

Reading for Writers II (Second Genre)

Student: Kim Dorfman

Faculty Member: Abbey Zink

Course Number: ENG537

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: A Nonfiction Sampler: Essays, Biography, Memoir, and Hybrids.

Course Description: The course will correlate its reading list to synch with writing which student will produce in Eng. 538 and 578 in order to provide models, strategy and inspiration. Emphasis will be placed on familiarizing the student with a cross-section of non-fiction styles and forms with which she's had little experience in order to facilitate improvement in the quality and range of her own work.

Requirements:

A reader's log will be kept by student. Entries will include reflection on different aspects of the works assigned, primarily in regard to subject matter, structural and stylistic components, and connections to the student's own work. As a result, she will become better acquainted with the world of non-fiction and the different ways true stories are told.

Requirements:

Approximately 3,000 pages (which approximates the length of 12 books) of non-fiction will be read by the student. A number of readings will be complete books, but others may be simply selections or essays found in other books or periodicals. Although most readings will demonstrate different styles of non-fiction as a means to better acquaint the student with the structure and scope of contemporary non-fiction, a few may be instructional or motivational guides to writing non-fiction.

An annotated bibliography will be submitted to the mentor by semester's end, as will a culminating analysis or project which will consist of four articles written by the student to demonstrate her understanding of the genre. She will submit one article for each of the forms examined both to the mentor and appropriately targeted publications.

The equivalent of a 2 page, quasi-formal response journal will be submitted to the mentor for each reading selection. Due to the length of the semester, the student will need to read a book-length work and submit its corresponding response to the mentor on a weekly basis, leaving a few weeks at the end of the semester to complete the culminating project. Feedback will be provided to the student by phone or email a week after each assignment is received. In the event of extenuating circumstances, this schedule may be adapted, so long as the change is agreed upon by both parties and all consequences are made clear.

Evaluation:

Student will be formally graded at the end of the course. She will, however, be informally apprised of her standing frequently during the semester and will always be informed if her work does not meet the instructor's criteria for "A" level work.

Preliminary Reading List from which readings will be selected: The following list has been compiled based on the suggestions of the mentor and other trusted academic sources. The majority of the readings will be culled from this list. Other titles, however, may be added if the trail is warranted. In cases where an author's name is not followed by a title, the student may examine the range of the writer's work as a whole or choose one volume to read in depth.

Capote, Truman. In Cold Blood

Einreich, Barbara. Nickel and Dimed In America, Bait and Switch

Anne Lamott, Anne. Plan B

Kidder, Tracey

Gutkind, Lee. Creative Nonfiction

Bombeck, Erma,

Bracken, Peg

Kerr, Jean

Orleans, Susan

Quindlan Anna. Living Out Loud

Goodman, Ellen

Ablom, Mitch. Tuesdays with Morrie

McCort, Frank

Control Burn

Brooklyn Follies

The Autobiography of Gertrude Stein

Didion, Joan. Slouching Towards Bethlehem, The Year of Magical Thinking.

Hemingway, Ernest. A Moveable Feast.

Best American Magazine Writing

Best American Essays

Talese, Gay. Mr Sinatra Has A cold.
Smiling Through the Apocalypse: Esquire's History of the Sixties
Frank, Thomas What's the Matter with Kansas?
Connell, Evan. Son of the Morning Star
Harrison, Kathryn. The Kiss
Wolff, Tobias This Boy's Life, In Pharoah's Army
Gilmore, Mikal. Shot in the Heart
Vowell, Sarah. Assasination Vacation
Woolf, Virginia. a Room of One's Own.
Conroy, Frank. Stop Time
Herr, Michael. Dispatches.
Burroughs, Augusten. Dry, Running with Scissors
Rose, Daniel Asa, Hiding Places
Snyder, Don. J. The Cliff Walk, Of Time and Memory
Karr, Mary. The Liar's Club
Make Me into Zeus's Daughter
Thomas, Abigail. Safekeeping
Hellman, Lillian. Pentimento
Madeline L'Engle's journals

Reading in the Second Genre

This guided, self-designed course provides the writer with a foundation of readings in the genre. Under the guidance of a professional writer in the genre, each student will develop a substantial reading list of “classics” of the particular writing field along with important contemporary texts.

Student: Rachel Wofford

Faculty Member: Mark Sundeen

Course Number: ENG 537

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Understanding the Craft of Feature Writing

Course Description: Through reading a variety of features, the student will develop an understanding of the craft of feature writing. The student will recognize the use of fiction techniques in nonfiction writing, the use of literary technique in nonfiction writing, and the use of dramatic structure in nonfiction writing. The student will explain the usefulness and effectiveness of fiction techniques, literary technique, and dramatic structure. The student will recognize and explain how the author incites emotional reactions in the reader and the student will recognize and explain how the author captures and maintains the interest of the reader.

Requirements: The student will read four texts.

For each text, the student will respond to at least four articles. The response to each article will be at least one page. In that response, the student will address one or all of the following: the use of fiction and literary techniques, the use of dramatic structure, the author’s means of eliciting an emotional response from the reader, and the author’s methods for capturing and sustaining the reader’s attention. The student will explain how the author effectively used some or all of those components.

Evaluation:

The teacher will communicate the student’s progress via email.

The student and instructor will have phone conferences after each set of papers has been evaluated.

The student will receive a midterm evaluation via email. This evaluation will inform the student of the quality of her progress: average, good, first-rate, or excellent and it will give specific instructions as to how she can improve.

Reading List

The Best American Magazine Writing 2003 David Remnick

Slouching Toward Bethlehem Joan Didion

Nickel and Dimed in America Barbara Ehrenreich

The Bullfighter Checks Her Makeup Susan Orlean

Interactions

- Fri., Jan. 20 Final syllabus to Brian Clements
Responses to “Home Alone”, “Horseman Pass By”, “Lucky Jim”, and “The Boy Who Loved Transit” will be emailed to the instructor.
- Mon., Jan. 23- Instructor will email response to papers and will schedule a phone conference to
Fri., Jan. 27 discuss the student’s work.
- Fri., Feb. 10 Responses to four articles from *Slouching Toward Bethlehem* will be emailed to the instructor.
- Mon., Feb. 13- Instructor will email responses to papers and will schedule a phone conference
Fri., Feb. 17 to discuss the student’s work.
- Fri., Feb. 24 Responses to three articles from *Slouching Toward Bethlehem* will be emailed to the instructor.
- Mon., Feb. 27- Instructor will email responses to papers and will schedule a phone conference
Fri., March 3 to discuss the student’s work.
- Fri., March 24 Responses to five articles from *Nickel and Dimed* will be emailed to the instructor.
- Mon., March 27- Instructor will email responses to papers and will schedule a phone conference
Fri., March 31 discuss student’s work.
- Fri., Apr. 14 Responses to three articles from *The Bullfighter Checks Her Makeup* will be emailed to the instructor.
- Mon., Apr. 17- Instructor will email responses to papers and will schedule a phone conference
Fri., Apr. 21 to discuss the student’s work.
- Fri., May 5 Responses to three articles from *The Bullfighter Checks Her Makeup* will be emailed to instructor.
- Mon. May 8- Instructor will email responses to papers and will schedule a phone conference
Fri., May 12 to discuss the student’s work.

Reading for Writers (Second Genre)

Student: Maeve Ewing

Faculty Member: Mark Sundeen

Course Number: ENG537

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: The specific focus for this course will be to learn as much as possible concerning my unfamiliar secondary genre, Feature Writing. Through careful reading and analysis of several published articles and novels/memoirs, I hope to gain a considerable amount of insight into this field of study.

Course Description: The overall goal of this course is to become far more knowledgeable about this genre. This will be done through a series of six due dates. On each due date, the reading and analysis of an assigned work(s) of Feature Writing will be due which will entail my emotional reaction to the work, as well as addressing the fictional techniques used by the author in order to make the piece(s) seem more like fiction than journalism. These response papers will be 2-3 pages each. The final assignment will be an 8-10 page paper summarizing what I have learned about the genre of Feature Writing.

Requirements:

- The Best American Magazine Writing 2003
- Stop-Time: A Memoir, Frank Conroy
- In Cold Blood, Truman Capote
- Smiling through the Apocalypse: Esquire's History of the Sixties, Bonnie McCafferty
- Fame and Obscurity, Gay Talese
- The Kiss, Kathryn Harrison

January 20: Three separate response papers due on the stories from The Best American Magazine Writing 2003.

February 10: Response Paper due on Stop-Time: A Memoir.

February 24: Response Paper due, In Cold Blood.

March 24: Response Paper due on articles from Smiling through the Apocalypse.

April 14: Response Paper due on Fame and Obscurity.

May 5: Response Paper due on The Kiss. 8-10 Pages due on what I've learned about Feature Writing over the course of this semester.

Evaluation: Grades will be based on the quality of my written work and the overall knowledge gained about this genre.

Interactions: Papers will be sent to Mark every three weeks as e-mail attachments. In return, I will receive a written critique of the response paper. There will also be a scheduled phone conference every three weeks after he receives my work. I will keep a logbook citing time, mode and duration of student-teacher contact.

Reading for Writers II (Second Genre)

Student: Allan Farbman

Faculty Member: Mark Sundeen

Course Number: ENG537

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Readings in exemplary magazine journalism

Course Description: Student will engage in a close study of readings that will provide good examples for magazine feature writing. Readings will range from works by George Orwell to late 1960's "new journalism" to contemporary pieces.

Requirements:

- There will be no internship, or practicum, or other external arrangement associated with this course.
- This course requires one-page response papers for each work read. The student's essays will discuss successful and unsuccessful aspects of the works, and how fictional techniques were utilized.
- 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 is attached.
- There is no "writing process" required for this course.

Evaluation:

The faculty member will base grade on the response papers and regular discussions. Grade will be on product, with informal feedback on an ongoing basis and letter grades at midterm and endterm.

Reading List:

See attachment. The sources are listed by three-week work period during the semester. The specific works to be read from each source will be refined during the term, but will average three pieces per period. Student will explore current magazine features for pieces of interest, particularly those that relate to subjects of professional interest.

Interactions:

- ✓ Response papers will be submitted according to the attached schedule, and also as ad hoc responses to current articles that are added to the list.
- ✓ Response papers and faculty reaction will be exchanged via email and telephone. Discussions will take place during the week following each due date.

Reading List/Schedule:

Period	Subject	Due Date
1	George Orwell Why I Write Politics in the English Language Shooting an Elephant	1/20
2	Best American Magazine Writing 2003	2/10
3	Best American Magazine Writing 2003 / Smiling Through the Apocalypse	2/14
4	Smiling Through the Apocalypse	3/24
5	Smiling Through the Apocalypse	4/14
6	Fame and Obscurity	5/5

Reading for Writers II (Second Genre)

Student: Natalia Fiore

Faculty Member: Jack Dennis

Course Number: ENG537

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Critiquing Film Criticism

Course Description: The goal of this course is to study, through the analytical critique of the work of respected film reviewers, the social impact/influence of film criticism in contemporary popular culture. The student will be interested in how the particular films these critics have reviewed have been accepted by the public. The student will also be interested in the chosen critics' observations of the societal influence of these films.

Requirements: The study detailed above will require:

- 1) The identification of two or three respected critics who have reviewed two or three recent films and an analytical summary and critique of their reviews.
- 2) the development of a reading list of books, essays and articles that relate to the role and impact of film criticism in contemporary society.
- 3) the composition of a final essay reflecting and detailing the knowledge gained in the above study.

Evaluation: Drafts of the following will be critiqued and evaluated, by the mentor, and their final drafts graded:

- 1) two or three Analytical Summaries/Critiques of the reviews of the film critics
- 2) three or four Annotations of Books, Essays, etc from the Reading List
- 3) Final Reflective/Conclusive Essay

*Professor Dennis will use the grades of these deliverables in determining a final grade.

Reading List:

Primary: Film Reviews

Secondary: Book(s)/Essays that comment on the influence of film critics.

Interactions: The interactions will take place by e-mail and by phone, when necessary. The interactions will be purely on an as needed basis, depending on the progress of the study and the emergence of any problems, concerns, questions etc. that may arise during the composition of the critiques and the reading of the primary/secondary material.

***Special Circumstances:** It is understood that Natalia Fiore has been granted special accommodations by the WCSU Disability office. The above syllabus may be adjusted as the need arises in light of Ms. Fiore's medical needs.

Reading for Writers II (Second Genre)

The rationale for this course is the same as that for Reading for Writers I. However, depending upon the student's individual background and choices of genres, the second genre may be less familiar to the student and, therefore, may require extra attention. Under the guidance of a professional writer in the genre, each student will develop a substantial reading list of books with which the student should be familiar.

Student: Ercole Gaudio

Faculty Member: Sundeen

Course Number: ENG537-02

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Studying Fiction Elements in Nonfiction Writing

Course Description: Reading with the purpose of applying fiction writing techniques in writing nonfiction.

Requirements:

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

Exercises will include discussion and analysis of what the student has read. The nature of the work includes reading, analyzing, and reporting with essays or reviews on each book or article read. The student will keep a log of contacts with the instructor and comment on a book or articles 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 will examine publications and report on what kind of articles engage his imagination.

Evaluation:

Assignments that will include discussions of student's reactions to the pacing and flow of the listed books and articles, and of articles written by the student and of the subsequent discussions.

Reading List:

"The Rise of Theodore Roosevelt" by Edmund Morris

"The Colonel and Little Missie; Buffalo Bill, Annie Oakley and the Beginnings of Superstardom in America" by Larry McMurtry

Assigned excerpts from:

"Smiling through the Apocalypse; Esquire's History of the Sixties" by Harold Hayes.

"The Best American Magazine Writing 2003" by the American Society of Magazine Editors.

Interactions: Work will be due approximately every three weeks on specified due dates, and followed by an email exchange and a phone conference.

Reading for Writers II (Second Genre)

Student: Kirstin Genthner

Faculty Member: David Robertson

Course Number: ENG537

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Readings on the French Revolution

Course Description: In this course, the student will read a variety of primary and secondary documents related to the French Revolution. Although the readings will focus on the impact of the Revolution on women, the broad topic will include readings on the political climate, social conditions, climate and landscape of France, and others. The readings will be from a variety of sources, including books, journals, and websites. The student will learn techniques for finding and analyzing information that is pertinent to the topic of discussion.

Requirements:

- Student will find and read a variety of primary and secondary documents about the French Revolution.
- Student will keep a reading journal with detailed notes of discoveries about any pertinent information.
- Student will compile an annotated bibliography of resource materials.

Evaluation:

- The student's reading log will be submitted to the instructor for review every two weeks. It will show adequate progress and critical understanding of the reference materials read.
- The annotated bibliography will include a balance of primary and secondary documents, with notes that imply thorough understanding of the significance of each resource.

Reading List:

Student will read 5-7 of the following texts.

- Adickes, Sandra. *The Social Quest: The Expanded Vision of Four Women Travelers*.
- Chapman, Pauline. *The French Revolution: As Seen by Madame Tussaud*.
- Du Broca, M. Louis. *Interesting Anecdotes of the Heroic Conduct of Women*.
- Documents excerpted from "Liberty, Equality, and Fraternity." Website maintained by historians at the George Mason University. Focus on Charlotte Corday artifacts.

- Melzer, Sara E and Leslie W. Rabine, eds. *Rebel Daughters: Women and the French Revolution. My Revolution: Diary of Restif de la Bretonne.*Piercy, Marge. *City of Darkness, City of Light.*
- Perry, Anne. *A Dish Taken Cold.*
- Roessler, Shirley Elson. *Out of the Shadows: Women and Politics in the French Revolution.*
- Sokolnikova, Halina. *Nine Women: Drawn form the Epoch of the French Revolution.*
- Talom, Marilyn. *Blood Sisters: The French Revolution in Women's Memory.*

Interactions:

- Student will email professor with updates on progress and attachments of reading journal, annotated bibliography, etc. at least every two weeks. Student or professor may email at other times as needed.
- Other modes of interaction may include phone and written correspondence.

Reading for Writers II (Second Genre)

Mentee: David Hayes

Faculty Member: Peter Streckfus

Course Number: ENG537

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Reading for Corporate Communications.

Course Description: The mentee will read a variety of texts in the hope of becoming familiar with the technique, style and method in which Corporate Communications are produced. In addition to weekly writing based on his reading, the mentee will use the knowledge from the texts to improve his writing skills for the Writing in the Second Genre class.

Requirements: Each week the mentee will write 300-500 words in response to the subject of Marketing and/or PR writing, based on his current study within one or more books from the reading list and other texts approved as the course progresses. These process-oriented documents are not meant to represent PR/Marketing writing, per se. Rather, they will serve as a tool for the mentee to record as a writer his thoughts about PR and Marketing. As such, they may take any form the mentee writer chooses: a weekly letter to the mentor, a journal entry, a feature article (or a mock feature article), notes to self, etc. The student will submit this work on Feb 10, March 3, March 24, April 14 and May 5.

Evaluation: All work the mentee hands in will be returned with comment within a week. The mentor will evaluate the mentee's work by indicating that it is excellent, good or unacceptable and will elaborate that evaluation via conversation or writer comments. He will assign a final letter grade to the mentee's work at the end of the semester.

Proposed Reading List:

Primary

Beckworth, Harry. Selling the Invisible: A Field Guide to Modern Marketing. New York: Warner Books, 1997.

Bly, Robert. The Copywriter's Handbook: A Step-by-Step Guide to Writing Copy That Sells. New York: Henry Holt and Company, LLC, 1990.

Breakenridge, Deirdre. The New PR Toolkit: Strategies for Successful Media Relations. Upper Saddle River: Pearson Education, Inc, 2003.

Godin, Seth. All Marketers Are Liars: The Power of Telling Authentic Stories in a Low-Trust World. England: Portfolio, 2005.

Godin, Seth. Purple Cow: Transform Your Business by Being Remarkable. New York: Penguin, 2003.

Marconi, Joe. Public Relations : The Complete Guide. Mason: South-Western Educational Publishing, 2004.

Mitchell, Jack. Hug Your Customers: The Proven Way to Personalize Sales and Achieve Astounding Results. New York: Hyperion Books. 2003.

Reis, Al. The 22 Immutable Laws of Branding. New York: HarperBusiness, 1998.

Reis, Al. The 22 Immutable Laws of Marketing. New York: HarperBusiness, 1993.

Zinsser, William. On Writing Well. New York: Collins Reference, 2005.

Interactions:

A weekly e-mail charting progress will be sent on every Friday. Telephone contact will be made as necessary.

Reading for Writers II--Second Genre

Student: Charles Henderson

Faculty: Kris Nord

Course Number: ENG537

Semester: Spring 2006

Credit Hours: 4

Subtitle for Course: Specialty Journalism--Second Genre:
Developing Writing Skills from Essential Reading About Journalism
Genres

Course Description: A study of the craft of specialty journalism by researching methods suggested by primary books on the subject, with an emphasis on voice, chapter development, and classic structure.

Requirements: Writing assignments for this course will consist of writing portions of chapters, emphasizing writing a chapter with all essential elements, focusing on developing the chapter as a short story. The writing process will consist of the development of a chapter which is able to be a stand-alone work using classic archetypes. Writing by the student will focus on crafting an authentic voice, as well as writing dialogue. Writing will use traditional structuring which has been proven successful by professional writers, as well as cutting-edge writing techniques which merge traditional specialty journalism with new techniques of literary journalism. The art of specialty journalism will be emphasized, including the art of reporting about everyday life in an interesting way. Student will write journal-type briefs concerning important aspects of reading list selections.

Evaluation: There will be a final grade only, based on a chapter written by the student in his own voice.

Reading List: Selections from 15 Books and One 4-Hour Course on DVD:

Primary In-Depth Study of:

Intimate Journalism by Walt Harrington
Crafting Authentic Voice by Tom Romano
The Hero with a Thousand Faces by Joseph Campbell

Secondary Study of Selections From:

The Hero's 2 Journeys by Michael Hauge and Christopher Vogler--4
Hour DVD Course on Writing Techniques
The Writer's Journey by Christopher Vogler
Stealing Fire from the Gods by James Bonnet
Myths to Live By by Joseph Campbell

Tertiary Study of Selections From:

On Writing Well: The Classic Guide to Writing Nonfiction by William
Zinsser
The New New Journalism by Robert S. Boynton
Literary Journalism by Norman Sims and Mark Kramer
Literary Journalism in the Twentieth Century by Norman Sims
Everyone Can Write by Peter Elbow
The Sound on the Page by Ben Yagoda
Finding Your Voice by Les Edgerton
The Writers Voice by A. Alvarez
The Art of Fact by Kevin Kerrane and Ben Yagoda

Interactions: Student and faculty will have periodic e-mails as needed as well as phone conversations, at least three per month, or weekly if scheduling permits.

Reading for Writers II (Second Genre)

The rationale for this course is the same as that for Reading for Writers I. However, depending upon the student's individual background and choices of genres, the second genre may be less familiar to the student and, therefore, may require extra attention. Under the guidance of a professional writer in the genre, each student will develop a substantial reading list of books with which the student should be familiar.

Student: Jon Page

Faculty Member: Joseph Conlin

Course Number: ENG537

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Exploring the Craft of Feature Writing Through Analysis

Course Description:

The design of this class is to acquaint the student with the craft of feature writing. Through close readings of the texts and choosing articles that not only exemplify the craft, but allow the student to see just how the craft itself works. The student will then understand and acknowledge what goes into writing a good feature article. The student will also take that knowledge and apply it to his own work, with his own feature article, applying the craft found in the close readings and analysis of feature articles.

Requirements:

- 500 word annotation of Rhetoric, by Aristotle.
- 1000 word essay, with quotes on how The New New Journalism impacts the student's vision of feature writing.
- Choosing three articles out of each of the following: Best Newspaper Writing, Best American Magazine Writing, and Best American Science and Nature Writing, and writing 3 annotations, 1500 words, of the craft: 4500 words.
- Creation of the students own feature article, 3-4000 words.
- Weekly updates on the student's evolution as a writer, in the form of free writes.

Evaluation:

The student will be evaluated on his ability to express in writing his understanding of Feature Writing. His written responses to material read will be graded. As will the Feature Article itself.

Reading List:

Primary

- The Best American Magazine Writing 2000
- Best Newspaper Writing 2002
- The Best American Science and Nature Writing 2002
- The New New Journalism: Conversations with America's Best Nonfiction Writers on their Craft, Robert Boynton

- Mr. Personality: Profiles and Talk Pieces from the New Yorker, Mark Singer
- A Year in the Maine Woods : Bernd Heinrich
- Flaubert in Egypt : Gustave Flaubert
- Rhetoric, Aristotle

Interactions:

- ✓ All electronically, e-mail.

Reading for Writers II (Second Genre-Advertising/Marketing/P.R.)

The rationale for this course is the same as that for Reading for Writers I. However, depending upon the student's individual background and choices of genres, the second genre may be less familiar to the student and, therefore, may require extra attention. Under the guidance of a professional writer in the genre, each student will develop a substantial reading list of books with which the student should be familiar.

Student: Carmen Palmer

Faculty Member: Paola Corso

Course Number: ENG537

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course:

Introduction to Marketing Theories and Communications

Course Description:

This course serves as an introduction to marketing theories and communications. Traditional copywriting as well as the writing of web copy will be explored. Throughout the semester, the student will write annotations for the books she reads. In unit one, the student will read books written about marketing in general. In unit two, the student will read books written about Marketing Communications, or Copywriting. In units three and four, the student will switch from a general focus on marketing to a more specific focus on a particular market. She will continue to read books on the subject of marketing theory and communications. However, in unit three, her reading will focus on on-line copywriting, and specifically, on-line marketing techniques she might use as a reference to promote a new literary magazine scheduled to launch in April 2006. This reading and research will be represented in written form in a mini marketing plan (created in unit three) which will determine what kind of copywriting will be created in unit four. In unit four, the student will focus on writing on-line copy for said Literary Magazine. The number and design of the assignments will be determined by teacher and mentor at the end of unit three, depending upon the direction of the mini marketing plan.

Course philosophy: This course provides the student with the opportunity to read both general and specialized books in her genre. This macro and micro approach gives her an introduction to the vast pursuit of marketing as well as a taste for specialization within the genre. In this way, the student expands her knowledge and creates opportunities for growth within the genre.

Requirements:

Aside from reading and writing assignments listed below, the student will be working as Marketing and Promotions Director for forthcoming on-line Literary Magazine.

What are the nature and amount of work to be produced for this course? What writing assignments will be completed for this course (such as papers, stories, poems, articles, essays, interviews, annotated bibliographies, journals, reviews, etc.)

Unit One (Due date February 20):

1. Weekly e-mail updates to mentor to alert of any problems (Saturday?)
2. Annotations of books read (1-3 substantial paragraphs each). Each annotation should be accompanied by an example of marketing communications (any current source) that illustrates a concept or technique from the book. Brief explanation of what the example illustrates should be included.

Unit Two (Due Date March 20):

1. Weekly e-mail updates to mentor to alert of any problems (Saturday?)
2. Annotations of books read (1-3 substantial paragraphs each). Each annotation should be accompanied by an example of marketing communications (any current source) that illustrates a concept or technique from the book. Brief explanation of what the example illustrates should be included.

Unit Three (Due Date April 17):

1. Weekly e-mail updates to mentor to alert of any problems (Saturday?)
2. Annotations of books read (1-3 substantial paragraphs each). Each annotation should be accompanied by an example of marketing communications (any current source) that illustrates a concept or technique from the book. Brief explanation of what the example illustrates should be included.

3. Mini Marketing Plan for online Literary Magazine

Unit Four (Due date May 14):

1. Weekly e-mail updates to mentor to alert of any problems (Saturday?)
2. Annotations of books read (1-3 substantial paragraphs each). Each annotation should be accompanied by an example of marketing communications (any current source) that illustrates a concept or technique from the book. Brief explanation of what the example illustrates should be included.
3. Copy (traditional and for web) will be produced for online literary Magazine. Assignments will be determined according to mini marketing plan. Revision of Copy may be worked into final unit.

Evaluation:

What will be evaluated and how will the evaluation take place? (For example, will the faculty member see drafts for evaluation? Is the process of work being evaluated along with the product? Will assignments be graded, or will there be a final grade only?)

The student will receive a final grade at the end of the semester. The student will be given a midterm approximation of her grade half-way through the semester.

Reading List:

Unit One:

1. *Creative Advertising: Ideas and Techniques from the World's Best Campaigns* by Mario Pricken
2. *Marketing Kit for Dummies* by Alexander Hiam
3. *Call to Action: Secret Formulas to Improve Online Results* by Bryan and Jefferey Eisenberg

Unit Two:

1. *The Copywriter's Handbook* by Robert Bly
2. *Web Copy that Sells: The Revolutionary Formula for Creating Killer Copy Every Time* by Maria Veloso
3. Third book to be determined

Unit Three:

1. *Unleashing the Ideavirus* by Seth Godin (book about viral marketing that can be downloaded at www.ideavirus.com)
2. *Guerrilla Marketing for Writers* by Jay Conrad Levinson, Rick Rishman, and Michael Larsen

Unit Four:

1. *Complete Guide to Internet Publicity* by Steve O'Keefe
2. *How to Publish and Promote Online* by MJ Rose and Angela Adair-Hoy

Interactions:

1. Student will send weekly e-mail update to mentor to inform of any problems with coursework (Saturday?)
2. Student will send coursework by e-mail attachment to teacher at the end of each unit (dates listed above.).

Specify the mode(s) of interaction between faculty and student for this course.

E-mail. Phone if necessary.

Reading for Writers II (Second Genre)

Student: Ronald Samul

Faculty Member: Andy Thibault

Course Number: ENG537

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Investigative Journalism: The purpose of in-depth investigation.

Course Description: This course will study the historical background of in-depth reporting and how it has evolved over the last 200 years. Pete Hamill describes investigative journalism as “part of the process of reform, of improving the lot or at least some citizens, incrementally leading toward the goal of elemental social justice ...” Understanding how significant reporting has changed the face of politics, government, law, and environmental issues will give the student the proper framework to write in this genre.

Requirements:

- Reading will be assigned to the book list.
- Completion of a reading journal will document comprehension as well as useful aspects that can be directly applied to writing and investigative techniques.

Evaluation:

The reading journal and two papers will be evaluated through the course semester. The reading journal will be submitted weekly for review and feedback. The two papers will be due at mid-term and before the last day of class. Evaluation will be made based on understanding of the materials, writing and applied techniques and methods in the primary genre.

Reading List:

Primary:

The New Muckrakers - Leonard Downie

Shaking the Foundations 2000 - Bruce Shapiro

The Press – Ed. Geneva Overholser & Kathleen Hall Jamieson

Investigative Reporting in Zambia: A Practitioner’s Handbook - Leonard M. Kantumoya

Secondary:

The PR Playbook – Sharyl Attkisson

The Avenger: Sy Hersh, Then and Now – Scott Sherman

The Connecticut Freedom of Information Act – General Statutes

Interactions:

- ✓ Email contact weekly with reading journal. In person or by phone monthly.
- ✓ Contact Log kept and submitted with course work.

Reading for Writers II (Second Genre)

Student: Antonia Schachter

Faculty Member: Irene Sherlock

Course Number: ENG537

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Readings in Feature Writing: Explorations in Voice & Style

Course Description: Through the course readings the student will explore the continuum of genres — from journalism to essay — in order to understand the medium of feature writing. By identifying differences and similarities in these genres, the student will gain a better understanding of the task of the feature writer. It follows that this will lead to a greater appreciation for, and an increase of skills in feature writing. The student will explore and identify techniques and styles used by various authors to create degrees of “voice” throughout their work. Through this analytical process the student will explore the process of how “voice” is created in feature writing. Also, questions will be raised as to what constitutes good feature writing, and how a developed “voice” can be key to the success of any writing, but specifically feature writing.

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Requirements:

- Read selections from *The New York Times* and *The NewsTimes* on a daily basis and choose two authors/articles on which to respond.
- Read eight articles by Anna Quindlen in *Newsweek* and choose write two response papers.
- Read books on secondary list, choose two and write response papers.
- Read the *New Yorker*, choose one article and respond.
- Interview a feature writer and a public relations writer and write one response paper comparing and contrasting the two genres.

Evaluation:

The faculty member will see final drafts of the student’s responses for evaluation. The process of the work being evaluated will be assessed on an ongoing basis through telephone and email communications. There will be a final grade only; however the faculty will indicate to the student mid-term whether expectations are being fully met by the student.

Reading List:

Primary

The New York Times

The NewsTimes

New Yorker

Newsweek

Secondary

Feature Writing for News & Magazines: The Pursuit of Excellence, E.

Friedlander

The Situation and the Story, Vivian Gornick

Random Family: Love, Drugs, Trouble, and Coming of Age in the Bronx, Adrian

Nicole LeBlanc

The Associated Press Stylebook

Bachelorhood, Philip Lopate

Telling, Marion Winick

Paper Trail: Common Sense for Uncommon Times, Ellen Goodman

Interactions:

- ✓ The faculty and student will communicate via email, telephone, and in person.
- ✓ The faculty and student will communicate on a weekly basis, as needed.
- ✓ Work will be turned in on a bi-weekly basis.

Reading for Writers II (Second Genre)

Student: Don Stitt

Faculty Member: John Dennis

Course Number: ENG-537

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Social Satire Through the Ages

Course Description: Student and Mentor have arrived at a plan for this course which involves a series of brief essays, generally less than 4 pages in length, which explore a selection of writers that have contributed to, and seem to define, the literary form we refer to as social satire. One essay will be written for each of the following writers: Juvenal, Ben Jonson, Miguel de Cervantes, Jonathon Swift, Benjamin Franklin, Mark Twain, Will Rogers, Mort Sahl and Jon Stewart. The essays will identify and examine principles of satirical writing, the use of humor in making a political argument, influences of the social satirist, and conclusions that we can draw from the chosen satirists' contributions to the genre.

Requirements: The student's grade will be drawn from the grading of the essays.

In listing the requirements answer the following questions:

- ♣ There may be an internship at Good Morning America associated with this course, but inasmuch as the internship was arranged to satisfy a requirement of the subsequent semester, it may be applied to that instead. But there is no required internship or practicum associated with this course.
- ♣ As previously stated, the nature of the work will be a series of essays on satirists who seem best to defined the genre, and there will be a total of 9 short essays in all, each one of approximately 3 to 4 pages in length.
- ♣ The above mentioned essays will be the only "written exercises."
- ♣ There is no "writing process" required for this course.

Evaluation:

Mr. Dennis will read and evaluate each of the essays as he receives them. The final grade will be drawn from his evaluation of these essays. The final grade is the only one of significance.

Reading List:

The writings of Juvenal, Swift, Cervantes, Johnson, Franklin, Twain, Rogers, Sahl and Stewart will be the primary focus.

Interactions:

- The mentor and student will correspond regularly and often. The means of correspondence will be email and telephone (snail mail when desirable or necessary) as needed by either student or mentor.

Reading for Writers II (Second Genre)

The rationale for this course is the same as that for Reading for Writers I. However, depending upon the student's individual background and choices of genres, the second genre may be less familiar to the student and, therefore, may require extra attention. Under the guidance of a professional writer in the genre, each student will develop a substantial reading list of books with which the student should be familiar.

Student: Matthew Stollman

Faculty Member: Sean McLain Brown

Course Number: ENG537

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Sports Journalism

Course Description: Reading for Writers with an emphasis in Sports Journalism will explore a wide range of writings by some of the best sports writers in the past fifty years. Matthew will be required to read and respond to a variety of essays, as well as interact with contemporary sports writers, editors, and/or sports players with interviews.

Requirements:

- Complete at least one interview with a sports writer/editor or sports player (magazine, newspaper, television or radio).
- Read a minimum of ten essays and respond to each essay with a specific assignment based on the assigned reading. Read weekly columns by sports-writers Mike Lupica and Jay Marriotti and respond.
- Alternatively for a maximum of two essays, Matthew may also (at his discretion) attend several sports events (college or otherwise) and report on it (this is encouraged but not required).

Evaluation:

Matthew's essays and interviews will be evaluated (may include drafts but not required) for thoroughness, professionalism, creativity, and adherence to AP guidelines for sports writing.

Reading List:

Sports Illustrated Fifty Years of Great Writing
Associated Press Sports Writing Handbook
Mike Lupica and Jay Marriotti sports-columnists

Interactions:

Matthew and I will email at least once a week and check in every other week by phone.

Reading in the Second Genre

The rationale for this course is the same as that for Reading for Writers I. However, depending upon the student's individual background and choices of genre, the second genre may be less familiar to the student and, therefore, may require extra attention. Under the guidance of a professional writer in the genre, each student will develop a substantial reading list of books with which the student should be familiar.

Student: Anne Witkavitch

Faculty Member: Pooja Makhijani

Course Number: ENG537

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Children's Literature: The Classics

Course Description: The student will gain insight and practical subject matter expertise of children's classics, and the evolution of the genre by reading and discussing both classic and contemporary works.

Requirements:

- Read recommended stories contained in Norton Anthology of Children's Literature and other selected texts.
- Write a response paper to each reading averaging 500-750 words.
- Discuss responses during sessions with mentors.

Evaluation:

- The mentor will provide written responses to the student for responses received.
- The mentor will provide a mid-semester progress update to the student, and identify mid-term grade.
- A final grade will be provided by the mentor based on cumulative work completed during the course: fulfillment of reading and writing requirements, on-going discussions, and the student's progress in understanding the classics.

Reading List:

Primary:

- The Tale of Despereaux, Kate DiCamillo
- The Lion, Witch and the Wardrobe, C.S. Lewis
- A Single Shard, Linda Sue Park
- Harry Potter and the Sorcerer's Stone, J.K. Rowling
- Haroun and the Sea of Stories, Salman Rushdie
- Charlotte's Web, E.B. White
- The Norton Anthology of Children's Literature, Jack Zipes et. al.
 - ✓ *Introduction, Fairy Tales"
 - ✓ *"Hansel and Gretel", Jacob and Wilhelm Grimm
 - ✓ *"Little Red Riding Hood", Charles Perrault
 - ✓ "The Happy Prince", Oscar Wilde
 - ✓ "The Lady and the Merman", Jane Yolen
 - ✓ "Jabberwocky", Lewis Carroll
 - ✓ "The Owl and the Pussycat", Edward Lear
 - ✓ Excerpts from Winnie-The-Pooh, A.A. Milne
 - ✓ The Phoenix and the Carpet, E. Nesbit
 - ✓ "Peter Pan", J.M. Barrie
 - ✓ Ramona and Her Father, Beverly Cleary
 - ✓ The Hundred Dresses, Eleanor Estes
 - ✓ Introduction, Adventure Stories
 - ✓ Introduction, School Stories
 - ✓ Excerpts from King Arthur and His Knights of the Round Table, Roger Lancelyn Green
 - ✓ Excerpts from Tom Brown's School Day, Thomas Hughes
 - ✓ Introduction, Fantasy
 - ✓ Roll of Thunder, Hear My Cry, Mildred D. Taylor

Interactions:

- Interactions will be by email and telephone
- All writing will be submitted in MS Word as attachment via email
- Telephone discussions will take place once a month (estimated one hour in length) beginning the week of February 23rd.
- A final discussion will take place the week of May 15th.

Reading for Writers II (Second Genre)

The rationale for this course is the same as that for Reading for Writers I. However, depending upon the student's individual background and choices of genres, the second genre may be less familiar to the student and, therefore, may require extra attention. Under the guidance of a professional writer in the genre, each student will develop a substantial reading list of books with which the student should be familiar.

Student: Colleen Wright

Faculty Member: Sherlock

Course Number: ENG537

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: What Makes—and Breaks—a Travel Magazine Article

Course Description:

The student will read a wide variety of travel writing in order to become familiar with the different types of pieces that can be written (destination, personal essay, etc.), to identify the general structure and content of travel pieces, and to gain an overall understanding of what makes travel writing effective or ineffective. By analyzing and then comparing and contrasting the methods used in individual articles, the student will learn about the options and techniques that are available in her own writing.

Requirements:

The student will write a 10-20 page paper identifying the structure, content and style of three to four types of travel articles (such as destination and personal experience), using examples from travel articles where appropriate; a 10 page paper identifying the overall style and tone of travel articles (through techniques like writer's voice and word selection) and incorporating examples from travel writing; and two 5-10 page papers analyzing the effective and ineffective techniques in one or more travel pieces, using compare and contrast where applicable.

Evaluation:

The process of work will be evaluated along with the product, with only a final grade given.

Reading List:

The Best American Travel Writing 2005
The Best Women's Travel Writing
Writer's Digest Handbook of Magazine Article Writing
Travel Writing: See the World, Sell the Story
A Walk in the Woods: Rediscovering America on the Appalachian Trail, by Bill Bryson
A Year in Provence, by Peter Mayle
Harper's Magazine
National Geographic Adventure

New York Times Magazine
The New Yorker
Conde Nast Traveler
The Missouri Review
Esquire
Slate.com
Poets & Writers

Interactions:

The student will email the professor about once every two weeks, and some interactions may take place by phone or on campus. Papers will be submitted February 10, March 30, April 20 and May 1.