

# Writing in the Primary Genre

**Student:** Holly Azevedo

**Faculty Member:** Don Snyder

**Course Number:** ENG542

**Semester and Year:** Spring 2006

**Credit Hours:** 4

**Subtitle for Course:**

Writing in the Creative Nonfiction Genre & Developing a Book Proposal

**Course Description:**

**Holly's great-great-grandfather, John Glover Kellogg, was influential during the gold rush period in California, and his career and life are interwoven with the prominent business, technology and social activities of the second half of the 19<sup>th</sup> century. While much of his business life is a matter of public record, his personal life is not. Personal family archives include approximately 200 letters, and photographs and scrapbooks. The proposal is to create a narrative nonfiction book about the personal life of John Glover Kellogg using these materials, and relate his story to the events and influences of the period in which he lived.**

As a new creative writer, Holly's primary objectives will be to gain experience in writing in the creative nonfiction genre, to read appropriate creative nonfiction books to understand style and structure, and to establish the validity of and approach for a creative nonfiction book proposal based on John Glover Kellogg's life.

**Requirements:**

1. Writing experience:
  - a. Create journals in response to the reading and research being done for the book proposal. Questions to consider in these journals include:
    - i. Why is this historical material important and of interest?
    - ii. What would make the story and the character compelling?
    - iii. Who would be the audience for this book?
    - iv. What makes the genre readings work?
  - b. Materials to be researched include:
    - i. historical research, including my personal collection
    - ii. contacts with others about research material or the book proposal (e.g., numismatists, historians)

- c. Write the first scene of the book, based on the scene outline
2. Reading – see the list below
3. Validity and approach to a book proposal
  - a. Create a high-level outline for the book, scene by scene
4. Defense of the book proposal
  - a. End of course deliverable: Compose a letter to a New York editor explaining why this book is one he/she would want to publish

**Evaluation:**

Evaluation of work will be done via:

- Written responses from Don Snyder to submitted work, based on form, content, and progress
- Informal review meetings as needed by teleconference
- Mid-term evaluation indicating achievement against goals to date, and recommendations for the remainder of the semester
- Evaluation at end of course

**Reading list:**

1. An American Childhood, by Annie Dillard
2. John Adams, by David McCullough
3. A Soldier's Disgrace, by Don Snyder
4. Angle of Repose, by Wallace Stegner
5. A River Runs Through It, by Norman McLean

**Interactions:**

- Schedule of interactions to take place between faculty and student for this course.
  - Written journal submissions – Due each week, with the exception of WCSU holidays / breaks
  - High level book outline: 04/17/06
  - Letter to publisher: 05/15/06
  - Teleconferences, as needed
  - Mid-term evaluation date: 03/10/06
  - Final evaluation date: 05/21/06
- Mode(s) of interaction between faculty and student for this course.
  - Written via e-mail
  - Verbal via teleconference

# Writing in the Primary Genre

**Student:** Rachel Wofford

**Faculty Member:** Daniel Asa Rose

**Course Number:** ENG542

**Semester and Year:** Fall 2005

**Credit Hours:** 4

**Subtitle for Course: Personal Writing: Memoir and Personal Essay/feature article**

## **Course Description:**

Writers write. This course is designed to teach the student the discipline of writing and the habits of the writing life. The student will develop ways to constantly record insight and observations about the life around her. She will study her creative process with the intention of making it more deliberate. Through this course the student will become a practicing writer, meaning she will write every day, will set concrete goals for her writing, and will carry out a structured plan to reach those goals. For the purposes of this class, the student will focus on personal writing; she will work on her memoir and will write several pieces appropriate for magazines.

## **Requirements:**

The student will read two memoirs and will write a short response to each of these books.

The student will consult the instructive text, *Writing a Woman's Life*.

The student will complete 6 pages a week for her own memoir.

The student will write a prologue for her memoir, as well as an outline.

She will write two query letters to magazines, as well as two magazine pieces (possible topics include "The Survivor: Enabling Children to Transcend Tragedy to Become Functioning Adults," "Pedicure: A Spiritual Experience," and "Psychics Save Lives.")

The student will develop a way to record her thoughts about daily life, as well as a writing routine.

## **Evaluation:**

The teacher will write constructive comments on the pages of the memoir. He will send these pages back to her at regular intervals during the semester. The teacher will evaluate each of her magazine pieces; the student will rewrite them as necessary. The student will turn in a log of her writing. The teacher will give the student a grade at the end of the semester.

## **Reading List:**

*Hiding Places* by Daniel Asa Rose

*Of Time and Memory* by Don Snyder

**Communication:** [rose@danielasarose.com](mailto:rose@danielasarose.com) 508-252-6315

# Writing in the Primary Genre

**Student:** Colleen Bender

**Faculty Member:** Daniel Asa Rose

**Course Number:** ENG542

**Semester and Year:** Fall 2005

**Credit Hours:** 4

**Subtitle for Course:** Beginning A Fiction Novel: From Idea To Manuscript

**Course Description:** The student will expand on a short story piece, tentatively titled “Unforeseen,” that has the potential to become a longer work. This will include research on developing character, expansion of character sketches, and experimentation with point of view to find the most effective one(s) for the piece. To help tune in to the character’s thoughts and feelings, the student will also write several shorter exercises and read works dealing with similar situations. Based on story length, the end result will be completion of a longer short fiction piece and submission for publication, or completion of 50 pages of a novel.

## **Requirements:**

- Attend a weekly creative writing group
- Produce 10 incidents that would cause the protagonist to give up his dream of teaching, and various other writing exercises
- Writing process: produce a story outline; experiment with different points of view; write two short stories that involve characters from “Unforeseen”
- Submit drafts of the story totaling 50 pages

## **Evaluation:**

Student will submit six drafts of the expanded piece for feedback, and evaluation will include the process of work as well as the product. There will be a final grade only.

## **Reading list:**

Cameron, Julia. *The Artist’s Way*, Penguin Putnam Inc., 2002.

Irving, John. *The World According to Garp*, Ballantine Publishing Group, 1978.

Hood, Ann. *Creating Character Emotions*, Story Press, 1998.

Mayer, Bob. *The Novel Writer’s Toolkit*, F & W Publications, Inc., 2003.

## **Interactions:**

Interactions by email, phone if helpful

# WRITING IN THE PRIMARY GENRE

**Student:** Ercole Gaudio

**Faculty Member:** Daniel Asa Rose

**Course Number:** ENG542

**Semester and Year:** Fall 2005

**Credit Hours:** 4

**Subtitle for Course:** Examining Plot, Its Pacing And Structure

**Course Description:** The pacing and flow of plots, stories and themes will be studied and analyzed with the intent of reexamining the student's novel in progress and jumpstarting it anew.

**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 and essays.

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

**Evaluation:**

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

**Reading List:**

“Metropolis” by Elizabeth Gaffney

“Going After Cacciato” by Tim O'Brien

“The Things They Carried” by Tim O'Brien

**Interactions:** Schedule: Weekly contact via email.

# Writing in the Primary Genre

**Student:** Claire Whaley

**Faculty Member:** Daniel Asa Rose

**Course Number:** ENG542

**Semester and Year:** Fall 2005

**Credit Hours:** 4

**Subtitle for Course:** Studies In Feature Writing And Creative Nonfiction Story Composition

**Course Description:** This course will focus on different forms of writing, including feature writing and realistic fiction. The goal of the course will be to provide the student with experience in these and other areas of writing. The projects completed to accomplish this goal will exhibit the student's abilities in different styles of writing. One project will involve conducting an interview and composing a feature based on it. Another project will be a type of "adventure" feature investigating a portion of the city of Pittsburgh that is new to the student. In addition, the student will begin work on a fiction book that deals with the personality traits and misconceptions found in the world of professional musicians, to be written from the perspective of three different narrators. The book will aim to exhibit the personality types that can be found in various sections of the orchestra, and how each is drawn to different instruments. Another theme that will be explored in this work is the common misconception that classical musicians tend to be "serious" people who don't listen to rock or engage in other kinds of light contemporary behavior. It seeks to debunk many of the myths surrounding the world of classical musicians.

**Requirements:**

- The student will conduct an interview and compose an article based on the interview.
- The student will compose a feature about an adventure in a lesser-known region of Pittsburgh.
- The student will begin work on a fictional story investigating some truths of the music profession.

**Evaluation:**

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

**Reading list** (if appropriate):

*An American Childhood* by Annie Dillard

Following of the website [www.transom.org](http://www.transom.org) by contributors Lawrence Weschler,

Rick Moody, et al

One other novel TBD that deals fictionally with musical themes or a musical situation

**Interactions:**

Interactions will take place mostly in the form of frequent e-mails.

# Writing in the Primary Genre

**Student:** Charles Henderson

**Faculty Member:** Daniel Asa Rose

**Course Number:** ENG542

**Semester and Year:** Fall 2005

**Credit Hours:** 4

**Subtitle for Course:** Study of Creative Nonfiction through Creation of the Student's Book Proposal

**Course Description:** The student will research, develop, and write a book proposal for his non-fiction book, tentatively titled THE NON-HAWAIIAN. 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. This graduate level class emphasizes skillful literary planning/analysis, with a focus on the business aspects of publishing a nonfiction book. Elements of literary writing with a focus on the development of the primary character may be included. Goals of the course include strengthening the student's understanding of the genre by exploring the following elements: plot, character, voice, setting, dialogue, theme, setting, and style—typically elements of fiction, yet essential also in creative nonfiction.

**Requirements:**

- A completed written book proposal with an estimated suggested length of 20-40 pages, ready to be sent to literary agents.
- A log or journal of activities

**Evaluation:** The faculty member will evaluate the completed written book proposal. Student will provide drafts at regular intervals for evaluation and discussion. There will be a final grade only.

**Reading list, Primary Genre:**

- "Write the Perfect Book Proposal: 10 That Sold and Why," by Jeff Herman 2002
- "How to Write a Book Proposal," by Michael Larsen 2004
- "How to Publish Your Nonfiction Book," by Rudy Shur 2001
- "Henderson the Rain King," by Saul Bellow 1996 reprint

**Interactions:**

August 1, 2005 to August 5, 2005: Two one-hour in-person meetings, one-on-one, plus two additional five to 15 minute update discussions, one-on-one, in-person. (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.

## 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:** Clinton Fletcher Dean, Jr.

**Faculty Member:** Don J. Snyder

**Course Number:** ENG542

**Semester and Year:** Spring 2006

**Credit Hours:** 4

**Subtitle for Course:** Writing the contemporary crime novel.

**Course Description:** The student will explore with the faculty the elements of the contemporary crime novel, focusing on plot, conflict and character. While writing is an integral part of this class, particular attention will be focused on helping the student develop the action lines required to carry a full length novel to completion. Action lines which allow the characters to develop through conflict that is resolved with a sense of surprise and inevitability. To that end, the student will also read and study novels that exemplify strong plot outlines.

**Requirements: OVER THE COURSE OF THE SEMESTER THE STUDENT WILL BE EXPECTED TO COMPLETE ROUGHLY THE FIRST FIFTY PAGES OF THE NOVEL, AND A COMPREHENSIVE, SCENE BY SCENE OUTLINE OF THE REMAINDER OF THE BOOK. THE STUDENT WILL SUBMIT PAGES TO THE INSTRUCTOR IN CHAPTERS AS EACH IS COMPLETED. IF REVISION IS NECESSARY, THE INSTRUCTOR WILL GUIDE THE STUDENT THROUGH THIS PROCESS. IN ADDITION, THE STUDENT WILL BE EXPECTED TO READ EXTENSIVELY IN THE GENRE AND TO DISCUSS READINGS BY EMAIL AND TELEPHONE CONVERSATIONS WITH THE INSTRUCTOR.**

**Evaluation:**

The student will be graded on his written pages and his outline.

**Reading list:**

The student should expect to read as many as five novels including:

- o William Styron - Lie Down in the Darkness
- o Jim Harrison - Legends of the Fall
- o Richard Russo - Empire Falls
- o John O'Hara - Appointment in Samarra
- o Robert Olen Butler - A Good Scent from Strange Mountain
- o A Fan's Notes - Fred Exley

**Interactions:**

Student will submit written chapters, plot notes and observations from reading via email. The student will also speak with the instructor whenever he chooses to.

# 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:** Kim Dorfman

**Faculty Member:** Mark Sundeen

**Course Number:** ENG542

**Semester and Year:** Fall 2005

**Credit Hours:** 4

**Subtitle for Course:** First Draft Novel Development

**Course Description:** The course will synthesize with ENG 536 to provide student with the tools, discipline and models necessary to develop a snarled work-in-progress into a cohesive, professional 1<sup>st</sup> draft of a novel. Special attention will be paid to plot, structure and editing.

## Requirements:

- A log/journal of elements, thoughts, process and influences (including readings) as they relate to student project will be kept. Entries will be made at least three times per week.
- The first 6 chapters of the novel will be submitted incrementally to instructor. Although both student and instructor presently view project as a traditionally structured novel, attention will be paid to the possibility of its potential as a series of linked short stories.
- Each chapter (or short story) will demonstrate appropriate conflict along with a clear beginning and end.
- Reading list includes *Jesus' Son* by Denis Johnson, *Politics and the English Language* by George Orwell, *The Elements of Style*, by Strunk and White, and one other book TBA. Each reading will generate at least one typed page by student detailing its relevance to student's project.

## Evaluation:

- One cohesive, well proofread chapter will be submitted to the instructor according to the following schedule: 8/19, 9/9, 9/30, 10/21, 11/11, 12/2.
- Instructor will send a written critique of each submission via email, hold a phone conference and send a line-editing of the manuscript via USPS.
- Journal will be submitted 12/2.
- Instructor will provide a final grade at the end of the semester, but will keep student apprised of running evaluation of work submitted.

## Interactions:

- Detailed above. In addition, instructor may be contacted on an as-needed basis, not to exceed limits set by instructor.



## Writing in the Primary Genre Course Syllabus

Student: Maeve Ewing

Faculty Member: Mark Sundeen

Course Number: ENG542

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: The specific focus for this course will be to make a considerable amount of progress on my fiction piece, "The Wilsons" through a series of drafts/rewrites. In addition to this novella, I will also be working on a short story. Both of these stories share the common goal of illustrating superficial lifestyles and at what cost.

Course Description: The overall goal of this course is to become a stronger writer, with particular emphasis on character development and finding my own, original voice. This will be done through a series of drafts, six in all which will be due every three weeks. In addition to the revisions, I will also be reading three texts that may shed some light on the common theme of both pieces. Journal entries of 2-3 pages on each book will also be required. These entries will analyze specifics that I liked, including character development, writing style, etc.

### Requirements:

- The Elements of Style, Strunk and White
- The Great Gatsby, F. Scott Fitzgerald
- The Group, Mary McCarthy
- Play it as it Lays, Joan Didion

August 19: Draft/Revision due.

September 9: Draft/Revision due. Journal: Play it as it Lays due.

September 30: Draft/Revision due.

October 21: Draft/Revision due. Journal: The Great Gatsby due.

November 11: Draft/Revision due

December 2: Draft/Revision due. Journal: The Group due.

Evaluation: Grades will be based on writing process and overall improvement. Journals will be graded.

Interactions: Drafts will be sent every three weeks as e-mail attachments. In return I will receive a written critique of the draft through email, and an edited hard copy via snail mail. There will also be a scheduled phone conference. I will keep a logbook citing time, mode and duration of student-teacher contact.

## 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):

N/A

**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

## WRITING IN THE PRIMARY GENRE

**Student:** Ercole Gaudio

**Faculty Member:** Dan Asa Rose

**Course Number:** ENG542

**Semester and Year:** Fall 2005

**Credit Hours:** 4

**Subtitle for Course:** Examining Plot, Its Pacing And Structure

**Course Description:** The pacing and flow of plots, stories and themes will be studied and analyzed with a design to reexamine the student's novel in progress and jump start it anew.

**Requirements:**

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

The nature of the work includes reading, analyzing, and reporting with essays and reviews. 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 shall rewrite and submit his novel in progress in segments of 50 pages each and submit each segment every two to three weeks, until the anticipated 350 to 400 pages are complete.

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 as well as quality of discussion will be evaluated.

**Reading List:**

"Metropolis" by Elizabeth Gaffney  
"Going After Cacciato" by Tim O'Brien  
"The Things They Carried" by Tim O'Brien

**Interactions:** Schedule: Weekly contact via email.

# Writing in the Primary Genre

**Student:** David Hayes

**Faculty Member:** Mark Sundeen

**Course Number:** ENG542

**Semester and Year:** Fall 2005

**Credit Hours:** 4

**Subtitle for Course:** Writing the Novel

## **Course Description:**

I will be writing a novel. Mark will be guiding my writing with an emphasis on clarity and focus on an individual scene. I will be working to build the scene as a unit with a beginning middle and end. Also, I will be crafting each chapter with the idea that each complete scene is working as a beginning, middle, and end of that chapter.

In the readings, I will determine a single aspect of the story or novel that was particularly effective and complete a one to two page journal entry every period.

## **Requirements:**

- There will be no internship, or practicum, or other external arrangement associated with this course.
- The work load for this course will be 25 – 30 pages of new or revised fictional text presented every three weeks for review.
- A one to two page journal entry on an assigned text will also be submitted every three weeks.
- The reading list is present below.
- No writing process assignments will be included in this course.

## **Evaluation:**

Individual assignments will not be graded. My progress will be evaluated in October, and then a final grade in December.

## **Reading list:**

Primary:

Strunk Jr, William. White, E.B. The Elements of Style, Fourth Edition. Needham Heights: Pearson Education Company, 2000.

Saunders, George. Pastoralia. New York: The Berkley Publishing Group, 2000.

DeLillo, Don. White Noise. New York: Penguin, 1985.

Orwell, George. "Politics and the English Language."

**Interactions:**

After each written submission, Mark will send a written critique via email, hold a phone conference, and send a line-editing of the manuscript via snail mail. Mark will be available for both phone and email correspondence M-F 1-5PM Mountain Time for the following weeks of Aug 19<sup>th</sup>, Sep 9<sup>th</sup> and 30<sup>th</sup>, Oct 21<sup>st</sup>, Nov 11<sup>th</sup> and Dec 2<sup>nd</sup>.

# 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:** Jon Page

**Faculty Member:** Mark Sundeen

**Course Number:** ENG542

**Semester and Year:** Fall 2005

**Credit Hours:** 4

**Subtitle for Course:** Minimalism and Absurdism in Contemporary American Fiction

**Course Description:** The semester will be spent writing; working on two short stories that need revision, and a third, new short story. By looking at the use of Minimalism and Absurdism in contemporary fiction writers such as, Raymond Carver, Denis Johnson and George Saunders we will examine and discuss what elements make them absurd, and yet, still realistic. In order to do this the student will respond in writing to something that worked well in each story or collection of stories: be it a sentence, the story in and of itself, or just a scene. Looking at, and recognizing what aspects of a story work well, will enable discussions, and ultimately a brief paper, one to two pages, that answers the question, “what is it that makes a story work so well.” These elements will then be applied to my own work by looking at what has been done, and is still being done in contemporary literature. The notions of Minimalism and Absurdism are incorporated into the work, why it is done, and how this works within the scope of my own stories.

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

In listing the requirements answer the following questions:

- There are no external arrangements for this course.
- Student will provide three original stories, two of which are revisions of stories already written, that need work. There will also be one new story. Student will write six short, one to two page papers on the stories read.
- There are no other writing assignments for this course.
- See Reading List Below.
- The “writing process” involved in this course will be the drafts leading up to and including the final draft of all three stories.

**Evaluation:** There will be three stories, incorporating drafts and revisions; thoughts and comments on six of the short stories that are being read. All this will determine one final grade. The majority of the grade will be dependant upon the work in-between drafts of students’ original work. That is to say, the extent to which the Mentors comments and suggestions are incorporated, better yet, taken into consideration, into something substantial, to make the story workable.

**Reading list** (if appropriate):

- George Saunders, Civil Warland in Bad Decline, Pastoralia.
- Denis Johnson, Jesus' Son.
- Raymond Carver, short stories:
  - Cathedral
  - Neighbors
  - Careful
  - What We Talk About When We Talk About Love
  - Why Don't You Dance
  - Their Not Your Husband
- George Orwell, Politics and the English Language.
- Strunk and White, The Elements of Style.

**Interactions:**

- **Work is due the Friday before the week of discussion.**
- Aug. 22-26: Jesus' Son. Rewrite of Kill me... **(Due Aug.19)**
- Sept. 12-16: Raymond Carver stories. Rewrite of One Hour Photo **(Due Sept.19)**
- Oct. 3-7: Pastoralia. George Orwell. Final Kill me... **(Due Sept.30)**
- Oct. 24-28: New Story (Due Oct. 21) Mid-term evaluation Oct. 24.
- Nov. 14-18: Civil Warland in Bad Decline, Final One Hour Photo. **(Due Nov.11)**
- Dec. 5-9: Final New Story. **(Due Dec.2)**
- **Dec. 17: End of Fall Semester. All Work Must Be In.**

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

- Email work due for the next week the Friday before that week.
- Phone call during specified week, half hour or so, discussing the work.
- Snail mail with comments on stories.

# Writing Poetry

**Student:** Carmen Palmer

**Faculty Member:** Cecilia Woloch

**Course Number:** ENG542

**Semester and Year:** Fall 2005

**Credit Hours:** 4

**Subtitle for Course:** The Woman Poet in her Time: An Exploration of Craft and Voice

**Course Description:** With the guidance of a faculty mentor, the student will research, write and revise a series of poems based on themes addressed and techniques utilized in the student's reading of modern and contemporary women poets, especially as those themes and techniques relate to the student's own current creative issues and concerns.

## CONTENTS:

The student will generate new poetry as well as revise earlier drafts of previously written poems throughout the semester. On the 15<sup>th</sup> of each month, she will submit a packet of 6 to 8 poems to her mentor. Of these poems, at least 2 will be revisions of previously submitted work, and at least 2 will have been written in response to the mentor's specific assignments. Additional poems will have been generated out of the student's response to the literary works in her reading course and/or her own creative and personal concerns.

The student will further hone her craft as she examines her writing process in a monthly "Process" letter addressed to her mentor. In this 1- to 2- page letter, she will consider such issues as when and where is she writing,, what her struggles are in terms of craft and discipline, and what she feels her successes are in terms of the work produced.

## PHILOSOPHY:

The *Writing Poetry* course has been designed to work in tandem with the student's course entitled *Reading for Writers*. As the student is exposed to methods of style and craft employed by other poets, she will gain tools to employ in her own writing practice and methods and themes with which to explore and experiment. She will write poetry in free verse, in form and in response to teacher directed assignments. This experimentation with varied poetic forms and creative processes will aid in the expansion of her practice. As this practice develops, the student will track her progress through monthly "Process" letters. As the student gains greater awareness of her own writing practice and process, she will be able to work on a deeper, more disciplined level. Her mentor will provide feedback on individual poems, with special attention to grammar, syntax and clarity, which the student will incorporate into revisions of her poems. At the end of the semester, it is expected that the student will have produced a body of work consisting of 12 - 15 poems of publishable quality.

**Requirements:**

1. Student will submit a packet of writing on the 15<sup>th</sup> of each month.

Packet will include:

A. 4 - 6 new poems inspired by student's reading and faculty mentor's assignments.

B. 2 revised poems (refashioned after reviewing teacher's comments from the previous unit/month).

C. A 1-page process letter detailing such topics as when and where the student is writing,, how she is feeling about her writing and what struggles, if any, she is experiencing.

2. Student will send a "check-in" e-mail to her faculty mentor each Saturday of the semester.

This e-mail will be 1- or 2-paragraph message informing the mentor of any problems the student is having with keeping on track with reading and/or writing assignments.

**(See below for detailed requirements for each packet)**

**Evaluation:**

Mentor will respond to student writing throughout the semester through e-mailed comments on submitted writing packets. A letter grade will be given at the end of the semester.

**Reading list:**

In addition to the poetry collections, anthologies and books about craft included in the student's Reading for Writers course, the student will consult manuals on grammar and style (use of syntax) and additional collections of poetry recommended by the mentor as the course progresses.

**Interactions:**

Mentor and student will interact by e-mail and if necessary, telephone.

Student will send mentor writing packet by e-mail attachment as a Microsoft Word document on the 15<sup>th</sup> of each month: Sept. 15, Oct. 15, Nov. 15 and Dec. 15.

Student will send mentor e-mail "check-in" every Saturday of the semester.

Mentor will respond to student writing packet by e-mail within a week of its receipt with comments and suggestions for revision as well as writing assignments for the next packet.

Mentor will respond to weekly e-mail "check-in" within 48 hours.

The student's Reading for Writers course is organized around the following four subject areas/themes, and these will correspond to the writing assignments for each of her four packets:

**Packet #1, Due Sept. 15: Craft/Nature**

1. Revisions of poems entitled "New Wave" and "Image," as per mentor's notes of 12 Aug.
2. 2 poems written in traditional forms (suggested: sonnet and pantoum)
3. 2-4 poems in free verse or traditional forms utilizing concise imagery and detail of the physical/natural world
4. Process letter

**Packet #2, Due Oct. 15: Grief/Loss**

1. Revisions of 2 poems from previous packet
2. 2-3 "catalogue" poems using models by Howe, Addonizio and Waring and addressing grief, failure or loss
3. 1-3 additional poems or revisions

4. Process Letter

**Packet #3, Due Nov. 15: Mythology**

1. Revisions of 2 poems from previous packet
2. 2-3 persona poems in voice(s) of mythological figures
3. 1-3 additional poems or revisions
4. Process letter

**Packet #4, Due Dec. 15: Culture/History**

1. Revisions of 2 poems from previous packet
2. 2-3 poems incorporating historical and/or contemporary political events, along with the student's personal experiences/perceptions of those events
3. 1-3 additional poems or revisions
4. Process letter
5. With this final packet, student will submit a minimum of 12 poems generated and revised during the semester as a "final manuscript"

# Writing in the Primary Genre

**Student:** Antonia Felicetti-Schachter

**Faculty Member:** Peter Streckfus

**Course Number:** ENG542

**Semester and Year:** Fall 2005

**Credit Hours:** 4

**Subtitle for Course:** Writing Poetry: An Expression of Language and Intuitive Voice

**Course Description:** The student will write regularly, creating poems on a specific topic or idea of personal interest. The student and mentor will build writing assignments from readings in poetry assigned in supporting coursework for the semester, with a specific ear toward the student's developing a personal voice as a writer. The mentor will guide the student in developing the ability to analyze, edit, revise, and discuss her own work. The student will benefit from the editorial observations of the mentor and will, therefore, submit throughout the semester multiple drafts of individual work for comment to the mentor. The student is advised to become involved in a Poetry Workshop that will allow her to engage in intelligent and supportive discussion of her writing, and the writing of her peers.

## Requirements:

- Identify and participate in a weekly or bi-monthly Writer's Workshop of Poets.
- Include a written cover letter with each submission. This should be an informal letter written as an artist and correspondent. This will include a reflection on the process, questions, problems, or successes. It will naturally incorporate the students newly acquired knowledge of form, genre, vocabulary and history.
- Produce one poem, or revision, per week (Total 15), as assigned. These poems will be based on a practice of self-assignment, built upon the readings course (Eng 536) and direction of the mentor, and will come from the student's spirit as a writer. Emphasis will be placed on the revision process. The final submission will include 6-8 finished poems.

**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 15 poems, revisions, and 6-8 finished poems.

**Interactions:** Within one week mentor will address each packet of work submitted (drafts) on

that due date. Additionally, mentor will respond to cover letters which accompany each packet submitted (see **Requirements**, for what will be included in the packet). Packets will be submitted via email, for his review, 8/26, 9/16, 10/7, 10/28, 11/18. The final packet, which will include 6-8 revised poems, will be due 12/9.

# 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:** Don Stitt

**Faculty Member:** K. Vastola

**Course Number:** ENG542

**Semester and Year:** Fall 2005

**Credit Hours:** 4

**Subtitle for Course:** The Triangle

**Course Description:** As the sub-title of the course suggests, the ultimate goal of the course, as agreed upon by the student and instructor, is to craft an audience-worthy short play of approximately 40 minutes in length, involving three characters caught up in a contemporary love-triangle. The instructor has suggested that the focus of the reading list to be considered shall be contemporary plays, written by the authors mentioned below, which utilize a minimum of characters to tell a profound story illuminating significant truths. The student and teacher have agreed that to this end, two short plays shall be written, and in each case, a first-draft will be submitted for the teacher's consideration, evaluation, editing and grading, so as to better direct the student to a successful final draft of each. While the teacher seems to feel that grading plays-in-progress runs contrary to the creative process, the student has suggested that such grades would be helpful not only to the student's progress, but to the progress of the inaugural semester of the Creative Writing MFA program, and for this reason, the instructor has agreed to comply with it. The first play, of approximately 10 minutes in length, will involve only two characters, and as such will not involve a romantic triangle, but rather, concern itself with a conflict of ideologies. Utilizing the lessons presumably gained from this exercise, the student will subsequently embark on the longer play, again to be evaluated in two stages, and hopefully resulting in a 40 minute play which may be given a reading by WCSU students associated with the CenterStage performance group at a later date.

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

In listing the requirements answer the following questions:

- There is no internship, practicum, or other external arrangement associated with this course.
- The nature and amount of work to be produced for this course involve the completion of a first draft and a final draft of two different plays, one of approximately 10 minutes in length, and one of approximately 40 minutes in length. Student will submit first-drafts for critique and grading, prior to embarking on the completed works. An extra-curricular essay will be submitted ex-post-facto, offering the student's views of the lessons about playwrighting and its theory learned from the process and course of study.
- Written exercises that are a part of this course aside from the writing assignments listed above shall mostly involve e-mails between student

and teacher concerning the plays the teacher has suggested as examples of the genre being considered.

- The reading list for this course will involve plays written by Howe, Pinter, Reesa, Kushner and Stoppard.
- The “writing process” involved in this course will be considered secondary to the completion of the two plays which are deemed satisfactory to both the student and the instructor.

**Evaluation:**

The evaluation of the work to be produced will take place in a total of four different stages; the faculty member will consider the first drafts for evaluation and a grade, with the second, or final, draft to make up the greater percentage of the grading. The early drafts shall carry less weight in the grading process than the final product. First-drafts will be graded, as will final drafts, each contributing to the final grade in increasing proportions. An extra-curricular assignment may involve an essay on the theory of what makes a short play (which involves a minimal number of characters) successful and worthy of performance, but the agreed upon purpose of the course is to help the student become a better playwright, and as such, this essay should be considered a secondary focus of the class.

**Reading list** (if appropriate):

- Short plays by Howe, Pinter, Reesa, Kushner and Stoppard which utilize a minimal number of characters will be the primary focus of consideration in the writing of two new shorter, small-cast plays.
- (If Dr. Clements deems it necessary, a more specific list of titles can be supplied at a later date.)

**Interactions:**

- ✓ Weekly interactions shall take place between instructor and student, allowing the instructor to better evaluate the student’s progress.
- ✓ The modes of interaction between faculty and student for this course shall be
- ✓ e-mail and telephone conversation.

# 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:** Matthew Stollman

**Faculty Member:** Arnold Kane

**Course Number:** ENG542

**Semester and Year:** Fall 2005

**Credit Hours:** 4

**Subtitle for Course:** Writing a Television Show

**Course Description:** In this course specially designed for Matt, he will create a television sitcom. By learning the steps in which characters, setting, and ongoing plots are set in advance he will create a plan and synopsis of how the first season should pan out as well as pen a pilot episode. Lots of emphasis will be put on long-term planing and building of three dimensional characters that could relate to a broad audience and still be used in comedy. Writing for television is a different kind of writing as television sitcoms are written around a limited number of sets as opposed to the unlimited number in films. The stories of the show should flow from the concept and the idea of the driving force of the show.

## **Requirements:**

- (1) Written exercises that lead to the creation of a television show
  - (a) Characterization assignments, bios, etc.
  - (b) Lessons in form and pacing
- (2) A detailed Season 1 Synopsis
- (3) A Final Draft of a Pilot Episode of a television show

## **Evaluation:**

The mentor will see all drafts but will only give a final grade. The completion of the detailed synopsis and Pilot script will be the gradable content of this course.

## **Reading list**

Suggested Reading List:

Adventures in the Screen Trade & Which Lie Did I Tell? by William Goldman.

Laughing Matters by Larry Gelbart.

Rewrites by Neil Simon

On Writing by Stephen King

Shop Talk by Philip Roth.

## **Interactions:**

Interactions between student and mentor will be on an as needed basis with possibility of scheduled appointments throughout the semester. Modes of communication will include telephone, WebCT, and e-mail.

## 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:** Colleen Bender

**Faculty Member:** Daniel Asa Rose

**Course Number:** ENG542

**Semester and Year:** Fall 2005

**Credit Hours:** 4

**Subtitle for Course:** Beginning a fiction novel: from idea to manuscript

**Course Description:** The student will expand on a short story piece “Unforseen” that has the potential to become a longer work. This will include research on developing character, expansion of character sketches, and experimentation with point of view to find the most effective for the piece. To help tune in to the character’s thoughts and feelings, the student will also write several shorter exercises and read works dealing with similar situations. Based on story length, the end result will be completion of a longer short fiction piece and submission for publication, or completion of 40 pages of a novel.

### Requirements:

- Attend a weekly creative writing group
- Produce 10 incidents that would cause the protagonist to give up his dream of teaching
- Writing process: produce a story outline; experiment with different points of view; write two short stories that involve characters from “Unforseen”
- Submit drafts of the story totaling 50 pages

### Evaluation:

Student will submit six drafts of the expanded piece for feedback, and evaluation will include the process of work as well as the product. There will be a final grade only.

### Reading list:

Cameron, Julia. *The Artist’s Way*. New York: Penguin Putnam Inc., 2002.  
Irving, John. *The World According to Garp*. New York: Ballantine Publishing Group, 1978.

Hood, Ann. *Creating Character Emotions*. Ohio: Story Press, 1998.  
Mayer, Bob. *The Novel Writer’s Toolkit*. Ohio: F & W Publications, Inc., 2003.

### Interactions:

Interactions by email once every two weeks, by phone if helpful