

Faculty Member: Sean McLain Brown

Course Number: ENG539

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: History, Criticism and Theory of Contemporary Action, Adventure and Suspense Novels

Course Description: Based on the student's genre and style, the faculty member will assign readings in genre history, criticism and theory, as well any other appropriate activities, to enhance the student's overall product, as defined in Writing in the Primary Genre. The student will produce 1-2 page response papers to reflect comprehension, relevance and adaptability of presented concepts to his primary work in progress.

Requirements:

- There will be no internship, or practicum, or other external arrangement associated with this course.
- Weekly readings will be required along with response papers of 1-2 pages, which will reflect the student's understanding of the reading as it relates to enhancing the student's writing in the primary genre.
- There will be no written exercises as part of this course aside from the writing assignments listed above.
- There is no "writing process" required for this course.

Evaluation:

The faculty member will see regular interpretations, by the student, of the assigned readings. The faculty member will provide informal feedback on a regular basis, and grades at midterm and endterm.

Reading List:

Required Articles:

1. "The author of the bestselling Da Vinci Code has tapped into our post-9/11 anxieties and fear of fundamentalism"

http://www.findarticles.com/p/articles/mi_m0FQP/is_4718_133/ai_n8694150

New Statesman, Dec 13, 2004 by Jason Cowley

2. Besting the best-sellers: dude, who's looking out for the lying liars of living history who stole my country? - The Slant

[Mother Jones, Jan-Feb, 2004](#) by [Ian Frazier](#)

http://www.findarticles.com/p/articles/mi_m1329/is_1_29/ai_112087887

3. Deborah Knight “Making Sense of the Genre”

http://www.hanover.edu/philos/film/vol_02/knight.htm

4. Paul Cobley, “The Semiotics of Paranoia: The Thriller, Abduction, and the Self”

https://www.degruyter.com/journals/semiotica/2004/pdf/148_317.pdf

5. Dr. C. George Boeree “Carl Jung”

<http://www.ship.edu/~cgboeree/jung.html>

6. “The Whole is Less Than the Sum of its Parts” by Tomas Frydrych

<http://www.qoheleth.uklinux.net/blog/?p=54>

Suggested Books:

1. The Seven Basic Plots: Why We Tell Stories by [Christopher Booker](#)

- Publisher: Continuum International Publishing Group (January 31, 2005)
- Language: English
- ISBN: 0826452094

2. Potboilers: Methods, Concepts and Case Studies in Popular Fiction (Communication and Society Series) (Paperback) by Jerry Palmer

- Paperback: 228 pages
- Publisher: Routledge (January 1, 1992)
- Language: English
- ISBN: 0415009782

Interactions:

- ✓ Interactions between faculty member and student will take place no less than once per week, and more often as needed.
- ✓ Interactions will take place via email and phone.

Genre History, Criticism, and Theory

Student: Natalia Fiore

Faculty Member: Melissa Sanders-Self

Course Number: ENG 539

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Screenplay genre history, theory and criticism

Course Description:

In this course the student will read and discuss Screenplay genre history theory and criticism. The student will read several How-to craft a screenplay texts, and several actual produced screenplays, to support her writing in the primary genre. She will research the evolution of screenplay writing and its place in literature and will develop a reading list of works that reflect the main ideas of the screenplay genre's history, theory, and criticism.

The student will focus on defining and recognizing the writing techniques authors use to create exemplary screenplays, including dialogue that moves the action forward, dramatic arcs, and satisfying resolutions. The student will be able to identify "screen worthy" stories and be able to articulate why a story that works well on the page will not always work on the screen. She will begin with the question: Does the screenplay genre *have* a history, theory and criticism? To that end she will begin by reading Gregory Allen's essay, "Canonical proof or pulp fiction? Tracing the exclusion of the screenplay from the literary canon."

She will analyze and discuss her reading through writing a short response to each screenplay, book, or essay read.

Requirements:

- There will be 1 overview bibliography of works pertaining to screenplay writing genre history, theory and criticism.
- There will be 1 short writing assignment that responds to the items read. There may be a video component where the student will watch the films of the screenplays read and comment on the transition from script to screen.

Evaluation:

The student will be evaluated on her ability to express in writing her understanding of the screenplay genre, its history, theory and criticism. Her written responses to the materials read will be graded.

Reading List:

Primary

1. Christopher Vogler. The Writer's Journey
2. Syd Field. Screenplay: The Foundations of Screenwriting
3. Linda Seger. Making a Good Writer Great: A Creativity Workbook for Screenwriters
4. Lew Hunter. Screenwriting 434

5. Robert Mckee. STORY
6. David Trottier. The Screenwriter's Bible

Secondary (if appropriate)

1. Gregory Allen. “Canonical proof or pulp fiction?
Tracing the exclusion of the screenplay from the literary canon.”

Interactions:

- ✓ The student will give weekly progress reports throughout the semester.
- ✓ The mode of interaction between faculty and student for this course will be online.

GENRE HISTORY, CRITICISM AND THEORY

Student: Ercole Gaudio

Faculty Member: Ed Hagan

Course Number: ENG539

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: One Hundred and Fifty Years of the Mystery

Course Description: From the novels and stories of Edgar Allan Poe to the novels and films of the 20th century, the mystery has endured. This course tracks its history and critics, and studies the public's lasting fascination with the genre. Readings will include key works of fiction, biography, and historical background, but the focus will be on the history of the genre and its critical reception. Crime in New York City will be the special focus of this inquiry. The student will become familiar with the major contemporary journals devoted to the study of mystery and detective fiction.

Requirements:

There is no internship, or practicum, or other external arrangement associated with this course.

The nature of the work includes reading, analyzing, reporting with stories, essays, journals and reviews. The student will read at least two articles on each of the primary texts and films listed below. These articles will include both newspaper and magazine reviews as well as scholarly articles in journals. The student will keep an online journal on the WebCT Discussion Board and will post his comments on each book and article read at least once a week. The instructor will respond to his comments on a regular basis so that a constant dialogue is maintained.

The student shall write either a creative (short story) or critical (essay) work of at least seven typewritten pages four times during the course. Creative work may use the work of the writers he is reading as models.

Other than the written exercises included in the above, other exercises will include discussion and analysis of the student's criticism and writing process.

Evaluation:

Formal assignments will be evaluated and graded as well as quality of discussion.

Reading List:

Metropolis by Elizabeth Gaffney
Going After Cacciato by Tim O'Brien
The Things They Carried by Tim O'Brien
The Moonstone by Wilkie Collins
The Maltese Falcon by Daschiel Hammett
Murders In The Rue Morgue by Edgar Alan Poe
Soldier's Home by Ernest Hemingway
Simple And Direct by Jacques Barzun
Joe Petrosino by Arrigo Petacco
NYPD: A City And Its Police by James Lardner and Thomas Reppetto
Gangs Of New York by Herbert Asbury
Recollections Of A New York Chief Of Police by George W. Walling
The Simple Art Of Murder (Atlantic Monthly) by Raymond Chandler

Film List:

Scarlet Street (Fritz Lang)
The Stranger (Orson Welles)
Murder My Sweet (Edward Dmytrk [from the Raymond Chandler novel])

Interactions: Schedule - once a week via WebCT Discussion Board and mail functions; once a month meeting after submission of a formal piece of writing.

SUMMARY OF ASSIGNMENTS ACCORDING TO TEMPLATE
AND DISCUSSIONS WITH ED.

Read at least two articles (scholarly journal, newspaper & magazine reviews) on each of the primary texts and films listed.

On the Discussion Board post comments on each read book and article at least once a week.

Write a short story or an essay, 7 or more pages, four times during the course. Short stories may use the work of the writers used as models.

Meet with Ed once a month, after a formal piece of writing.

Genre History, Criticism, and Theory

Student: Kirstin Genthner

Faculty Member: Oscar De Los Santos

Course Number: ENG539

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: A Practical Approach to the History, Criticism, and Theory of the Historical Fiction Genre

Course Description:

- For this course, I will study the craft of writing historical fiction. This will begin as a study of the history of the genre. To do this, I will read several books about the evolution of the historical fiction novel, beginning with Sir Walter Scott and moving closer to present time. Other books detail common elements of historical fiction and the issues writers of the genre must face with accuracy and authenticity. From there I will examine books and articles that give advice to writers of historical fiction about important themes and elements, the value of research, the balance of fact and fiction, and how to sell my manuscript. I will also read other books about the craft of writing fiction in general that Oscar has found to be particularly useful. I will analyze and discuss what I have learned from these varied sources in a series of brief papers that summarize the content of the books and articles and weigh them for usefulness to me and merit in general.
- My other assignments will be somewhat more practical in nature. I will apply the techniques I have learned in my readings to my own writing. I will write annotations for an historical fiction story that I have already written, explaining how I got my research, where I got it, and why I chose to use certain facts. I will also conduct research for a new historical fiction story and write a detailed outline for that story, so that in the future I can easily flesh out the details and make it a publishable piece of short fiction.

Requirements:

- Student will read 5-7 of books and all journal articles on the subject listed below.
- Student will write between 10 and 12 brief (2-3 page) position papers on the readings, commenting on some separately and some as groups.
- Student will annotate a previously written historical fiction short story with commentary on the historical research conducted to create the story.
- Student will conduct research for a new story and write a story sketch for it in outline form.

Evaluation:

- Reading responses should include summary of the article or book and opinion of the ideas expressed.
- Annotated story should include in-depth explanations of each historical fact, showing how and where the facts were found.
- New story research must be in-depth and from a variety of primary and secondary sources. Student will turn in an annotated bibliography for this portion.

- Story sketch will include details of setting and characters as well as a developed plot outline.

Reading List:

Books

- Bradbury, Ray. *Zen and the Art of Writing*.
- Collins, Fiona M. *Historical Fiction for Children: Capturing the Past*.
- Dekker, George. *The American Historical Romance*. [Note: covers 1800s to WWII]
- Fleischman, Avrom. *The English Historical Novel: Walter Scott to Virginia Woolf*.
- Goldberg, Natalie. *Writing Down the Bones*.
- Hills, Rust. *Writing in General and the Short Story in Particular*.
- King, Stephen. *On Writing*.
- Lukacs, Georg. *The Historical Novel*.
- Lukacs, John. *Remembered Past: John Lukacs on History, Historians & Historical Knowledge*.
- Rozett, Martha Tuck. *Constructing a World: Shakespeare's England and the New Historical Fiction*.
- Shaw, Harry E. *Forms of Historical Fiction: Sir Walter Scott and His Successors*.
- Wooley, Persia. *How to Write and Sell Historical Fiction*.

Journal Articles

- Ames, John Edward. "Historical Fiction." *Writer*. Nov 2004: 34-37.
- Bass, Cynthia. "You Don't Need a History Degree to Write Historical Fiction." *The Writer*. Nov 1999: 20-22.
- Beverly, Jo. "Historical Fiction." *The Writer*. Jul 2005: 36-39.
- Blythe, Hal. "Hawthorne's Dating Problem in *The Scarlet Letter*." *ANQ*. Sum 2003: 35-37.
- Johnson, Sarah Anne. "Women of Substance." *The Writer*. Nov 2002: 26-31.
- Peabody, Sue. "Reading and Writing Historical Fiction." *The Iowa Journal of Literary*
- Rehberger, Dean. "Vulgar Fiction, Impure History: The Neglect of Historical Fiction." *Journal of American Culture*. Win 1995: 59-65.
- Studies*. 1989: 29-39.
- Samide, Daniel E. "Anatomy of a Classic." *The Writer*. May 2005: 42-44.
- Vreeland, Susan. "Artful Research." *The Writer*. Jan 2002: 41-44.

Interactions:

- Contact will primarily be via email, but contact via phone may be used when appropriate.
- Student will email assignments to teacher every three weeks.

Genre History, Criticism, and Theory

Student: David Hayes

Faculty Member: John Briggs

Course Number: ENG539

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Magical Realism, the Mythic Hero and the Superhero.

Course Description:

Various texts will be surveyed and four papers will be produced. In the first half of the semester, two papers will be produced. One paper will be a discussion of the history and characteristics of Magical Realism. The second will be an exposition of Joseph Campbell's work describing the mythic hero. In the second half of the semester, various journal articles and websites will be read and an essay detailing the characteristics of the superhero will be written. Two annotated bibliographies will be written, detailing the sources found. Finally, a fiction aesthetic based on my study and criticism of the three genres will be produced. All of the writing assignments for this course will total 25-35 pages.

Requirements:

- There will be no internship, or practicum, or other external arrangement associated with this course.
- Four essays totaling 25-35 pages in length will be produced
- A fiction aesthetic will be constructed.
- Two annotated bibliographies regarding superhero journal articles will be assembled.
- The writing process will be a submission of a first draft for each written assignment. Dr. Briggs will make comments and send back the work for revision. Corrections will be made and the paper will be resubmitted.

Evaluation:

Dr. Briggs will be reviewing drafts of various papers. Each assignment will not be graded, but progress will be evaluated with a midterm and final grade.

Reading List:

Primary:
Campbell, Joseph. Pathways to Bliss: Mythology and Personal Transformation. Novato: New World Library, 2004.
Campbell, Joseph. The Hero with a Thousand Faces. New York: First Princeton / Bollingen. 1973.
Campbell, Joseph. The Power of Myth. New York: Anchor Books, 1988.

- Eliade, Mircea. The Sacred and Profane: The Nature of Religion. Orlando: Harcourt, 1959.
- Faris, Wendy. Ordinary Enchantments: Magical Realism and the Remystification of Narrative. Nashville: Vanderbilt University Press, 2004.
- Guenther, Irene. "Magical Realism, New Objectivity, and the Arts during the Weimar Republic." Magical Realism: Theory, History, Community. Ed. Lois Parkinson Zamora and Wendy B, Faris. London: Duke University Press, 1995.33-73.
- Kafka, Franz. "The Metamorphosis." Literature: Reading Reacting Writing. 3rd ed. Ed. Laurie G. Kirszner and Stephen R. Mandell. Orlando: Harcourt Brace College Publishers, 1997. 476-511.
- King, Stephen. On Writing. New York: Scribner, 2000.
- Merivale, Patricia. "Saleem Fathered by Oskar" Magical Realism: Theory, History, Community. Ed. Lois Parkinson Zamora and Wendy B, Faris. London: Duke University Press, 1995. 329-345.
- New American Standard Bible. Michigan: Zondervan Publishing House, 1995.
- Von Eschenbach, Wolfram. Parzival. Trans. A. T. Hatto. New York: Penguin, 1980.
- Woolf, Virginia. The Virginia Woolf Reader. Orlando: Harcourt, Inc, 1984.
- Young, David. "Introduction." Magical Realist Fiction: An Anthology. Ed. David Young and Keith Hollaman. New York: Longman Inc, 1984. 1-7.
- Zamora, Lois Parkinson and Wendy B, Faris. "Introduction." Magical Realism: Theory, History, Community. Ed. Lois Parkinson Zamora and Wendy B, Faris. London: Duke University Press, 1995. 1-11.

Various Articles and Journals regarding the superhero.

Interactions: John and I will correspond by Email and Phone. We will also be meeting occasionally for discussion.

Genre History, Criticism, and Theory

Under guidance of a professional writer or scholar in the writing field, the student will design a specific curriculum for achieving a working awareness of the history, range of criticism, and critical theory associated with the writing genre. Reading will certainly be a part of this, but papers or interviews, attendance at lectures, formal courses, or other modalities may also be a part of this course.

Student: Charles Henderson

Faculty Member: Kristin Nord

Course Number: ENG539

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Advanced Study of Creative Nonfiction through Writing Two Chapters of the NON-HAWAIIAN (working title).

Course Description: The student will write two chapters of the NON-HAWAIIAN (working title). The tentative plan is to write the first chapter and the last chapter of the book. The student will concentrate on learning to write in as clear and direct a fashion as possible; simplicity and clarity of expression will be his chief goal in this graduate level class emphasizing creative nonfiction history, criticism, and theory, with the focus on practical aspects of book writing, such as voice and storytelling. The student will learn the importance of music, language and dance to any culture, including the Hawaiian culture, as well as explore commercialization and “dumbing down” of cultures as well as cultural excellence. The student will keep a log or journal, and will begin the coursework by reading portions of *Strangers from a Different Shore: A History of Asian Americans* by Ronald Takaki, and the introduction of Walt Harrington’s *Intimate Journalism: The Art and Craft of Reporting Everyday Life*, as well as the essay on the form itself, following which the student will immediately begin writing one of the two required chapters of this course.

Requirements: List specific requirements for completion of the course

In listing the requirements answer the following questions:

- Is there an internship, or practicum, or other external arrangement associated with this course? No.
- What are the nature and amount of work to be produced for this course? Reading will be completed on a schedule convenient for the student. Although the reading is a part of the course, the reading is for the benefit of the student and is designed to result in desirable writing. The student may omit the reading of portions of books at his discretion. What writing assignments will be completed for this course (such as papers, stories, poems, articles, essays, interviews, annotated bibliographies, journals, reviews, etc.)? Two written book chapters to be completed prior to completion of the course. One chapter should be completed midway through the course, and the second by the completion of the course. Drafts or portions of chapters may be provided at the discretion

of the student. The student also will provide a written log or journal of activities. The following are the student's goals concerning deadlines for reading, writing, and drafts of the two chapters:

- Half of the reading list will be completed by mid-semester, approx. Oct. 15-22
- Remainder of the reading list will be completed by end of semester, approx. Dec. 10-17
- The final written draft for one chapter will be completed by mid-semester, approx. Oct. 15-22
- The final written draft of the second chapter will be completed by end of semester, approx. Dec. 10-17

At a reasonable pace, the student will provide written preliminary chapter drafts to the faculty member for discussion and review prior to the above estimated deadline goals.

- Will written exercises be part of this course aside from the writing assignments listed above? No.
- Is there a "writing process" required for this course? Creative nonfiction writing.

Evaluation:

The faculty member will evaluate the completed written book chapters. Two chapter drafts are acceptable, since the book writing process requires constant revisions. Student will provide one chapter midway through the course, and a second by the end of the course. There will be a final grade only.

Reading List:

Intimate Journalism : The Art and Craft of Reporting Everyday Life
by Walt Harrington 1997

Strangers from a Different Shore: A History of Asian Americans
by Ronald Takaki, 1989

The Banana Sculptor, the Purple Lady, and the All-Night Swimmer : Hobbies, Collecting, and Other Passionate Pursuits
by Susan Sheehan 2002

Island
by Alistair Macleod 2002

Up in the Old Hotel
by Joseph Mitchell 1993

The Spirit Catches You and You Fall Down
by Anne Fadiman 1998

Interactions:

August 1, 2005 to August 5, 2005: Two one-hour in-person meetings, one-on-one. (These were completed during this time period.)

August 8, 2005 to December 17, 2005: Average of one weekly meeting via e-mail/internet conferencing and/or telephone/teleconference.

Genre History, Criticism, and Theory

Under guidance of a professional writer or scholar in the writing field, the student will design a specific curriculum for achieving a working awareness of the history, range of criticism, and critical theory associated with the writing genre. Reading will certainly be a part of this, but papers or interviews, attendance at lectures, formal courses, or other modalities may also be a part of this course.

Student: Jon Page

Faculty Member: Paola Corso

Course Number: ENG539

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Magical Realism

Course Description: This course is a survey on the history and criticism of Magical Realism. By looking at the text of Gabriel Garcia Marquez, Jorge Luis Borges, Cristina Garcia, Toni Morrison, and Salman Rushdie, the student will see what techniques the authors use in created Magical Realism. By doing research and looking into the history of the movement, the student will then collect raw data, and, along with the Mentor, create a list of questions for an interview with an expert on the subject of Magical Realism. The student will then transcribe the interview and try to get it published. The purpose of this is to get the student familiar with the genre, movement if you will, of Magical Realism; to study the elements of the craft, as with any, and understand why this is an important sub-genre of Contemporary Fiction. In addition to the interview, the student will also write a book review and finally compose an original work of Magical Realism informed by previous assignments in this course of study.

Requirements: List specific requirements for completion of the course

In listing the requirements answer the following questions:

- There are no external requirements for this course.
- The student will read history, criticism, and works of Magical Realism, all in preparation for an interview with an expert; though the interview is not limited to only the history and criticism of the genre, but certain authors and techniques as well. This collecting of data will also lead to the student reviewing a recent work of Magical Realism, and creating a short piece of the students own.
- The student will provide raw data, in the form of notes and questions, prior to the interview. After the interview, which will be tape recorded for future reference for and by the student, the student will then transcribe those notes, that interview, into something to be published.
- The writing process involved with this course is as described above.

Evaluation:

The student will receive a final grade based upon the completion of research notes, an interview, a book review and original work.

Reading List:

Magical Realism: Theory, History, Criticism, Lois Parkinson Zamora

A Hammock Beneath the Mangoes, edited by Thomas Colchie

Strange Pilgrims, Gabriel Garcia Marquez

The Kingdom of this World, Allejo Carpentier

Labyrinth and other stories, Jorge Luis Borges

Dreaming in Cuban, Cristina Garcia

Pedro Paramo, Juan Rulfo

Midnight's Children, Salman Rushdie

Beloved, Toni Morrison

Interactions:

- ✓ Email, phone, regular mail, and one-on-one interactions (time and schedules permitting).

Poetry History, Criticism, and Theory

Student: Carmen Palmer

Faculty Member: Peter Streckfus

Course Number: ENG539

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: An Exploration of Poetic Form and Processes

Course Description:

Through exploration of poetic form, the poet expands herself as a writer. She develops tools that aid in her own, unique self-expression through the study of the processes used by her predecessors. In so doing, she analyzes poetry within the context of form as well as history and culture. She explores not only meaning and the process of making meaning, but the relationship between poet and reader.

In this course, the student will explore and experiment with poetic forms and processes through teacher and student directed exercises that use *An Exaltation of Forms*, edited by Annie Finch, as a starting point. The student will develop an understanding of poetry not only through reading and writing, but also through critical analysis of the poetry she chooses to focus on. In 2 essays, she will use critical terminology taken from *The New Princeton Encyclopedia of Poetry and Poetics* to explicate two distinct works. In addition, she will conduct a self-directed study of the history, theory and criticism of poetry. This study will begin with the reading of *The Gary Snyder Reader* and progress through multiple texts, essays and articles. Her response to this study will be regularly recorded in an electronic journal. Finally, the student will create an artists statement of purpose to preface her 10 finished pieces. The statement will serve as a new starting point from which she may continue to develop her poetic voice as well as determine where this voice lies in the greater world of poetry and poetics.

Requirements:

1. Student will complete and send 3 poems, each written in a distinct poetic form (2 forms chosen by teacher, one by student) every three weeks, except for last week, in which one new poem will be due in addition to other materials due on that date (8/26, 9/16, 10/7, 10/28, 11/18, 12/9). Total # of poems = 16.
2. Student will compose a cover letter to accompany the three poems sent every three weeks. Cover letter will employ conversational, yet professional tone and will serve as a forum for student to pose questions and concerns to teacher as well as relay ideas and interests. Cover letter length optional.
3. Student will complete 3 essays of 3-4 pages to be handed in on 9/16, 10/28 and 12/9.

The first two essays will explicate a poem of student's choosing. Essay three is an Artists Statement of Purpose which is seen as a preface to a sheaf of 10 finished poems written by student during the semester.

4. Student will create her own "history, criticism and theory" reading list and make regular entries to an electronic reading journal. First book on list to be started by 9/16. Journal to be handed in at the end of the semester. Entries in journal can take varied forms. Journal used as forum to ask and answer questions on reading, copy passages and as a general reference tool for later study and or teaching. First submission of journal due on 10/16. Final submission due 12/9.

Evaluation:

All work the student hands in will be returned with comment within a week. The mentor will indicate his evaluation of the student's work as Good, Excellent, or Unacceptable and will elaborate that evaluation in written comments. He will assign a final letter grade to the student's work at the end of the semester.

Reading List:

Primary

An Exaltation of Forms, edited by Annie Finch

The New Princeton Encyclopedia of Poetry and Poetics

How to Read a Poem: And Fall in Love with Poetry, Edward Hirsch

Secondary

The Gary Snyder Reader

To be determined by student as course progresses

Interactions:

All interactions between student and teacher will be on-line, using WebCT and e-mail. Every three weeks, student will address questions, concerns etc. to teacher via "cover letter" mentioned in "Requirements" section above. The following week, teacher will respond to student's work and cover letter through e-mail. Except for the initial weeks of the course, there will be no additional interactions.

Genre History, Criticism, and Theory

Student : Ron Samul

Faculty Member : Don Snyder

Course : ENG 539

Semester & Year : Fall 2005

Credit Hours : 4

Subtitle for the Course: *A Tragic Honesty: The Building of a Novel Scene by Scene.*

Course Description: The work involved in the course is to fortify the work in the Primary Genre course. The purpose is to understand and develop a sense of how writers have been shaped by their own realizations and writing. Authors writing about their own lives and work will define the historical and critical self-examination of writing that maps a life of creativity, failures and achievement.

Requirements: The workload of the course is based on defining how writers evaluate and define their place in writing. 3 papers will be produced based on Bailey's response of Richard Yeats. All the titles will require a reaction paper as well as a discussion between student and mentor.

Evaluation: Three papers will generate criticism on the scenes of Richard Yeats' work from *Tragic Honesty* by Blake Bailey. After reading Bailey's response and criticism of Richard Yeats work and specific scenes in his novel *Revolutionary Road*, I will define my own criticism and theories as to why these scenes work or fail in Yeats' writing.

Reading List:

Primary Reading :

- *A Tragic Honesty* – Blake Bailey
- *Stop Time* – Frank Conroy
- *Spartina* – William Casey
- *A Fan's Notes* – Fredrick Exley

Secondary Reading:

- *An American Childhood* – Annie Dillard
- *One Writer's Beginning* – Eudora Welty
- *The Pirate's Daughter* – Robert Girardi

Interactions: Email once a week with feedback and reaction to reading. Mid-term and final semester telephone conference.

Writing in the Primary Genre

Student: Kirstin Genthner

Faculty Member: Don Snyder

Course Number: ENG542

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Premature Labor: Testing out my Master's Thesis Ideas

Course Description: I have already given some thought to a master's thesis that will combine my interests in fiction writing and historical research into a full-length historical fiction novel. One day as I was idly leafing through a book of family history about my father's family a brief story about an ancestor caught my eye. It seems my 5 times great grandmother was living in France at the time of the French Revolution. She was of the house of Bourbon, a noble house, so she was already at risk from the rebels. Despite the risk to her own personal safety, this young woman agreed to help a fugitive priest hide. It seems their plan was not foolproof, though, because the rebels discovered the priest. And in the following madness, both the priest and my grandmother (times 5 or so) were thrown into prison. There they stayed for some length of time, waiting to be executed. On the night before their execution, however, the leader of the rebels in that area, Robespierre, was murdered. In the chaos that followed his death, my ancestress and the priest were able to escape.

What a fascinating story! I would love to bring this woman to life. Through this course, I will be writing several of the opening scenes of her story in an attempt to discover whether this genre of historical fiction and this story of chase and escape is a fit for me as a writer.

Requirements:

- Build into my schedule as a schoolteacher the habit of writing every day.
- Read recommended book list
- Development of plot and subplots in outline form.
- Study plots of plots and subplots of similar novels from a reading list.
- Write first 3 scenes of novel proposed above.

Evaluation:

- **Instructor will see every draft of every thing I write.**
- **As I progress from outline to actually writing scenes, send each to instructor as completed.**

- **Grades will be determined according to the progress made.**

Reading list:

- Quinlan, Anna. *One True Thing*.
- McDermott, Alice. *That Night*.
- Harrison, Kathryn. *Exposure*.

Interactions:

- Correspondence will be via email and/or telephone. Our correspondence will involve submission of assignments, feedback on those assignments, and advice about writing process.
- We will talk via email or phone once a week.

Writing in the Primary Genre

With the guidance of a faculty mentor, the student will research, develop, and write a customized project or projects for the course.

Student: Allan Farbman

Faculty Member: Don J. Snyder

Course Number: ENG542

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Developing a nascent novel for publication.

Course Description: To continue creation of a novel-in-progress, with emphasis on marketability. Both new writing and substantial rewriting will be included in the project. Faculty feedback will be targeted at increasing the novel's appeal to agents and publishers.

Requirements:

- There will be no internship, or practicum, or other external arrangement associated with this course.
- The new development will average five pages per week. Extensive rewrite may be substituted for new development when mutually agreed upon.
- Written exercises will not be part of this course aside from the writing assignments listed above.
- There is a reading list for this course (which may be included in the Reading in the Primary Genre coursework).
- There is no "writing process" required for this course.

Evaluation:

The faculty member will see (generally) well-formed drafts. Grade will be on product, with informal feedback on an ongoing basis and letter grades at midterm and endterm.

Reading list (if appropriate):

TBD

Interactions:

- ✓ Because this novel contains an intricate plot, the faculty member has requested that the student submit each scene as the writer completes it,
- ✓ Interaction between faculty and student for this course will take place via email delivery of new/revised pages and resultant feedback. WebCT chat, AIM, and telephone will be used when necessary

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Writing in the Primary Genre

Student: Natalia Fiore

Faculty Member: Don Snyder

Course Number: ENG542

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Writing for Film

Course Description: The goal of this course is to develop a full-length script that follows the format and structure necessary for film writing. The writing of the script will be supplemented by the readings listed below that will aid, facilitate, and enrich the script writing process.

Requirements: The sole writing requirement for this course is an original full-length (90-120 page) film script. The writing process may include compiling a treatment and/or outline prior to the production of the actual script. The required reading list, which includes four primary texts and one secondary text, is listed below.

Evaluation: The script will be evaluated on a scene-by-scene basis. The process of writing the script may be evaluated along with the final product. Grading has yet to be determined.

Reading List:

- Primary:**
1. Don Snyder Fallen Angel (Novel; Film)
 2. Judith Guest Ordinary People (Novel; Script/Film)
 3. Marilynne Robinson Housekeeping (Novel; Script/Film)
 4. William Styron Lie Down in Darkness (Novel)
- Secondary:** 1. Blake Snyder Save the Cat (Book on Screenwriting)

Interactions: The interactions which will take place primarily by e-mail will occur three to five times a week, depending on the work being completed a certain week and on the emergence of any problems, concerns, questions etc. that may arise during the writing of the script and the reading of the primary/secondary material.

Writing in the Primary Genre

Student: Ronald Samul

Faculty Member: Don Snyder

Course Number: ENG542

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Contemporary Novel Writing: From Concept to Manuscript.

Course Description: Creating a novel that is marketable to mainstream publishers. Create a methodology of writing that includes outlining, character development and scene flow that will promote the student's writing style, but also carry the story into a completed manuscript with a successful marketing package.

Requirements:

- An outline will be created in a shell, then filled in with the concept of plot to character ideas.
- Following this, chapters will be completed according to the outline and the flow chart. Three chapters will be completed by mid-term. A minimum of six will be completed by the end of the semester.
- During the writing process the student will keep a journal to respond to frustrations, conflict, successes and learning strategies.
- A brief reading list will be included to support the writing and process.

Evaluation:

The evaluation process will be based on the development of an outline and six chapters. These assignments will be reviewed weekly and assessed at mid-term and the close of the term. Assignments beyond the primary creation will be a journal narrating the issues during the work. This will also be evaluated and discussed during contact sessions.

Reading List:

Afterburn – Colin Harrison
Revolutionary Road – Richard Yeats
Break & Enter – Colin Harrison

Interactions:

- ✓ The frequency of interaction between student and faculty will be weekly (if not more) with completed assignments based on journal writing, feedback and primary writing drafts and outlines.

Email will be the primary mode of communication with a midterm and final phone conference

Genre History, Criticism, and Theory

Student: Antonia Felicetti-Schachter

Faculty Member: Peter Streckfus

Course Number: ENG539

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Meaning from Form: A Study of Poetic History, Criticism, and Theory

Course Description: This course is designed to be a vehicle for traversing the historical path of poetic form, processes and discourse. As this is the first such study for the student, the mentor will be relied upon to facilitate this process through assignments for writing and suggested readings, as well as, through response to the student's written correspondence. This will create an ongoing conversation, which will, in part, guide the student's development of a personal philosophy. This will be accomplished through understanding how form influences ideas, how history influences form, the acquisition of appropriate vocabulary, and reflections on writings and readings. Through this triadic study of poetry the student will find a fluid balance between originality, the ability to speak for oneself, and for others.

Requirements:

Produce three poems per submission date. Two will be in response to an assignment by the instructor, the third will be selected by the student and based on a form of poetry. The sixth (and final) submission date will include one new poem in addition to other materials due that date. (16 total poems over the course of the semester).

Include a written cover letter with each submission. This should be an informal letter written as an artist and correspondent. It will include a reflection on the process, questions, problems, or successes. It will naturally incorporate the student's newly acquired knowledge of form, genre, vocabulary and history.

Submit three (3-4 pp.) essays over the course of the semester. The first two, due 9/16 and 10/28, will each be an explication of a single poem. The third, due 12/9, will be a statement of artistic purpose, including the student's writing philosophy, influences, and interest as a poet.

Submit ten revised and polished versions of poems completed for the course.

Keep a journal in response to readings, notes, and correspondence.

This should be used as a tool. It should be a place for notes, passages, and a reference for the future development of ideas.

Submit by 10/7, 12/8.

Deleted:

Evaluation: All work the student hands in will be returned with comment within a week. The mentor will evaluate the student's work by indicating that it is Good, Excellent, or Unacceptable and will elaborate that evaluation in written comments, making notes on process as well as product. He will assign a final letter grade to the student's work at the end of the semester. This will be based on the 16 poems, revisions, and 10 finished poems.

Interactions: Student will submit complete packet to mentor, via email on the following dates: Aug. 26, Sept. 16, Oct. 7 & 28, Nov. 18, and Dec. 9. Mentor will respond to the packet in its entirety within one week's time. Contact will be limited to this 3 week schedule, except for the occasional clarifying question. It is understood that in the beginning, both mentor and student may have more need for clarifying questions as they adapt to this schedule and mode of interaction.

Deleted:

Reading List:

An Exaltation of Forms: Contemporary Poets Celebrate the Diversity of Their Art, ed. Annie Finch

The New Princeton Encyclopedia of Poetry and Poetics, By: Alex Preminger (Editor), et al

How to Read a Poem: and Fall in Love with Poetry, Ed Hirsch

Genre History, Criticism, and Theory

Under guidance of a professional writer or scholar in the writing field, the student will design a specific curriculum for achieving a working awareness of the history, range of criticism, and critical theory associated with the writing genre. Reading will certainly be a part of this, but papers or interviews, attendance at lectures, formal courses, or other modalities may also be a part of this course.

Student: Don Stitt

Faculty Member: Louisa Burns-Basagno

Course Number: ENG539

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course : The Critical Playwright

Course Description: Student and Professor have decided on a uncommon approach to “Genre History, Criticism, and Theory,” in that the course will allow the student the unique perspective of evaluating criticisms of the genre written by some of it’s leading practitioners. Since George Bernard Shaw, George S. Kaufman and Tom Stoppard were each successful drama critics as well as playwrights, the student will use archival materials to compare their opinions of other playwrights’ works with the student’s evaluation of comparable playwrighting each of them has executed. By way of example; it is well-known that George Bernard Shaw thought himself to be a superior playwright to William Shakespeare, so the student will attempt to locate critiques of Shakespearean productions by Mr. Shaw, (ideally involving reviews of Antony and Cleopatra or Julius Caesar,) and try to identify elements in the critiques which compare significantly with Mr. Shaw’s play Caesar and Cleopatra, hopefully illuminating his views on the elements which make a play effective and important.(Man and Superman might be considered in this light as well, if significant comparison can be drawn between Shaw’s third act “Don Juan in Hell” and a critique, if one can be located, of Mozart’s Don Giovanni.) A similar comparison, it is hoped, might be drawn between George S. Kaufman’s reviews of productions which starred the Barrymore family, and the satire of them that he wrote, “The Royal Family.”(In addition, it should be noted that Lionel Barrymore’s appearance in the film version of Kaufman’s “You Can’t Take it With You” may be worthy of consideration as well.) Finally, the student will attempt to locate the reviews Tom Stoppard wrote for the British magazine “Scene” between 1963-64, and examine how his opinions in them compare with his own playwrighting regarding the subject of the theater and it’s idiosyncracies, most notably in such plays as Rough Crossing,(a play about a playwright with writers’ block,) The Real Inspector Hound, (a Sherlockian satire in which the murder victims are critics,) and, perhaps, a look at his fascination with the aforementioned Bard of Stratford-Upon-Avon in such plays as Rosencrantz and Guildenstern are Dead, Dogg’s Hamlet and Hoots MacBeth, and his screenplay for Shakespeare in Love.

Requirements: Specific requirements for completion of the course:

- There is no internship, or practicum, or other external arrangement associated with this course.

- There will be one essay on each of the three playwright/critics submitted to the professor for evaluation, each consisting of at least 10 pages; the three essays will serve as the basis for the final essay, to exceed 20 pages, offering an overview of playwriting, history, criticism and theory as it pertains to the opinions offered and scrutinized by the three “critical playwrights” being examined.
- No written exercises shall be part of this course aside from the writing assignments listed above, although it is worth noting that the research aspect of the course, i.e. locating and disseminating archival theatrical reviews, will be very time-consuming and painstaking. (For example, the Kaufman reviews will have to be accessed through the New York Times archives at the NY Public Library on microfilm, and the source for the Stoppard reviews from Scene Magazine, '63-'64 has yet to be located at this writing.
- The “writing process” for this course will consist of the essay composition detailed above.

Evaluation:

Each of the initial essays will be evaluated individually by the professor as they are completed, and after these evaluations, they shall be used in the completion of the final essay, attempting to identify a theory of criticism for the genre. The faculty member will see final drafts for evaluation, which will be used in composition of the final draft of the final essay. The process of work is being evaluated to a lesser degree than the product? The 3 assignments will be graded, as will the final essay, each contributing to the final grade.

Reading List:

Primary source materials will include “Our Theatres in the Nineties,” “Scene Magazine '63-'64,” and the “morgue” of The New York Times, as well as the periodical archives of the NY Public Library. Secondary source materials will be plays by the previously mentioned critic/playwrights which relate to their critical essays in a seemingly direct manner.

Interactions:

- ✓ The schedule of interactions to take place between faculty and student for this course will be a weekly discourse, to commence in earnest after Labor Day. The student will keep the professor apprised of the progress being made, and the professor will answer questions and suggestions as they seem appropriate.
- ✓ The modes of interaction between faculty and student for this course will be communiqués by e-mail and telephone, at the convenience of the professor.

Genre History, Criticism, and Theory

Under guidance of a professional writer or scholar in the writing field, the student will design a specific curriculum for achieving a working awareness of the history, range of criticism, and critical theory associated with the writing genre. Reading will certainly be a part of this, but papers or interviews, attendance at lectures, formal courses, or other modalities may also be a part of this course.

Student: Matthew Stollman

Faculty Member: Mimi Kelly

Course Number: ENG539

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Exploring the Television Process

Course Description: In this course, Matt will design a marketing strategy and create a television show for a buyer of his choice and build the product from the ground up. He will decide who he wants to sell this show to, where he wants to put it on television and why he wants to put it there. When that is complete, Matt will design a television series and give a synopsis of how he feels the show should progress throughout the season. A detailed synopsis will then be accompanied by a pilot episode that will complete Matt's coursework. Matt will explore each process in getting his show ready for television from the marketing plan to the creative. He will target demographics both financially and creative and learn about the writing for demographic process. This will give Matt the knowledge of network/syndication television on both the practical and creative processes.

Requirements:

- (1) A preliminary market analysis stating the research given for the location of the product
- (2) A detailed synopsis of how the first season should play out.
- (3) A Script for the pilot episode

Evaluation:

The above requirements with drafts will be evaluated on an "as due" basis. Drafts will be reviewed once by the instructor after each deadline and will be sent back to the student for more work. Only Final drafts will be graded.

- 8/9/05 Preliminary Market Analysis
- 9/1/05 First Draft of Detailed Synopsis of Season 1
- 9/15/05 Second Draft
- 10/1/05 Final Draft
- 10/15/05 1st Draft of Pilot Episode
- 11/1/05 2nd Draft of Pilot Episode
- 12/1/05 Final Draft Due

See attached for rubric on grading.

Reading List:

Assorted Research
Various Shows of similar content with emphasis on form

Interactions:

There will be regulary scheduled meetings between the student and the instructor. Times and dates to be determined. Modes will be either phone, e-mail, or WebCT.

Writing in the Primary Genre – Course Syllabus

Student: Anne Witkavitch

Faculty Member: Pooja Makhijani

Course Number: ENG542

Semester / Year: Fall 2005

Credit Hours: 4

Subtitle: The Nuts & Bolts of Feature Writing

Course

Description: A practical, hands-on course that will teach me the ins and outs of becoming a published feature writer. I will gain an understanding of the different types of feature articles, write and submit query letters, learn how to collect information and do market research, and finally write a variety of pieces that I will submit to editors for publication.

Requirements:

- Read recommended texts to provide background on feature and nonfiction writing.
- Write three query letters for feature article ideas.
- Write a personality profile (1500-2000 words). Using research and interview methods discussed, write 20 possible questions for the interview.
- Write a review (600-800 words) for a book/movie/play/CD/art exhibit/musical performance/restaurant.
- Write a travel piece or food feature with recipe(s) (600-800 words)
- Write a front-of-book feature (product review, how-to, list) (200-400 words).
- Write an op-ed (600-800 words) for local newspaper.
- Write a lead and an ending for a feature article.
- Create an idea for a column. Write two entries for that column.
- Explore salon.com. In a brief 250-500 word response, explain how essays on e-zines are the same/different from traditional journalism venues.

Evaluation:

- The instructor will provide a mid-term progress update during the mid-semester checkpoint. This will include a cumulative evaluation of work-to-date, and clarification of expectations and deliverables for the remainder of the course.
- A final grade will be provided by the instructor based on cumulative work during the course: fulfillment of reading and writing requirements, written assignments, on-going discussions, and my progress in writing pieces worthy of consideration for publication.

Reading List:

Primary:

- Freedman, Samuel. *The ASJA Guide to Freelance Writing: A Professional Guide to the Business, for Nonfiction Writers of All Experience Levels*
- Lamott, Ann. *Bird by Bird*
- Ruberg, Michelle. *Writers Digest Handbook of Magazine Article Writing*
- Zinsser, William. *On Writing Well: The Classic Guide to Writing Nonfiction*(25th Anniversary Edition)

Secondary:

- *The Art of the Personal Essay: An Anthology from the Classical Era to the Present* by Phillip Lopate
- *Essays from the 'Work and Family' Column of the Wall Street Journal* by Sue Shellenberger (Ballantine Books 1999)
- Visit salon.com

Interactions:

- Primary correspondence by email and telephone
- All writing will be submitted in MS Word as attachment via email
- Weekly discussions (30-60 minutes) on phone (Tuesdays 9:30 p.m. beginning 8/23):
 - Readings and assignments
 - Progress to date
- Mid-semester checkpoint in person week of October 17 (tbd depending on calendars):
 - Goals/expectations met in 1st half?
 - Reaffirm goals/expectations in 2nd half
- I submit/instructor acknowledges brief written summary of mid-semester discussion.

- End of semester checkpoint week of December 11 (tbd depending on calendars)
- I submit/instructor acknowledges brief written summary of end of semester discussion.

Genre History, Criticism, and Theory

Under guidance of a professional writer or scholar in the writing field, the student will design a specific curriculum for achieving a working awareness of the history, range of criticism, and critical theory associated with the writing genre. Reading will certainly be a part of this, but papers or interviews, attendance at lectures, formal courses, or other modalities may also be a part of this course.

Student: Colleen Bender

Faculty Member: Shouhua Qi

Course Number: ENG539

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Applying Modern Critical Theory to Fiction

Course Description: This course is designed to introduce the student to modern critical theories, with emphasis on two theories that will be explored in-depth. Exploration will include writing papers on the central ideas of each theory and applying those theories to one specific work . The student will also research criticism of two works, and write two papers based on mixed original and found criticism. The objective is to gain a broader understanding of how literature is evaluated.

Requirements:

In listing the requirements answer the following questions:

- Four to five individual papers will be submitted that total 40 pages of writing. Assignments will include discussion on how different theories apply to a piece of work and resulting criticism
- Writing process to include research of the theories and criticism of specific works

Evaluation:

Both the research process and papers will be evaluated, with feedback given on individual pieces but only one final grade given.

Reading List:

- Richter, David. *The Critical Tradition*. 2nd Ed. Boston: St. Martin's, 1998. (ISBN: 0-312-10106-6)
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. 1999. (ISBN: 0-8153-2879-6)
- Fitzgerald, F. Scott. *The Great Gatsby*. New York: Simon & Schuster Inc., 1953.
- Irving, John. *The World According to Garp*. New York: Ballantine Publishing Group, 1978. (ISBN: 0-345-36676-X)
- Gardner, John. *The Art of Fiction*. New York: Random House, Inc., 1970. (ISBN: 0-679-73403-1)

Macauley, Robie. *Technique in Fiction*. New York: St. Martin's Press, 1987. (ISBN: 0-312-05168-9)

Jason, Philip. *Creative Writer's Handbook*. 3rd Ed. Upper Saddle River: Prentice Hall, Inc., 1999. (ISBN: 0-13-787912-1)

Interactions:

To be made by email approximately once per week and a meeting in person once in October and once in November

Genre History, Criticism, and Theory

Student: Edward B. Kurpis

Faculty Member: Dr. Shouhua Qi

Course Number: ENG 539

Semester and Year: Fall 2006

Credit Hours: 4

Subtitle for Course:

An examination of the forms, constructs, analyses, and evolution of the literary/creative non-fiction genre.

Course Description:

The objective of this course is to provide the student with a working awareness of the history, range of criticism, and critical theory associated with (and within) the genre of literary or creative non-fiction. Through readings, written assignments, and participation in a meaningful exchange of dialogue in a distance learning format, the student will develop an appreciation for the major ideas and voices that have influenced this field of writing today.

Literary theory will be the early focus of the class. The student will gain critical exposure to the various theories and philosophies of creative non-fiction writing and will explore the various constructs borrowed from fiction that make writing in the non-fiction genre unique (characters, plot development, theme, etc.). Of particular interest will be an exploration of the role of truth in literary non-fiction writing. Here theoretical and practical distinctions between the fiction and literary non-fiction forms will be examined in an effort to define currently accepted norms for non-fiction that veers to the “creative.”

An examination of genre history will focus on the evolution of works written in the creative non-fiction genre over time. Essays and longer works from a wide array of internationally recognized authors will be explored. The course will trace the chronological development of the genre, from the earliest non-fiction writers in classical times, to the genre’s growth and development primarily in European (British) literature, and finally to its contemporary American heritage.

Literary criticism will be the concluding focus of the course. In this section, the critical voices that have shaped and continue to influence the development of the genre will be explored. Examples of literary criticism of work in the non-fiction genre will be assessed.

Upon completion of the course the student will have gained a thorough understanding of the critical ideas, theories, and historical works necessary to become an effective contemporary writer in the non-fiction genre today.

Requirements:

Student requirements:

There are three written reports required for this course, totaling approximately 20 pages of formal writing for the semester:

Literary Theory: A 5-7 page double-spaced paper reviewing and analyzing the various constructional types/forms of non-fiction writing considered to make up the creative non-fiction genre, including a discussion of what critics propose makes for theoretically effective writing in the genre, particularly as it relates to the philosophical lines of demarcation between pure fiction and creative non-fiction work..

Due: Tuesday, October 3, 2006

Genre History: A 5-7 page double-spaced paper assessing the evolution of the non-fiction genre, from its classical roots through the rise and development of the newest literary forms of non-fiction prevalent today.

Due: Wednesday, November 1, 2006

Literary Criticism: A 5-7 page double spaced paper reflecting on contemporary literary criticism in the literary non-fiction genre, and will discuss/assess a published critique of one contemporary work of creative non-fiction.

Due: Tuesday, December 12, 2006

Student Log: A final compilation of all e-mail communications will be provided for final assessment and review.

Due: December 15, 2006

Faculty requirements:

For each of the three written reports cited above, the faculty member will provide written feedback on the material as soon as practicable, with a goal of providing feedback within one week of its submission. This may take the form of a mark-up of the report or may be contained in a separate written communication.

Evaluation:

Determination of grades:

Grading for this course will be based both on the communication processes undertaken and the written products produced for the course. To that end, the final course grade will be determined as follows:

50% - Thoroughness and timeliness of all course interactions

- This refers to the preparation and completion of all written and verbal communications as set forth in the "Interactions" section below.
- The grade of "A" will be achieved for this section if all required interactions are completed according to the bi-weekly schedule provided, and such

communications reflect a thoughtful participation and progression of study throughout the semester.

25% - Completion of all work on time as set forth in the “Requirements” section above

- A key characteristic of the successful professional writer is the ability to set and meet an aggressive schedule of deadlines for written work.
- The grade of “A” will be achieved for this section if the three required written reports are prepared and delivered to the faculty member by the due dates established in this syllabus.

25% - Quality and thoroughness of all written reports.

- The grade of “A” will be achieved for this section if the required written reports evidence a meaningful transfer of knowledge regarding the subject material of the course and a thoughtful presentation and analysis of the issues under study.
- Only the final versions of all written reports are submitted for grading. No early drafts of the reports will be submitted for assessment.

It is understood that the student for this course has a clear expectation and desire to achieve no less than a grade of “A” for this course. The standard by which the faculty member will determine whether or not the grade of “A” is merited is detailed above.

Communication of grades

If at any time the faculty member determines that the “A” standard is not being met for any component of the course, or for the course as a whole, he has the obligation to communicate that assessment immediately to the student at the time that determination (whether formally or informally) is made. In this case, the faculty member must immediately contact the student in writing, describing in detail the specific deficiencies noted, and must propose specific remedial action(s) that may be taken to restore or attain the “A” level of performance for the course. These remedial actions may include: revision of a portion or portions of any previously submitted written work (direction required), or assignment of additional supplementary readings, writings, or other discussions/communications necessary to demonstrate a remedial action has had effect. The student must always be given no less than one week to respond effectively to any proposed remedial action.

The student has no specific obligation himself to inquire about any interim or final grades, but may make an inquiry about grades/performance at any time. .

Reading List:

The following texts contain collections of articles and essays on the subjects of literary theory and criticism, and selections of historical (chronological) writings in the genre from classical era to contemporary times. A representative sample of readings from each text, sufficient to convey an understanding of the subject material will be required for this course. Additional or substitute readings may also be suggested by the faculty member from these texts at any time. It is neither contemplated nor required that entire texts must be read for this course.

Aristotle. *Rhetoric*.

Lopate, Phillip, Ed. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*, 1995.

Roorbach, Bill, Ed. *Contemporary Creative Non-Fiction: The Art of Truth*, 2001

Forche, Carolyn, and Philip Gerard, eds. *Writing Creative Non-Fiction*. 2001

Gutkind, Lee. *The Art of Creative Non-Fiction*. 1997.

Rand, Ayn. *The Art of Non-Fiction: A Guide for Readers and Writers*. 2001

Anderson, Chris, Ed. *Literary Non-Fiction: Theory, Criticism and Pedagogy*. 1989.

Frey, Olivia, Diane P. Friedman, and Frances Zauher, eds. *The Intimate Critique: Autobiographical Literary Criticism*. 1993

Root, Robert and Michael Steinberg. *The Fourth Genre: Contemporary Writers of/on Creative Non-Fiction*. 2004.

Interactions:

Bi-weekly e-mails

Beginning on Friday, September 1, 2006 and continuing approximately every two weeks thereafter, the student will send a brief e-mail report to the faculty member highlighting the status of and/or progress made on any coursework to date, together with any discussion, questions, comments, request for additional feedback on written coursework submitted for evaluation, concerns about course content and/or other process he wishes the faculty member to address at that time.

The faculty member agrees that he will provide a timely written e-mail reply to the student, generally within 72 hours acknowledging the student's e-mail report, and will provide any necessary replies, feedback, comments, questions or concerns he may have in response to the student's status report.

All e-mails sent to the faculty member will only be sent to qis@wcsu.edu unless otherwise notified.

All e-mail sent to the student must be sent to ekurpis@aol.com unless otherwise notified.

Unscheduled e-mails

From time to time issues of importance (such as requests for scheduling revisions, faculty grading notices, or unexpected questions regarding the course subjects or requirements) may develop necessitating communications outside of the pre-determined schedule set forth herein. Both the student and the faculty agree to use best efforts to respond to any ad-hoc communications within 24-48 hours of such notification via e-mail and/or phone.

Telephone consultations

The student and the professor agree that they intend to speak by phone no less than two times during the semester, the specific dates and times of such calls to be determined as the semester progresses. Either the student or the faculty member may request such a call at any time during

the semester, and each will propose alternative dates/times via e-mail until a mutually agreeable appointment is made.

For scheduling purposes, no less than 30 minutes should be allotted for each call, although the calls may be shorter or longer, at both parties' discretion and availability.

In-person meetings

Due to difficult geographical considerations, no face to face meetings are required for this course. The student and/or the faculty member each have the right to request one unscheduled face to face meeting during the semester, if both parties agree such a meeting would be appropriate. In such cases both parties will use best efforts to find a mutually convenient time and location for such a meeting to take place. In no instance can the student be penalized for his inability to travel to the WCSU campus for a face-to face meeting request.

This schedule of communications may be revised only by mutual written consent.