

## Writing in the Primary Genre II

**Student:** Ron Samul

**Faculty Member:** Mark Sundeen

**Course Number:** ENG576

**Semester and Year:** Fall 2006

**Credit Hours:** 4

**Subtitle for Course:** **Novel Writing and Development**

**Course Description:** This class will be focus on developing and writing a novel length work of fiction. The reading will support the writing by novel designs, writing strategies, and theme development. New work will be produced every three weeks.

**Requirements:**

- New work will be created every three weeks. The work will be critiqued and discussed by email and phone conference.
- Twenty to thirty pages will be covered every three weeks.
- There will be a reading list (below) that will support the writing.
- A basic journal will be kept to track the progress of the writing, detail problems, break through, and revision designs. This supplement will record progress and help shape break out ideas, strategies, and exploration into related topics.

**Evaluation:**

The work and progress will be evaluated by a mid-term and final grade. The mid-term grade will be discussed during the interaction schedule listed below. The final grade will be posted after the final phone conference.

**Reading List:** **First Love** by Ivan Turgenev, **Virgin Suicides** by Jeffrey Eugenides, **Winter's Tale** by Mark Helprin, **Kafka on the Shore** by H. Murakami, **Wings of Desire** (film), **Cannery Row** by John Steinbeck, **Winesberg Ohio** by Sherwood Anderson, **Empire Rising** by Thomas Kelly.

**Interactions:** Due dates on the attached sheet will be followed by email interaction and phone interaction during office hours also listed on the following sheet.

**Due dates**

August 11: Final Syllabus  
August 22:  
September 22:  
October 6:  
October 27:  
November 15: Holiday  
December 8:

**Contact Days:**

#####  
August 24-25, 28-29  
September 25-29  
October 9-13  
October 30-Nov 3  
November 17, 20-22  
December 11-15

All manuscripts should be sent as an email attachment, double-spaced, 12 point font, with the author's last name and page on each page. If I don't acknowledge receiving your file within 48 hours, send me a reminder email or phone call, in case the email was lost. For each assignment I will send a written response via email and hold a phone conference.

Revised 8/4

## Writing in the Primary Genre 2/Feature Writing Syllabus

**Student:** Maeve Ewing

**Faculty Member:** Pooja Makhijani

**Course Number:** ENG 542

**Semester and Year:** Fall 2006

**Credit Hours:** 4

**Subtitle:** Writing for Change

**Course Description:** A course which will result in a variety of publishable feature articles ( 2 personal essays and a personality profile) along with a short, comprehensive research paper regarding the history, criticism and theory of what was deemed, “New Journalism” in the 1970’s.

### **Requirements:**

- Reading list (See Below)
- A personality profile (of up to 2000 words each) achieved through interview/research methods. Later, this will be rewritten for the final due date according to suggestions from teacher.
- 2 personal essays (TBD by student and teacher)
- Comprehensive, student-teacher telephone discussions on the assigned readings which will demonstrate that the student has both read and understands the required texts
- A 5 page research paper which will address the history, criticism and theory of *New Journalism* (+ works cited page).

### **Evaluation:**

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

### **Reading List:**

- Boynton, Robert S. The New-New Journalism
- Bender, Sheila. Writing and Publishing Personal Essays
- Epstein, Joseph. The Norton Book of Personal Essays
- Lopate, Phillip. The Art of the Personal Essay: An Anthology From the Classical Era to the Present
- Pipher, Mary. Writing to Change the World

### **Interactions:**

- Correspondence by email and/or phone approx. every 2 weeks.
- All writing submitted by attachment in MS Word.
- Phone discussions may last up to 30 mins., and topic/time will be pre-determined by student and teacher.
- Mid-semester check-in---week of October 17<sup>th</sup>.

### **Due Dates**

- **August 29:** 5 pages (+ works cited page) due on history, criticism and theory of what Tom Wolfe deemed “New Journalism” in the 1970’s. (Feature Writing)
- **September 12:** Read 2 personal essays from anthology (to discuss over phone today) and first personal essay due today by noon.
- **September 26:** 2-3 Page journal entry on the personal essay and what makes a good one.
- **October 10:** Phone discussion on selected essays from Bender and Epstein collections.
- **October 17:** Mid-Semester Check-In. 2-3 page journal entry due on one particular personal essay which strikes me and why...How can I improve upon my own personal essays?
- **October 24:** Email or phone check-in. Update on personality profile. Begin reading Writing to Change the World.
- **November 21:** Personality Profile Due.
- **December 5:** Phone discussion on Writing to Change the World.
- **December 12:** Wrap-up. Personality Profile Rewrite Due.

# Writing in the Primary Genre II

**Student:** Chris Farrell

**Faculty Member:** Charles Rafferty

**Course Number:** WRT576

**Semester and Year:** Spring 2009

**Credit Hours:** 4

**Subtitle for Course:** Exploration of Formal Poetry

**Course Description:** This course is designed to provide an overview of various prosodies, including syllabic, accentual, accentual-syllabic, quantitative, and free verse. The student will read Fussell's book to get a good technical understanding of the prosodies. We will then spend the bulk of our time exploring various accentual-syllabic forms and free verse.

## Requirements:

- 16 original poems
- 10 revised poems
- 8 short reaction papers (250-500 words) in which the student discusses the benefits and pitfalls of each form attempted
- Readings from the Fussell book and research into the various forms that will be attempted

**Evaluation:** The mentor will receive poems, revisions, and reaction papers every two weeks, according to the schedule below. All work the student hands in will be returned with comments within one 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. He will assign a final letter grade to the student's work at the end of the semester.

## Reading List:

- Paul Fussell's *Poetic Meter & Poetic Form*.
- Optional: *Princeton Encyclopedia of Poetry and Poetics* (or some other handbook of poetic forms). It's not necessary for the student to purchase a particular text, as Wikipedia and other online sources should be sufficient to provide the necessary information — namely, a definition of the form, the criteria by which the form is judged, and examples of poems executed in that form.

**Forms to Be Explored:** The student must attempt at least one original poem in each of the following forms. Because only 12 forms are listed here, the student will have the option to submit more than one original for a given form, or the student could concentrate on just one of these forms (e.g., submit one of each form, and then four free verse poems). Also, the student is free to hand in these "form assignments" in any order he wishes.

- Sonnet (English or Italian)
- Sestina
- Pantoum
- Prose Poem
- Villanelle
- Ghazal
- Haiku
- Ballad Stanza
- Terza Rima
- Heroic Couplets
- Cinquain
- Free Verse

**Interactions:** The course will take place via e-mail, corresponding at least once every two weeks.

**Suggested Schedule:** The schedule below is only approximate. While the due dates are firm, the student should feel free to submit any combination of original poems and revisions. The main thing is that the submissions are evenly spaced throughout the semester, and that the “16 originals/10 revisions” criterion is satisfied. The mentor will let the student know immediately if sufficient work is not coming in. In such a case, a more rigorous schedule will be adopted.

- Jan. 30: 2 original poems
- Feb 13: 3 original poems, 1 revision
- Feb 27: 3 original poems, 1 revision
- March 13: 3 original poems, 1 revision
- March 27: 3 original poems, 1 revision
- April 10: 2 original poems, 2 revisions
- April 24: 2 revisions
- May 8: 2 revisions

## Writing in the Primary Genre II

**Student:** Alexis Fedorjaczenko

**Faculty Member:** James Lomuscio

**Course Number:** WRT576

**Semester and Year:** Spring 2009

**Credit Hours:** 4

**Subtitle for Course:** Laying the Foundation for a Narrative Nonfiction Book;

### **COURSE DESCRIPTION:**

- **Reading Like A Writer**  
Continue thinking about the building blocks of good writing. Continue learning about writing from reading. Notice the different ways to structure a magazine piece (e.g. narrative of idea and event, argument, history, analysis, etc). How does a writer determine what works for a piece? Compare the styles and editorial voices of different magazines. Continue studying the ways that fiction elements such as plot, character, voice, setting, dialogue, theme, setting, and style are used in creative nonfiction. Notice and try to understand decisions behind the structure of books.
- **The Practice of Writing**  
Take all of the above and use it in strengthening my own writing skills. Continue revising. Polish work from last semester. Practice trusting myself in the revision process. Continue to search for my own voice. Think about how voice and style are different. Begin some new pieces. Continue to practice interviewing. Get out in the world and observe. Do desk research to augment these “stories.” Revise these new pieces. Make decisions about whether I am working on stand-alone essays or chapters of a book.
- **The Business of Writing**  
Learn about the publishing world, finding appropriate markets, writing query letters and book proposals, and becoming published. Practice sending pieces to magazines. Get used to rejection. Get published.

### **REQUIREMENTS:**

- Finish revisions of at least one piece from last semester and submit for publication.
- Conduct research for book on Holyoke, MA (interviews and desk research).
- While conducting research, complete a series of 3 to 5 short (approx. 500 to 750 word) essays to document and think about interviews, places, and other research findings.
- Complete one feature article on Holyoke (approx. 12-15 pages) that will lay the groundwork for a book proposal. Submit this piece for (local) publication.
- Regular contact between Jim & Alexis regarding research, reading, and writing progress (see below).

**EVALUATION:**

- Written and/or oral responses to routine submissions of student work.
- Mid-semester evaluation/checkpoint (achievement of goals to-date and clarification of expectations and deliverables for the remainder of the course).
- Final grade based on cumulative work during the course.

**READING LIST:**

Boynton, Robert S. *The New New Journalism*. 2005.

Capote, Truman. In *Cold Blood*. 1966.

Feiertag, Joe, Mary Carmen Cupito, and the Editor of *Writer's Digest Books*. *Writer's Market Companion* (2<sup>nd</sup> Edition). 2004.

Kidder, Tracy. *Home Town*. 1999.

Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. 2004.

Lomuscio, James. *Village of the Damned: The Fight for Open Space and the Flooding of a Connecticut Town*. 2005.

Orwell, George. *How to Shoot An Elephant* (essay). 1936.

Orwell, George. *Politics and the English Language* (essay). 1946.

Strunk Jr., William, and E.B. White. *The Elements of Style*. 1979.

Zinsser, William. *On Writing Well*. 1994.

Magazines and Newspapers (to be read & analyzed as often as possible)

The New Yorker, Atlantic, Harpers, Vanity Fair, GQ, NY Times Magazine, Washington Post Magazine, NYT, Washington Post, Los Angeles Times, Wall Street Journal, etc.

**INTERACTIONS:**

Phone conversation every other week (Wednesday mornings).

Student work and mentor responses submitted via email.

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860 836 8984

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203 856 4865

## Writing in the Primary Genre II

Student: Mark Ferry

Faculty Member: David Rich

Course Number: WRT576

Semester and Year: Spring 2009

Credit Hours: 4

Subtitle for Course: Screenwriting

Course Description:

This course will include the development of a full-length screenplay of approximately 100-130 pages. The process will include 1) development of the story idea with treatment, 2) Development of the series of scenes and 3) Writing of the Complete Screenplay with revisions.

Requirements:

Treatment and step-outline of screenplay

Weekly page requirements

Final draft of screenplay

Students shall be evaluated on the basis of completed work, which will include 1) Treatment 2) Series of Scenes 3) 5 scenes per week. Each subsequent week will include both the new 5 scenes and any revisions to the previous five scenes per mentor suggestion. 4) One page journal entry outlining Readings and Hero research.

Suggested Reading List: (Screenplays will be read when available while viewed – in the event films where an English version of the screenplay is unavailable, viewing will be the alternative method) The intention of this reading list is to study Heroes who were developed using the model of Joseph Campbell's *Hero With 1000 Faces*.

From Ritual to Rapture, from Dionisus to the Grateful Dead. – Notes on 1986 Seminar between Jerry Garcia and Joseph Campbell.

Stars Wars: Episode 1: *The Phantom Menace*

Stars Wars: Episode 2: *The Clone Wars*

Stars Wars: Episode 3: *Revenge of the Sith*

Stars Wars: Episode 4: *A New Hope*

Stars Wars: Episode 5: *The Empire Strikes Back*

Stars Wars: Episode 6: *Return of the Jedi*

Power of Myth – A Documentary on Campbell

The Writer's Journey, Mythic Structure for Writers – Chris Vogler

The Matrix

The Matrix Reloaded

The Matrix Revolutions

Blow

Cocaine Cowboys

Hero With 1000 Faces – Detailed

Additional Scripts as Advised by Mentor

## Writing in the Primary Genre II

**Student:** Natalia Fiore

**Faculty Member:** Don Snyder

**Course Number:** ENG576

**Semester and Year:** Fall 2006

**Credit Hours:** 4

**Subtitle for Course:** Writing for Film

**Course Description:** The goal of this course is to research and develop a feature-length script that will demonstrate the growth of the student's skill in writing for film. The development of the script will be supplemented by a consideration of the primary and secondary materials listed below.

**Requirements:** The writing requirement for this course consists of the development of a feature-length film script that will include compiling a story treatment and outline of scenes.

**Evaluation:** The development of the script will be evaluated on a scene-by-scene basis.

### Film Resources:

- Primary:**
1. *Beauty and the Beast*
  2. *Riding in Cars with Boys*
  3. *A Love Song for Bobby Long*
  4. *Say Anything*
  5. *Searching for Paradise*
  6. *The Ballad of Jack and Rose*
  7. *What a Girl Wants*
  8. *Winter Passing*
  9. *Proof*

**Secondary:** 1. Dramatic Literature:

- Shakespeare—*King Lear*; *The Tempest*; *Titus Andronicus*  
Tennessee Williams—*The Glass Menagerie*; *Suddenly*, *Last Summer*
2. Italian Film: *La vita e' bella*, *Lost in Translation*, *Le chiavi di casa*, *L'Avventura*; *Before the Revolution*; *I fidanzati*; *Paisan*; *Il sorpasso*; *Viaggio in italia*

**Interactions:** The interactions will occur primarily by e-mail and as needed, depending on the work completed each week and the emergence of any problems, concerns, questions, etc. during the research and development of the script and the consideration 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.

# Writing in the Primary Genre II

**Student:** David Hayes

**Faculty Member:** Don Snyder

**Course Number:** ENG576

**Semester and Year:** Fall 2006

**Credit Hours:** 4

**Subtitle for Course:** Novel Writing II

**Course Description:** The objective of this course is to produce a completed work of long fiction. The student will submit sections of 5-15 pages. The faculty member will comment on the weekly submission, and the student will make the necessary changes. This work will be submitted every Saturday during the semester with the final submission on Dec 17<sup>th</sup>.

## **Requirements:**

- ♣ The student will submit one chapter of novel work consisting of at least 5 pages every week.
- ♣ Long fiction will be produced in this course with the objective of completing a full novel.
- ♣ There will be no writing process.

## **Evaluation:**

Individual assignments will not be graded. The student's progress will be evaluated in October, and then with a final grade in December. Each submission will be evaluated for clarity and excellence. The faculty member will be looking for flaws within the manuscript that will hinder possible publication.

## **Reading list** (if appropriate):

Primary

Martin, George. Wildcards (Volume 1). New York: Ibooks, Inc, 2005.

Jones, James. The Thin Red Line. New York: Bantam Doubleday Dell Publishing Group, Inc. 1962.

## **Interactions:**

The student and professor will interact via email. If necessary interactions will be made through the phone, but correspondence will be primarily done through e-mail.

## Writing in the Primary Genre II

**Student:** Charles Henderson

**Faculty Member:** Daniel Asa Rose

**Course Number:** ENG576

**Semester and Year:** Fall 2006

**Credit Hours:** 4

**Subtitle for Course:** Study of Creative Nonfiction through Student's Book Proposal and Book's 50 Pages

**Course Description:** The student will research, develop, and further refine a book proposal for his non-fiction book, tentatively titled THE NON-HAWAIIAN with an alternate title, COLOR IN THE OCEAN. The work for this class is expected to form the basis of the beginning of the MFA thesis, which is a book length work in the primary genre. This is a refinement of the original book proposal developed a year ago for the same faculty member's course, Writing in the Primary Genre I, ENG 542. The student will continue to concentrate on learning to write in as clear and direct a fashion as possible in this graduate level class. Elements of literary writing with a focus on the development of the primary character will be emphasized. The teachings and writings of Gay Talese also will be emphasized as discussion points when considered valuable by the student and faculty member. The work by Lajos Egri will provide background for student's discussion with faculty on premise or theme of the book, with an emphasis on Egri's "3 C's": character, conflict, and conclusion. 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 for literary agents, and a minimum of 50 pages of the book, in 4 or 5 chapters.

**Evaluation:** The faculty member will evaluate the completed written book proposal and 50 book pages with 4 or 5 chapters. 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, Primary Genre

Writing Creative Nonfiction: The Literature of Reality by Gay Talese

A Writer's Life by Gay Talese

The Gay Talese Reader by Gay Talese

Art Of Dramatic Writing: Its Basis in the Creative Interpretation of Human Motives by  
Lajos Egri

**Interactions:** July 30, 2006 to August 1, 2006: two in-person meetings, one-on-one. This will be followed by a period from August 2006 to End of Semester with an average of one meeting every two weeks by e-mail or phone.

# Writing in the Primary Genre II

**Student:** Benjamin Simon

**Faculty Member:** Don Snyder

**Course Number:** WRT 576

**Semester and Year:** Spring 2009

**Credit Hours:** 4

**Subtitle for Course:**

Writing in the Fiction Genre: Using plot/ theme to hold together nebulous abstract writing

**Course Description:**

The Image of a man sitting in the upper rafters of an NBA coliseum, during game play of two predominantly black teams, holding a sign that states: Save Your Souls Ni---s, is striking. Student will formulate this image into a provocative plot/theme rooted story concerning the souls of black folks, but not the ones that WEB Dubois wrote about.

**Requirements:**

1. Writing one tangible scene per week:
2. Reading and responding to works that may help stimulate the creative process.

**Evaluation:**

1. Written responses from Don Snyder to submitted work.
2. Review meetings, if needed, by telephone and e-mail
3. Evaluation at end of course

**Reading/ Viewing list:**

1. The Souls of Black Folks, WEB Dubois
2. Emperor of the Air, Ethan Canin
3. One Nation under a groove Gerald Early
4. Short stories of Raymond Carver including, "A Small Good Thing"
5. Cold Spring Harbor, Richard Yates
6. "Hoop Dreams," PBS Documentary
7. "Roots," Dir: Marvin J. Chomsky

## Writing in the Primary Genre II

**Student:** Kate Meadows

**Faculty Member:** Daniel Asa Rose

**Course Number:** WRT576

**Semester / Year:** Spring 2009

**Credit Hours:** 4

**Subtitle for Course:** Exploring “Home” in the Personal Essay

### **Course Description:**

The student will draw from memories and past journals to produce a variety of essays recounting the experiences and characters that shaped her childhood in rural Wyoming. She will consider such themes as home and identity, continuing in her exploration of what “home” means and how it shapes individuals. She will think about her own perspective of Wyoming, and how she portrayed herself as a Wyoming native to others. Was she proud of where she came from? Did she fit the stereotypical “Wyoming cowgirl” image? Why or why not? How has her heritage shaped her into the woman she is today? The student will work on probing her memories deeply, looking especially for elements of tension and conflict. She will explore the relationships between characters, asking such questions as “Why was it that way?” and “What circumstances contributed to the way things were?” By facing deep-seated questions, the student will be challenged to open herself up more and more to her readers, describing the conflicts, both internal and external, that swirled beneath the surface of a seemingly perfect family. The student will look for ways in which her own experiences might extend to a universal audience, always keeping the question of “Why tell this story now?” in focus.

Home, identity, and roots are the major themes that will serve as the “threads” to tie the essays together. Throughout the course, the student will look for other themes that repeatedly show themselves in her recounting of her childhood. As her pieces grow and improve, the student will spend time cultivating markets for her work, with a goal of having at least three of her pieces published or scheduled for publication by semester’s end.

### **Requirements:**

- The student will write eight personal essays, recounting memories of experiences and characters that have helped shape her vision of “home” and who she is. Each essay will be between 1,000 and 1,500 words.

- The student will research markets for each of her essays. With each essay she writes, she will make a list of three potential outlets to submit that story for publication.

Scheduled due dates are as follows

**1/20** – Essay 1, w/ market list due  
**2/3** – Essay 2, w/ market list; revision essay 1 due  
**2/17** – Essay 3, w/ market list; revision essay 2 due  
**3/3** – Essay 4, w/ market list; revision essay 3 due  
**3/17** – Essay 5, w/ market list; revision essay 4 due  
**3/31** – Essay 6, w/ market list; revision essay 5 due  
**4/14** – Essay 7, w/ market list; revision essay 6 due  
**4/28** – Essay 8, w/ market list; revision essay 7 due  
**5/5** – revision essay 8; any further revisions due

**Evaluation:**

The student will send each piece to her mentor as an attachment via email. Each piece will be evaluated by the mentor and returned to the student via e-mail with suggestions for revision. The mentor will return each piece with suggestions for revision within one week of receiving it. The student will make revisions and return a final copy to the mentor along with the next piece due.

The student and mentor will have phone conference the week of March 23-27 to touch base about the semester's work in general. A second phone conference will take place at the end of the semester, during the week of May 4-8.

**Reading List:**

The student will read works by Wyoming fiction writer Annie Proulx. She will study where and how Proulx got her start in writing and publishing. She will consider how Proulx portrays Wyoming through the events and characters of her stories, and further consider how her perspective of Wyoming differs from Proulx's in her own writing. The student will discover where Annie Proulx got her start in writing and publishing, finding out who Proulx's agent is and what publishing houses have published her work.

➤ Annie Proulx, *Bad Dirt*

**Interactions:**

The mentor and the student will correspond via e-mail, primarily, with two phone conferences as listed above.