

## Individual Aesthetic and Process

The program requires students to develop a sense of their own voices and to learn how to be self-critical about their writing. The student will write a theory of writing that examines his or her own view of what makes effective and significant writing. The goal is to develop standards of value appropriate to the genre in which the writer wishes to excel. The writer must articulate a theoretical basis that involves awareness of critical perspectives on his or her principal genre.

**Student:** Fletcher Dean

**Faculty Member:** Sean McLain Brown

**Course Number:** ENG542

**Semester and Year:** Spring 2007

**Credit Hours:** 4

**Subtitle for Course:** Appalachian Regionalism in Fiction: Voice and Style

**Course Description:** Explore and critically examine selected Appalachian writers and historical texts utilizing close reading and critical analyses to construct both a theoretical basis for voice and style and a foundation for the student's personal aesthetic.

**Requirements:** Dean will write a minimum of two close-reading explications, synthesizing evidence from readings to support conclusions on his aesthetic, style and process, several responses to creative exercises and one interview with an expert on Appalachian Literature and Culture (some suggestions include: THE CENTER FOR APPALACHIAN STUDIES at Appalachian University <http://www.appstudies.appstate.edu/>). Semester will culminate with a critical, theoretical essay on Appalachian Voice and Style in Fiction emphasizing the socio-historical evolution of Appalachian literature with particular attention to how folklore and oral storytelling affect Dean's voice and style.

**Evaluation:**

Each essay and assignment will be given feedback and guidance. Assignments will be graded.

**Reading list** (if appropriate):

1. American Vein: Critical Readings In Appalachian Literature (Paperback)
2. The United States of Appalachia: How Southern Mountaineers Brought Independence, Culture, and Enlightenment to America
3. Denise Giardina – Storming Heaven – 1987 novel and the second in her career, the first on Appalachia.
4. Cormac McCarthy – The Road (currently reading) additional readings, McCarthy's early work.
5. Kent Haruf – Plainsong – 1999 novel that is mid-career for Haruf. Compare/contrast with an earlier work.

**Interactions:**

- ✓ Weekly (email or phone)

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**Student:** Rachel Wofford

**Faculty Member:** Ms. Victoria Ludwin

**Course Number:** ENG542

**Semester and Year:** Fall 2005

**Credit Hours:** 4

**Subtitle for Course:** Writing Rachel's Life

**Course Description:** Through the exploration of the process of other female memoirists and through further exploration of the craft of memoir (particularly plot and format), the student will understand her own process and aesthetic.

**Requirements:** List specific requirements for completion of the course

- Wed., Sept. 6: Response paper to *Living to Tell the Tale*, Chapter 1 "Back Talking"
- Wed., Sept. 13: Response paper to *Living to Tell the Tale*, Chapter 2 "Spots of Time"
- Wed., Sept. 20: Online chat for one to one and half hours
- Wed., Sept. 27: Response paper to *Living to Tell the Tale*, Chapter 3 "Just Make it Up, Then See If It Is True"
- Wed., Oct. 4: Response paper to *Living to Tell the Tale*, Chapter 5 "A Story In Search Of Its Subject"
- Wed., Oct. 11: Response paper to *Writing the Memoir: From Truth to Art*, Chapter 3 "Finding Form"
- Wed., Oct. 18: Response paper to *Writing the Memoir: From Truth to Art*, Chapter 4 "The Truth: What, Why, and How?"
- Wed., Oct. 25: Online chat for one to one and half hours
- Wed., Nov. 1: Response paper to *Writing the Memoir: From Truth to Art*, Chapter 5 "Scene, Summary, and Musing"
- Wed., Nov. 8: Response paper to *Writing the Memoir: From Truth to Art*, Chapter 6 "Moving Around in Time"
- Wed., Nov. 15: Online chat for one to one and half hours
- Wed., Nov. 29: Rough draft of paper describing the student's evolution of aesthetic and process.
- Wed., Dec. 6: The instructor will respond to the student's paper and will suggestions as to the improvement of the paper.
- Wed., Dec. 20: Final copy of paper is due.

**Evaluation:** The instructor will assign a midterm grade to the student. The instructor will notify the student if work falls below the “A” level.

**Reading list**

Selections from *Living to Tell the Tale: A Guide to Writing Memoir* by Jane Taylor and Vivian Gornick

Selections from *Writing the Memoir: From Truth to Art*, Second Edit by Judith Barrington

**Interactions:**

The student will email response papers to the instructor. The instructor will respond to each of those papers within two weeks. Every three weeks, the student and teacher will converse via online chat.

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**Student:** Don Stitt

**Faculty Member:** Karen Smith Vastola

**Course Number:** ENG542

**Semester and Year:** Fall 2005

**Credit Hours:** 4

**Subtitle for Course:"Order from Chaos": finding the underlying process of the heretofore intuitive playwright**

**Course Description:** The course will concern itself with the student's articulation of his own process (methodology) for writing a play and his own aesthetic ideal of what makes an effective and significant play. It is hoped that this examination of both personal process and public aesthetics will enable the student-playwright to write closer to his core value of what constitutes good playwriting and facilitate a self-critical approach in the re-writing stage of his work. Ultimately, it should help the student develop a sense of his own voice as a unique contribution to an established and vibrant art form.

### **Requirements:**

- There is no external arrangement, internship or practicum associated with this course.
- The nature and amount of work to be produced for this course will culminate in a - a series of titled critical essays which address the personal process, through the students own playwriting work, the aesthetic examination of the work of one to two plays the student admires and selected readings from the attached list which address not only the aesthetics of playwriting, but the nature of creating as well.
- The student will present a draft of each critical essay which will be critiqued by the teacher and returned to the student with comments for revision.
- There will be some required reading materials for this course, which may include (but are not limited to) the works listed at the bottom of this template.
- The "writing process" and the students enunciation of his own "individual aesthetic" is the focus of this course.

### **Evaluation:**

The teacher will evaluate the student's critical essays as they come in, and these evaluations will contribute to the final grade.

**Reading list :**

Aristotle, *Poetics*

Bentley, Eric, *The Playwright As Thinker: A study of the modern theatre*

Pressfield, Steven, *the War of Art*

Rilke, Rainer Maria, *Letters to a Young Poet*

Trilling, Lionel, *Literary Criticism:*

Fredrich Schiller, *Of the Cause of the Pleasure We Derive from Tragic Objects,*

Walter Pater, *Style,*

Susan Sontag, *Against Interpretation.*

Packard, William, *The Art of the Playwright*

The Paris Review: *interviews with Mamet, Wasserstein & Shepard*

**Interactions:**

Student and teacher will converse, via e-mail, on a regular basis, usually weekly, with the occasional phone conversation or meeting for clarification and idea-exchange.

## Individual Aesthetic and Process---Syllabus

**Student:** Maeve Ewing

**Faculty Member:** Victoria Ludwin

**Course Number:** ENG542

**Semester and Year:** Fall 2006

**Credit Hours:** 4

**Subtitle for Course:** Developing and Asserting My Own, Unique Voice through Feature Writing

**Course Description:** This course will require that the student develop a theory based on what makes her own writing voice unique. “The goal...to be self-critical...to develop standards of value appropriate to [feature writing]. The writer must articulate a theoretical basis that involves awareness of critical perspectives on his or her principal genre.” (course template)

### **Requirements:**

- Reading List (See Below)
- Assignments Due/Student-teacher Contact every 2 weeks (Fridays)
- “Maeve’s Manifesto” (A theory I’ve developed over the course of the semester based on my own principles regarding the craft of writing). A rough draft of this will be due mid-semester, and the final draft on December 15.
- 2-3 page response papers due every 2 weeks on the readings (Fridays).
- WebCt discussions every 2 weeks (Tuesday and Thursday).

### **Evaluation:**

- The teacher will provide a mid-term update which will inform the student whether or not she is delivering work worthy of an “A” letter grade. If not, then the teacher will provide suggestions on what improvements need to be made over the remainder of the semester.
- The final grade given by the teacher will represent the quality of the student’s writing to date as well as the improvements which she may have made in understanding/writing on the subject of feature writing.

### **Reading List:**

#### **Primary:**

- Gerard, Phillip. Creative NonFiction: Researching and Crafting Stories of Real Life
- LaMott, Anne. Bird-by-Bird.
- Watkins, Floyd. Writer-to-Writer: Readings on the Craft of Writing

#### **Secondary:**

- Talese, Gay. Thy Neighbor’s Wife

**Interactions:**

- Correspondence will take place every 2 weeks. The student will email a 2-3 page response paper on the assigned reading on Fridays, and then Tuesdays and Thursdays of the following week, will be a question/answer/discussion “session” conducted through WebCt.
- Mid-Semester “check-in” regarding the progress of “Maeve’s Manifesto”, as well as where the student stands academically.

**Due Dates:**

- **September 1:** Reading/Response Paper Due on **Bird-byBird**
- **September 5/7:** WebCt chat
- **September 29:** Reading/Response Paper Due on Gerard chapter(s) (TBD).
- **October 3/5:** WebCt chat
- **October 13:** Reading/Response Paper Due on Talese.
- **October 17/19:** WebCt chat
- **October 27:** Check-In concerning Manifesto. Finish up rough draft.
- **November 10:** Mid-Semester check-in. Rough draft of Manifesto due.
- **December 8:** Reading/Response Paper Due on Floyd chapter(s) (TBD).
- **December 12/14:** WebCt chat
- **December 15:** Final draft of Manifesto due---Min. 2 pages.

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**Student:** Allan Farbman

**Faculty Member:** Oscar De Los Santos

**Course Number:** ENG542

**Semester and Year:** Fall 2006

**Credit Hours:** 4

**Subtitle for Course:** Self-analysis of student's voice and technique in the creation of long fiction.

**Course Description:** Using the required reading list as a catalyst for introspection, the student will analyze his own writing process and voice, to create a statement of what he writes, why he chooses to write it, why he writes in his particular way, and how he ultimately produces it. The result will be a clear portrait of the student as a writer, showing motivations, sensibilities, habits and goals, along with comparisons and contrasts between the student's style and the bibliographic recommendations.

### Requirements:

- There will be no internship or practicum.
- Each book in the reading list will result in a 3-5 page analysis of the most critical techniques.
- The analysis of the critical techniques against the student's writing will result in a 10-12 page analysis.
- The reading list appears below.
- There is no "writing process" required for this course.

### Evaluation:

Student will be evaluated on both the insight of his analyses and the prose presenting them. The faculty member will keep the student informally abreast of the quality of work, with preliminary grade at midterm and a final grade at term's end.

### Reading list:

Becoming a Writer	Dorothea Brand
Stein on Writing	Sol Stein
Writing Fiction – A Guide to Narrative Craft	Janet Burroway
Creating Fiction	Julie Checkoway, Editor

**Interactions:**

- ✓ Student will submit a required book analysis every two weeks. A draft of the final analysis will be submitted three weeks prior to the end of the term, and the final submission will be made one week prior to the end of the term.
- ✓ Student submission will be made via email, and faculty response will be made during face-to-face discussion in the faculty member's office, or by phone, when visits are impractical.

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**Student:** Ercole Gaudioso

**Faculty Member:** Shouhua Qi

**Course Number:** ENG571

**Semester and Year:** Fall 2006

**Credit Hours:** 4

**Subtitle for Course:** Understanding The Writer Within

### **Course Description:**

The student will use formal topics such as philosophy, psychology and perspective as guides to help him explain what the personal writing process is to him. The content of three essays, each focusing on a theme, will include that which he discovers in himself by researching the stated reading material.

He has vaguely developed suppositions of what and why he writes and writes about, and will approach this assignment as an experimental query meant to explore his motivations more deeply. He anticipates that this course will achieve for him a more defined analysis and understanding of his fiction at levels deeper and more substantial than what he has thus far realized; and that illustrating this personal, intricate subject will strengthen his ability in the sometimes difficult process of integrating themes and stories into comprehensible language, structure and form.

### **Requirements:**

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

Three essays totaling twenty to twenty-five pages will be submitted at various stages in the writing process. The mentor will review each submission and direct the student accordingly. Additionally, the student will refer to the assigned reading to guide him in matters of topic analysis.

Discovering and defining a “writing process” is inherent in this course.

### **Evaluation:**

Evaluations will be ongoing, but for a final grade only. The process of the works being evaluated is the product.

**Reading List:**

*Theory of the Novel; A Historical Approach* – Edited by Michael McKeon

*The Writer in All of Us; Improving Your Writing Through Childhood Memories* – June Gould

*The Writer Within; How to Discover Your Own Ideas, Get Them on Paper and Sell Them for Publication* – Larry Bloom

*Writing the Natural Way; Using Right-Brain Techniques to Release Your Expressive Powers*  
– Gabriele Lusser Rico

**Interactions:**

Mentor and student will communicate electronically and telephonically, specifically and spontaneously, for the purpose of producing a result as stated in the course description.

# Individual Aesthetic and Process

**Student:** David Hayes

**Faculty Member:** Peter Selgin

**Course Number:** ENG542

**Semester and Year:** Fall 2006

**Credit Hours:** 4

**Subtitle for Course:** Rewriting Fiction and Fiction Structure

**Course Description:** The course will have a two fold emphasis. The first section of the semester will focus on the student's fiction aesthetic. The student will explore aspects of writing process and rewriting. The student will produce a paper consisting of 10-12 pages exploring his own aesthetic. The second section of the semester will focus on the structure within the modern novel. The student will explore use of linear time, flashbacks, and plotting and complete a 10-12 page paper on those topics. In addition to the papers, the student will submit two chapters of his novel, *Oh No, Dr. Ultra Don't Go!* for commentary and revision. These submissions will be 10-20 pages long.

## Requirements:

- Two essays will be produced for this course. The first on the student's fiction aesthetic will be completed, emailed, and mailed on October 14<sup>th</sup>. The second on novel structure will be completed, emailed, and mailed on December 2<sup>nd</sup>.
- Two sections of fiction will be produced for this course. The student will submit one chapter on October 14<sup>th</sup> and another on December 2<sup>nd</sup>.
- There is no writing process for this course.

## Evaluation:

The student will be graded on each paper for clarity of ideas and prompt submission of material.

## Reading list :

Primary

Brown, Renni., and Dave King. Self-Editing for Fiction Writers: How to Edit Yourself into Print. New York: HarperCollins, 1993.

Bickham, Jack M. Scene and Structure (Elements of Fiction Writing). Cincinnati: Writer's Digest Books. 1993.

Dickey, James. Deliverance. New York: Delta. 1994.

King, Stephen. On Writing. New York: Scribner, 2000.

Lamott, Anne. Bird by Bird. New York: Anchor Books, 1995.

McKee, Robert. Story: Substance, Structure, Style and the Principles of Screenwriting. New York: HarperCollins. 1997.

Vonnegut, Kurt. Slaughterhouse Five. New York: Random House, Inc. 1969.

## Interactions:

Interactions will take place between the student and the faculty member through email. Papers will also be sent to the faculty member at the below address and will include a SASE for return correspondence.

Peter Selgin  
2465 Palisade Ave Apt 6J  
Bronx, NY 10463

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**Student: Charles Henderson**

**Faculty Member: James Lomuscio**

**Course Number: ENG542**

**Semester and Year: Fall 2006**

**Credit Hours: 4**

**Subtitle for Course:** Creative Non-Fiction Voice of Charles Henderson in *The Non-Hawaiian*, a Book in Process.

**Course Description:** The course contents and philosophy focuses on Henderson developing a sense of his own voices and his own self-critical examination of his creative non-fiction writing. In writing a “theory of writing” examining his own view of what makes effective and significant writing, he will put into one place all he has learned to date on the subject of voice as it relates to specific standards of value for his book *The Non-Hawaiian*. By articulating a theoretical basis that involves awareness of critical perspectives on his principal genre, creative non-fiction, he will be better able to present his voice in his writing offered to James Lomuscio in this course.

**Requirements:** A completed written “theory of writing” with an estimated suggested length of 10-20 pages, and a minimum of 20-30 pages of the book, in 1 or 2 chapters. These projects combined equal a total writing assignment of 30-50 pages.

The student will write a theory of writing that examines his own view of what makes effective and significant creative nonfiction writing with an emphasis on *The Non-Hawaiian*. The paper will set out Henderson’s goals and standards of value and will articulate a theoretical basis that involves awareness of critical perspectives on creative non-fiction. The student will select a well-known writer of creative non-fiction and will use examples from his work that may relate to Henderson’s creative non-fiction writing. This paper will be 10-20 double spaced pages in length.

The student will write a minimum of one chapter of *The Non-Hawaiian* focusing on the student’s theory of writing as set forth in his paper above. Periodic writing will be provided to the teacher for his review and comment.

**Evaluation:** The faculty member will evaluate the completed projects in “Requirements” above. Student will provide drafts at intervals of 2-4 weeks for evaluation and discussion. There will be a final grade only. Student’s expectations are a grade of A, and faculty will advise student during the semester if the expectations are incorrect.

**Reading list** (this course focuses not on reading, but rather on writing, but student will read the following books which relate to the requirements of this course):

Ku Kanaka Stand Tall: A Search for Hawaiian Values, By: George Hu'Eu Sanford Kanahale

Way of the Peaceful Warrior: A Book That Changes Lives, By: Dan Millman

Writing to Change the World, By: Mary Pipher

**Interactions:** From September 2006 to End of Semester an average of one meeting every two weeks by e-mail or phone.

# Individual Aesthetic and Process

**Student:** Ronald Samul

**Faculty Member:** Gloria Frym

**Course Number:** ENG542

**Semester and Year:** Fall 2006

**Credit Hours:** 4

**Subtitle for Course:** Putting Skin to Bones: Building voice and structure in the novel.

**Course Description:** Individual Aesthetics and Process: Putting Skin to Bones investigates how to begin, design, and structure a novel using elements such as character, plot, setting, pace, dialogue, and theme. These elements are the bones for which novels are created. However, to place aesthetic value to these elements means investigating how these building blocks are used and how they transcend their individual need and contribute to and create a writers voice.

**Requirments:**

- The amount of writing for the course will be based on researching six elements of the novel into 3-6 page papers using other theoretical concepts, designs, and teaching, to support the shaping of the writers value. Some of the papers will contain exercises, stories, samples, and writing to support the theory explained in the paper.
- There will be a primary reading list and a secondary list. Primary reading will be directed at reference for the papers and essays. The secondary reading list will be support material that is relevant, but not crucial to the main focus, including articles, exercise and other peripheral information.

**Evaluation:** The six articles will be developed and read by the instructor. After evaluation by the instructor, the article will be revised and completed. The collaborative ideas of mentor and student will help define the direction and significance of the work. The final essay(s) will be a culmination of those ideas into a significant work that would be directed as a conference paper or article for publication. All the papers and essays will contribute to the evaluation of work amount and quality.

**Reading List:** *Aspects of the Novel* by E.M. Forster, *Maps of the Imagination* by Peter Turchi, *Bringing the Devil to His Knees* by (ed) Charles Baxter and Peter Turchi, *The Educated Imagination* by Northrop Frye, *Time and Sense* by Julia Kristeva. *Death of Vishnu* by Manil Suri. *Anna Karenina* by L. Tolstoy.

**Interactions:** Every three weeks, a new paper will be due. In that time we will have a one-week interaction period to discuss and improve the quality of the writing. The final essays will be produced after Thanksgiving and submitted with time to make revisions,

have discussions, and evaluate all the work. The instructor will receive all six papers and the final project at the end of the semester for final grading.

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**Student:** Antonia Schachter

**Faculty Member:** James Scrimgeour

**Course Number:** ENG542

**Semester and Year:** Fall 2006

**Credit Hours:** 4

### Subtitle for Course: Creating a Theory of Poetic Expression

**Course Description:** It seems to me an incredibly difficult task to go about the business of writing about my poetry when really, very few people have ever read my poetry (besides colleagues), and there is arguably a question as to how large an audience poets have in general. In fact, outside of our program, there is only one person who has called me a poet and that is my father, and he has never read a single poem of mine. So, to contemplate what effective and significant poetry is, and then to apply this to my own work seems both, central and inconsequential, at the same time. It is my hope that the work and process of this course helps to bring this paradox of poetics to a point somewhere in the neighborhood of theoretic concurrence.

### Requirements:

- The student will explore what makes effective and significant poetry by reading essays of other poets about poetry and Ars Poetica poems, and write a brief response to each reading on a biweekly basis to the instructor, as a kind of dialogue/response journal.
- The student will complete an Ars Poetica poem reflecting the explorations, thinking on the readings, and overall process.
- The student will complete a minimum 1000 word essay on her view of what makes significant and effective poetry, and what standards of value she holds to be true for her work, drawn from the responses to the readings. She will support her ideas with current and past critical perspectives within the poetry genre, as well as, her understandings of her own work.

### Evaluation:

The teacher will comment on and suggest changes, etc. as an ongoing evaluation of the student's written response to the reading. The teacher will evaluate the reflections and how she uses those understandings in her writing, both the essay and the poem.

The student and teacher will meet on a bi-weekly person in person.

A mid-semester estimation/approximation of a grade will be given so the student has a sense of how she is progressing throughout the semester

**Reading list:****Essays & Poems**

		Date Due
<u>Written in Water, Written in Stone: Twenty Years of Poets on Poetry,</u>	Ed. Martin Lammon:	
1. "Poetry and Ambition"	Donald Hall,	9/10
2. "The Freak Show"	Anne Sexton,	9/24
3. "A Wild Surmise: Motherhood and Poetry"	Alice Ostriker,	9/24
Preface to <u>Lyrical Ballads</u>	William Wordsworth	10/8
<u>Spring and All</u>	William Carlos Williams	10/22
<u>At Blackwater Pond: Audio Book</u>	Mary Oliver	10/22
<u>Letters to a Young Poet</u>	Marie Rainer Rilke	11/5
Ars Poetica?	Czeslaw Milosz	11/19
Ars Poetica	Horace	12/3

**Interactions:**

- ✓ The student and teacher will touch base via email, phone, or in-person, on an as needed basis.
- ✓ The student will email brief responses to readings and drafts of the essay and poem (as available), on a biweekly basis, as a kind of dialogue reflecting her thinking on the reading.
- ✓ The teacher will respond to the student's emails, in kind.