

Writing in the Second Genre

With the guidance of a faculty mentor, the student will research, develop, and write a project or projects in the second genre of specialization.

Student: Kim Dorfman

Faculty Member: Don J. Snyder

Course Number: ENG578

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Writing Creative Nonfiction

Course Description:

Student will explore with mentor elements of contemporary creative nonfiction focusing on plot, conflict and character. Particular attention will be focused on the development by student of arcs necessary to carry a book-length work to completion.

Such arcs, or action lines, will enable characters to develop plot through conflict ultimately resolved with a sense of surprise infused with inevitability. To that end, the student will also read and study creative nonfiction that exemplifies strong plot outlines and/or similar themes.

Requirements:

The student is expected to complete the first fifty pages of the book and a rough, yet well-conceived outline of the remainder. The student will submit chapters to the mentor as each is completed, and when necessary, the mentor will assist in revision. Both readings and writing will be discussed between mentor and student by email and telephone. Weekly emailed reports of progress by student will be submitted to mentor, and the student will be expected to discuss readings TBD with mentor on an agreed upon schedule.

Evaluation:

The student will be evaluated on the quality of the writing, along with that of conversations regarding readings. Student will be apprised of mentor's evaluation in an ongoing, informal manner throughout the semester, so that performance quality and/or workload may be adjusted to enable the student to reach the mentor's level of expectation.

Preliminary primary reading list includes:

Annie Dillard-An American Childhood

Eudora Welty-One Writer's Beginnings

An American Requiem-James Carroll

Alice McDermott-That Night

Frank Conroy - Stoptime

Writing in the Second Genre

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

Student: Rachel Wofford

Faculty Member: Jeff Davis

Course Number: ENG578

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: The Craft, Process, and Life of Writing Features

Course Description: This course’s purpose is for the student to become familiar with and confident in the specific craft of writing features and the process of researching and publishing features. The research process will include becoming skilled at interviewing. The publishing process will include learning to write a feature to the appropriate length, style, and deadline. The student also will understand the habits and special challenges of the working writer.

Requirements:

The student will provide a one-to-two page critique of one magazine or newspaper feature article to 1) ascertain a feature’s distinct traits and 2) assess a feature’s effectiveness. This feature may come from one of the required readings for the student’s “Reading in the Second Genre” course. If the “Readings” course requires a similar assignment, the student may apply the same assignment to this course.

The student will write and submit at least three feature articles of 750 to 1200 words each targeted at specific and appropriate audiences.

Before writing each feature, the student will submit a list of three possible markets for that feature with a brief explanation for the choices (i.e., consideration of the market’s audience, the editor’s special needs, etc.).

The student will keep a writer’s index card file that will include possible feature ideas as well as some categorized research notes.

The student will read excerpts from two craft books to learn about processes of writing, thinking, and researching. This process will include for *each* feature three interviews (with experts, pertinent sources, and/or “case studies”). The student will submit to the faculty member a list of questions, contact information, and any notes taken from the interview. Each feature also will include references to at least three reputable, pertinent print/online sources. For each feature, the student will submit at least one working draft for review as well as one complete and revised draft.

The student will read selected examples from the anthology *Literary Journalism* as well as examples from current magazines and newspapers that the student finds and wishes to discuss with the faculty member.

The student will read selected examples from *The Journalist’s Craft*.

The student will compose and send off a number of query letters (to be determined at a later date).

Evaluation:

The faculty member will serve as mentor, editor, and writing coach.

For each feature, the faculty member will review a working draft for process and coaching.

For each feature, the faculty member will review a complete, revised manuscript—as if presented to the designated market.

The faculty member will assess the student's ability to ascertain a feature's salient traits and a feature's effectiveness; locate and assess appropriate markets for a feature; as well as write a feature that is 1) well researched; 2) well constructed as a story; 3) written appropriately for a specific purpose and toward a specific market audience; 4) crafted artfully with attention to voice, diction, image, syntax, structure and form, and other matters of craft.

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

The instructor will post a midterm evaluation which will apprise the student of her progress and which will advise her how to continue improving. Throughout the semester, the instructor will offer clear feedback on the student's progress.

The teacher and student will also communicate via phone as well. The dates and times of these phone conferences will be pre-arranged.

Reading List

The Art and Craft of Feature Writing William E. Blundell

The Journalist's Craft: A Guide to Writing Better Stories Dennis Jackson, John Sweeney

Suggestions for Further Reading

Writing Feature Articles Brendan Hennessey

Literary Journalism Norman Sims

Interactions

The student and faculty member will correspond mostly via email as the student's questions and concerns arise.

After each working draft is received and reviewed, the student and faculty member will have a telephone coaching conference.

Fri., Jan. 20 Final syllabus to Brian Clements

Mon., Jan. 30 Email summary/notes of Chapters 1-3 of *The Art and Craft of Writing Fiction* to instructor.

Email three markets for first article to instructor.

The student will have begun her index card file.

Mon., Feb. 6 Email critique of one magazine or newspaper feature article.

Email summary/notes of Chapters 4-6 of *The Art and Craft of Writing Fiction* to instructor.

Mon., Feb. 13 Email working draft of first article complete with material from research to instructor.

Tues., Feb. 14-Instructor will schedule and hold a phone conference with the student to

Fri., Feb. 24 discuss the progress of her work.

Mon., Mar. 6 Email complete and revised draft of first article with at least one query

- letter to instructor. The student will also submit the article for publication.
- Mon., Mar. 13 Email summary/notes of Chapters 6-9 of *The Art and Craft of Writing Fiction* to instructor.
Email three markets for second article to instructor.
- Mon., Mar. 20 Email working draft of second article complete with material from research to instructor.
- Tues., Mar. 21-Instructor will schedule and hold a phone conference with the student to
Fri., Mar. 31 discuss the progress of her work.
Email a summary/response to Section I of *The Journalist's Craft: A Guide to Writing Better Stories* to instructor.
- Mon., Apr. 10 Email complete and revised draft of second article with at least one query letter to instructor. The student will also submit the article for publication.
- Mon., Apr. 17 Email summary/response to one entry from Section II of *The Journalist's Craft* to instructor.
Email three markets for third article to instructor.
- Mon., Apr. 24 Email working draft of third article complete with material from research to instructor.
- Tues., Apr. 25-Instructor will schedule and hold a phone conference with the student to
Fri., May 5 discuss the progress of her work.
Email a summary/response to one entry from Section III of *The Journalist's Craft* to instructor.
- Mon., May 15 Email complete and revised draft of third article with at least one query letter to instructor. The student will also submit the article for publication.
Email summary/response to one entry from Section V or Section VI of *The Journalist's Craft* to instructor.

Writing in the Second Genre: Feature Writing

Student: Maeve Ewing

Faculty Member: Daniel Asa Rose

Course Number: ENG578

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: The specific, student-centered goal will be to revise one feature to the point where it is ready for submission to an appropriate magazine.

Course Description: The overall focus of this course is for the student to become far more knowledgeable about the feature writing genre. In order to do this, the student will read “how-to” material on feature writing, as well as a variety of features themselves. She will also write response papers/journal entries (2-3 pages each), and two feature articles of her own -- an interview, personal essay, or piece of humor, travel, etc. -- and revise one until it is suitable for publication.

Requirements:

- January 27: Response Paper Due, On Writing Well.
- February 8: Response Paper Due, The Art of Creative Nonfiction: Writing and Selling the Literature of Reality.
- February 22: Feature Article Due, 3-5 pages (topic will be decided by student and teacher)
- March 8: Response Paper Due, Writer’s Digest Handbook of Magazine Article Writing.
- March 22: Response Paper Due, Literary Nonfiction: Learning by Example (selected articles from text).
- April 5: Feature Article Due, 3-5 pages (topic of article will be decided by teacher and student).
- April 19: Response Paper Due, The New New Journalism (Introduction and three different chapters (authors) from the text)
- May 3: Response Paper Due, Writing a Woman’s Life.
- May 17: Final Paper Due: Feature Article Rewrite. The student will choose one of the two articles previously written, and revise according to what the teacher has advised and the student feels is necessary in order to submit to a suitable magazine.

Evaluation: Grades will be based on the quality of the student’s written work, the effort put into investigating this genre, and the overall knowledge gained about the writing of feature articles.

Reading List:

- On Writing Well: The Classic Guide to Writing Nonfiction William Zinsser
- Literary Non-Fiction: Leading by Example, Patsy Sims
- The Art of Creative Non-Fiction, Lee Gutkind
- Writer's Digest Handbook of Magazine Article Writing, Michelle Ruberg
- Writing a Woman's Life, Carolyn Heilbrun
- The New New Journalism: Conversations with America's Best Nonfiction Writers on Their Craft, Robert S. Boynton

Interactions: All interaction will take place via email. All articles and/or journals/response papers will be sent as Microsoft Word attachments or pasted into the student's emails. The teacher will comment, correct and grade through email as well. The student will keep a logbook citing time and content of student-teacher contact.

Writing in the Secondary Genre

Student: Natalia Fiore

Faculty Member: Daniel Asa Rose

Course Number: ENG542

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Writing Film Criticism

Course Description: The goal of this course is to study the form, technique, and content of writing film criticism through the familiarization of the work of respected film reviewers as well as the development of the student's own body of film reviews. The readings identified below will aid and enrich this study.

Requirements: The study detailed above will require:

- 1) A short report, 2-3 pages, on the canonical master Federico Fellini that overviews his classic films and compares them with more modern classics.
- 2) An investigation of the older film critics, such as Penelope Gilliat (The New Yorker) and Vincent Canby (The New York Times).
- 3) A regular monitoring of the film criticism of such critics as A.O. Scott and David Denby in The New York Times and The New Yorker.

Evaluation: The following will be evaluated:

- 1) A short report, 2-3 pages, on Federico Fellini.
- 2) A short report, 2-3 pages, on older critics such as Penelope Gilliat and Vincent Canby.
- 3) A short report, 2-3 pages, on contemporary critics such as A.O. Scott and David Denby.
- 4) The student's original review of a film.

*As the course research progresses, other critics may be substituted for the ones listed above, as the student determines in collaboration with her professor.

*The process of evaluation and grading has yet to be determined.

Reading List:

Primary: The New York Times, The New Yorker film reviews by the selected critics.

Secondary: Other relevant reading such as reference guides, essays, and articles that relate to the form, technique, and content of writing film criticism.

Interactions: The interactions will take place by e-mail and will occur every other week, or as needed based on the progress of the study and the emergence of any problems, concerns, questions etc. that may arise during the course of the term.

***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 SECONDARY GENRE – FEATURE WRITING

Student: Ercole Gaudio

Faculty Member: Dan Asa Rose

Course Number: ENG578-02

Semester and Year: SPRING 06

Credit Hours: 4

Subtitle for Course: Incorporating research with fictional writing elements to produce engaging features

Course Description: The integration of information from various sources into a collection of feature stories that examine a network of evidence that the 1891 New York City homicide of a street prostitute was the work of London's Jack the Ripper. Peripheral research will include such topics as transportation, hospitals, police, housing, charities, crime, occupations, courts and journalism to be merged into the story with fictional writing techniques.

Requirements:

There is no internship, or practicum, or other external arrangement associated with this course. Every three weeks the student will submit 10 to 20 pages of an article or essay.

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.

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:

"Hiding Places" by Daniel Asa Rose.

Excerpts from:

New York Times articles of the 19th century and early 20th centuries.

"The Complete History of Jack the Ripper," by Philip Sugden.

"The Mammoth Book of Jack the Ripper," edited by Maxim Jakubowski.

"Jack the Ripper; First American Serial Killer," by Steward Evans and Paul Gainey.

"The Ultimate Jack the Ripper, " by Stewart Evans and Keith Skinner.

"Joe Petrosino," by Arrigo Petacco

"Our Police Protectors," by Augustine E. Costello

Interactions: Schedule: Semiweekly contact via email.

Writing in the Second Genre

Student: Kirstin Genthner

Faculty Member: David Robertson

Course Number: ENG578

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Research into Writing

Course Description: Student will use resources gleaned from ENG537 (Reading for Writers II) to compose historical non-fiction articles about the French Revolution. Student will write articles about various topics relating to the French Revolution, possibly including the role of women in French society, social customs of the era, politics of the Revolution, travel experiences in Revolutionary France, and the changing face of religion in this era. To gain an understanding of the genre, student will read a selection of historical non-fiction articles.

Requirements:

- Student will read several historical non-fiction articles on various topics to learn techniques of the genre.
- Student will write a total of four articles on various topics, using research from primary and secondary sources.
- Articles will reflect an understanding of the genre of historical non-fiction.
- Student's articles will each include a complete bibliography.

Evaluation:

- The articles will demonstrate an understanding of the structure and style of historical non-fiction writing.
- Bibliographies will be complete and appropriate, including a mixture of primary and secondary sources.

Reading List:

Student will read a selection of articles about various historical events and topics from the serial *Eighteenth Century Studies*, which publishes current writing on the culture of the 18th century.

Interactions:

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

Writing in the Second Genre

With the guidance of a faculty mentor, the student will research, develop, and write a project or projects in the second genre of specialization.

Student: Charles Henderson

Faculty: John Briggs

Course Number: ENG578

Semester: Spring 2006

Credit Hours: 4

Subtitle for Course: Specialty Journalism: Writing a Book Proposal for The Harvard Option: Backdoor Ways of Getting a High Quality Education (Working Title)

Course Description: A study of writing in the second genre, specialty journalism (self-help/how to books). The student will develop a book proposal with narrative outline and two chapters. The text will employ traditional techniques of the self-help/how to books, as well as techniques of literary journalism when and if appropriate.

Requirements: Complete two chapters (of at least 20 pages each) and a book proposal with narrative book outline. Book proposal format and content varies, and there is no established exact format for all books. Student will evaluate current trends, and based on current books on the subject, will develop a format he believes is most timely and desirable for getting the book published.

Evaluation: There will be a final grade only, based on the completed draft of a book proposal for The Harvard Option.

Reading List: Student will skim the content of these 25 Books; from this larger list, he will provide closer examination of those most important to his own book project; although an exact number of valuable books is unknown prior to closer examination, the student's goal is a dozen great books worthy of study from this longer list. The student believes all, however, will provide MLA-type citations, and something of value can be derived from all 25 books, although that cannot be guaranteed.

ANNOTATED BIBLIOGRAPHY

Bear, Mariah, and Nixon, Thomas. Bears Guide to Earning Degrees by Distance Learning. Berkeley, CA: Ten Speed Press, 2006.
A guide with over 2,500 listings about distance learning.

Fisk, Edward. Fisk Guide to Colleges. 22nd ed. Naperville, IL: Sourcebooks, Inc. 2005.

Written by the former education editor at The New York Times, over 300 colleges are highlighted.

Fox, Dov. The Truth About Harvard. New York, NY: Random House, Inc., 2004. Described as a behind-the-scenes look at admissions and life on campus, from The Princeton Review.

Franek, Robert, et al. The Best 361 Colleges. New York, NY: Random House, Inc., 2006. A Princeton Review guide to over 300 colleges.

Frishman, Rick, and Spizman, Robyn. Author 101 Bestselling Book Proposal. Avon, MA: Adams Media, 2005. A guide described as the fast track to getting published.

Goldman, Jordan and Buyers, Colleen. Student's Guide to Colleges. London, England: Penguin Books, 2005. A guide the author's selection of the best 100 colleges.

Haigler, Karl, and Nelson, Rae. The Gap-Year Advantage. New York, NY: St. Martins Press, 2005. Described as a book to help your child benefit from time off before or during college.

Harvard Crimson Staff. How they Got Into Harvard. New York, NY: St. Martin's Press, 2005. Key strategies from 50 successful applicants.

Harvard Extension School. 2005-2006 Course Catalog. Cambridge, MA: Harvard University Extension School, 2005. This is the "Official Register of Harvard University" including details about earning undergraduate degrees

Harvard Student Agencies. The Guide to Getting In. New York, NY: St. Martin's Press, 2002. Students explain how to get in.

Herman, Jeff, and Herman, Deborah. Write the Perfect Book Proposal. 2nd ed. New York, NY: John Wiley & Sons. 2001. Written by two literary agents, the book explains how to get nonfiction published.

Hood, Dominic. Harvard University. Pittsburgh, PA: College Prowler, 2005. Described as an off-the-record guide with students speaking out.

Hughes, Chuck. What It Really Takes to Get into Ivy League & Other Highly Selective Colleges. New York, NY: McGraw-Hill, 2003. Written by the former Senior Admissions Officer, Harvard College.

Larsen, Michael. How to Write a Book Proposal. 3rd ed. Cincinnati, OH: Writer's Digest Books, 2003.

Written by an agent/author, the book provides insights into the publishing industry and preparation of a book proposal.

Lyon, Elizabeth. Nonfiction Book Proposals Anybody Can Write. New York, NY: Penguin Putnam Inc. Berkley Publishing Group, 2000.

Described as a how to book for getting a contract and advance before writing a book.

Mathews, Jay. Harvard Schmarvard. New York, NY: Three Rivers Press, 2003.

Described as a book with 100 colleges beyond the Ivy League and an evaluation of how college rankings work.

Newport, Cal. How to Win at Collegee. New York, NY: Broadway Books, 2005.

Described as how to get ahead once you've gotten in, based on secrets from successful students.

Newsweek. America's Hottest Colleges. 2006 ed. New York, NY: Newsweek, 2005.

Information on over 300 from Kaplan and Newsweek.

Schimler, Stuart. Reaching the Ivory Tower. Las Vegas, NV: Empire Publishing, 2005.

The president of a national college placement organization explains all facets of admission.

Seltzer, Neill. The 500 Best Ways for Teens to Spend the Summer. New York, NY: Random House, Inc., 2004.

Described as a book about programs for college-bound high school students from The Princeton Review.

Shur, Randy. How to Publish Your Nonfiction Book. Garden City Park, NY: Square One Publishers, 2001.

The author was formerly in charge of acquisitions for publishing companies, and the book is described as a how to get your book from the desk drawer to the bookstore.

Springer, Sally, and Frank, Marion. Admission Matters. San Francisco, CA: Wiley Jossey-Bass, 2005.

Described as what students and parents need to know about getting into college.

Tanabe, Gen, and Tanabe, Kelly. Getting Into Any College: Secrets of Harvard Students. 4th ed. Los Altos, CA: SuperCollege, 2003.

Described as a source with instructions on how to get into college.

Thacker, Lloyd. College Unranked. Cambridge, MA: Harvard University Press, 2005.

Described as a book to end the college admissions frenzy.

U.S. News & World Report. America's Best Colleges. 2006 ed. Washington, DC: U.S. News & World Report, 2005.

Rankings of approximately 1,400 colleges.

Zawel, Marc. Untangling the Ivy League 2006. Pittsburgh, PA: College Prowler, 2005.

From the viewpoint of students and alumni, the book looks at Harvard and Ivy League colleges.

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

Writing in the Second Genre

With the guidance of a faculty mentor, the student will research, develop, and write a project or projects in the second genre of specialization.

Student: Jon Page

Faculty Member: Jeff Davis

Course Number: ENG578

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: The Craft, Process and Life of Feature Writing

Course Description: The feature article applies to the larger scope of humanity, meaning, it takes a specific idea, maybe even specific to a certain group of people, but through the craft of writing the feature it moves beyond the specific and applies to the society at large. This course's design is to acquaint the student with the process of feature writing. This goal is achieved not only by reading published features and critiquing each article's effectiveness but also by applying these critiques to the student's own features. From the beginning (coming up with an idea) through the middle (doing the leg work such as researching sources, interviewing, etc.) and the end (writing the feature and finding the right market for it), the student will become familiar firsthand with the process of writing a feature article. A feature depends not only upon the idea and the research/interviews to back up that idea, but also upon the piece's overall effectiveness. This course, then, will consider such questions and ideas as the following: How well is the idea presented? Do the evidence and interviews support or deny the idea? And how effectively is the story being told?

Requirements with Due Dates:

- list of 6 possible feature ideas, complete with source lists **2/3**
- 3-4 critiques of feature articles assessing the effectiveness of the article. **1/20, 1/27, 2/3, 2/10**
- list of questions, documented sources, potential interviews (3 for short feature, 5 for longer feature) due two weeks before working draft. **2/1, 3/4, 4/3**
- working drafts of each article, including notes, interviews, and documented source lists two weeks before the feature is due: **2/15, 3/18, 4/17**
- 2-3 feature articles of the students own work: 750-1200 words **3/1, 4/1, 5/1**
- or, 1 longer feature, 4-5,000 words, in place of two shorter ones. **5/1**

Evaluation:

- For each feature, the faculty member will review a working draft for process and coaching.
- For each feature, the faculty member will review a complete, revised manuscript—as if presented to the designated market.
- The faculty member will assess the student's ability to ascertain a feature's salient traits and a feature's effectiveness; locate and assess appropriate markets for a feature; write a feature that is 1) well researched; 2) well constructed as a story; 3) written appropriately

for a specific purpose and toward a specific market audience; 4) crafted artfully with attention to voice, diction, image, syntax, structure & form, and other matters of craft.

Reading list:

- *Writing Feature Articles*, Brendan Hennessy
- *The Journalists Craft: A Guide to Writing Better Stories* by Dennis Jackson, John Sweeney
- *Literary Journalism*
- *The Art and Craft of Feature Writing* William E. Blundell

Interactions:

- There will be weekly interactions in the form of email, by the student concerning ideas, questions, evaluations of the feature articles being critiqued, the writing process, and the students own feature articles.
- After the faculty member has reviewed each working draft, the faculty member and student will have a coaching session via telephone.

Writing in the Second Genre (Advertising/Marketing/P.R.)

With the guidance of a faculty mentor, the student will research, develop, and write a project or projects in the second genre of specialization.

Student: Carmen Palmer

Faculty Member: Mimi Kelly

Course Number: ENG578

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course:

Destination Commitment Ceremonies: Researching and Writing the Marketing Plan and Marketing Communications (Copy)

Course Description:

This course is divided into four units of approximately 4 weeks per unit. In the first unit, the student will perform an Industry and Market Analysis in order to target her market, explore opportunities within this market, and evaluate her competition. In the second unit, the student will use the information she gleaned from unit one to write a marketing plan. In units three and four, the student will begin to implement her marketing plan through the production of varied forms of print copy. In at least one instance, the student will be asked to produce the graphic artwork to accompany one of her copywriting samples.

Course Philosophy: This course serves as a practical introduction to copywriting for marketing communications. By researching, developing, and creating copy for an actual business concept, using real market trends and data, the student creates a model in which she may approach other copywriting projects in the future. In addition, the student is given time to develop her own business idea. In this way, she is fulfilling the goals of WCSU's M.F.A. in Professional Writing Program and providing herself "food for the soul and food for the table."

Requirements:

1. Student will send a weekly e-mail update to mentor every Saturday of the semester detailing any pertinent questions or comments. E-mail length will vary according to need.

In unit one, this update will include a Microsoft Word attachment of detailed notes the student has taken concerning industry and market analysis. Notes will include bibliographic information of sources.

In unit two, the weekly e-mail update will include a Microsoft Word attachment of a draft section (one of four) of the marketing plan. By the end of unit two, the marketing plan will be complete. Any revision of plan will take place during unit two.

In units three and four, weekly e-mail update will include a Microsoft Word attachment of a sample of print copy. If revision is needed, student will hand in revision as a second Microsoft Word attachment with the following week's assignment. The type of copy to be handed in weekly will be determined by student and teacher at the end of unit two, according to the marketing plan. At least one sample of copy will be enhanced by the student's own graphic art. Sample to be determined by student and teacher at end of unit two. The last week of the semester, there will be no assignment other than creating final portfolio which will include the marketing plan and copy created and revised throughout the semester.

Evaluation:

A grade will be given at the end of the semester based on teacher-created rubric.

Reading list:

The following reference texts have been assigned to assist student with writing and research. (She will also be reading pertinent texts on marketing and copywriting in her reading course):

1. Fundamentals of Copy and Layout (Albert Book, Dennis Schick)
2. The Copywriters Handbook (Robert Bly)
3. Marketing for Dummies
4. The Unofficial Guide to Starting a Small Business (Marcia Layton Turner)
5. On-line Industry information sources and samples (to be determined as student acquaints herself with the industry)
6. Student will use additional sources as she deems necessary.

Interactions:

The student will send mentor weekly e-mail updates every Saturday for the duration of the semester. The semester work begins on Friday, January 20, 2006.

Writing in the Second Genre

Student: Ronald Samul

Faculty Member: Andy Thibault

Course Number: ENG578

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Investigative Reporting

Course Description: The purpose of the course is to write investigative news articles. The student will produce stories using techniques from the reading list, mentor support, and other resources.

Requirements:

In coordination with the instructor, the student will be meeting with various news sources, editors and journalists.

- The body of the work will be to create 10 story ideas to foster over the course of the semester. 5 of these stories will be completed.
- Aside from the finished articles, a journal will be kept to document the progress of the stories, methods of contact, phone logs, information sources, etc.

Evaluation:

Evaluation of the student will be based on the process of identifying focus, researching, writing and editing the stories. A constant dialogue will continue from the gathering and reporting phase to the writing and editing and into a completed article. This process will foster an understanding of the writing process and constant evaluation. The final grade will represent the completed course requirements and a completion of the writing process.

Reading list:

Primary

The Investigative Handbook 4th Ed. - Brant Houston, Len Bruzzese and Steve Weinberg
The Press – Ed. Geneva Overholser & Kathleen Hall Jamieson

Secondary

Law & Justice In Everyday Life – Andy Thibault
Satanic Verses & FBI Fairy Tales – Andy Thibault
Rell Must Clean House at Corrections - Andy Thibault
New York Times investigative stories 3 times a week.
The Drudge Report – online
The Huffington Report – online
Connecticut Law Tribune
Investigative Reporters & Editors website (IRE)
Salon Online – Brilliant Careers: Seymour Hersh

Interactions:

- ✓ Weekly email contact with periodic meetings in person.

Writing in the Second Genre

With the guidance of a faculty mentor, the student will research, develop, and write a project or projects in the second genre of specialization.

Student: Antonia Schachter

Faculty Member: Marianne Stochmal-Heffernan

Course Number: ENG578

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: "Exploring feature writing styles"

Course Description:

This course is designed to build on the student's writing strengths and interest by exploring styles of feature writing including narrative, microcosm and profile. The student will study various styles and techniques of experienced writers and will test these skills in her own writing and storytelling. The student will also analyze assigned readings to discuss their content and identify elements that can be applied to her writing assignments. In addition, the student will seek out feature story topics that are issue-oriented. This may include revising a story the student has written to broaden its appeal and increase its possibilities for being published. The goal will be to produce at least one feature story that would be worthy of publication in a newspaper or magazine.

Requirements:

- The student will submit three polished features: microcosm, profile and narrative.
- The student will complete three short exercises (200-300 words) on focus, interview and mind/inner voice.
- There is a short reading list (see below).
- The writing process will be examined in weekly conversations and email, through drafts submitted on a weekly basis.
- Final work will evolve throughout the semester with drafts submitted at intervals of three weeks (or as determined necessary based on progress in developing the story)

Evaluation:

The student will be evaluated on her writing assignments, with grades given for each after a period of time spent working on draft copies. The student also will be graded on the short assignments. Final grade will be determined based on the grades accumulated from these assignments as well as the student's efforts in pursuing each story, applying new information learned, and the process of editing.

Reading list:

"Bird by Bird," by Anne Lamott

"America's Best Newspaper Writing," by Clark & Scanlon

In addition, there will be a variety of readings provided via email to the student. These readings will include news articles and tips on writing that will provide insight into the writing assignments to be explored. Discussion of the articles is encouraged as part of the student's learning about the various types of feature writing styles.

The articles include:

"The Ripples from Little Lake Nellie," by Gary Smith, Sports Illustrated.

"87th Floor," by Scott Gold, New York Times

"Dream Destroyed," by Mike Swift, Hartford Courant

"City Produce Stand," by Patricia Seremet, Hartford Courant

"Chainsaw," by Les Gura, John Moran, Bridgeport Post

"Write Tight – Tips for Short Writing," by Chip Scanlon, Poynter Institute

Interactions:

The faculty and student will communicate via email on a weekly basis, and via telephone and/or in person, as needed.

Writing in the Second Genre

Student: Don Stitt

Faculty Member: Daniel Asa Rose

Course Number: ENG578

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: The Weekly Humor Column as a Tool for Change

Course Description: The teacher and student have arrived at a plan for this course that revolves around the student attempting to write a weekly humor column for the school paper. The student will turn in a draft of the column to the teacher on a weekly basis during the semester, with the teacher evaluating the column on its merits in the categories of originality, composition and levity. The teacher agrees to choose 4 columns for revision and rewrite as is deemed appropriate, and student agrees to recast them to the recommended specifications. The final grade for the course will be drawn from the teacher's evaluation of the completed columns.

Requirements: The specific requirements for completion of the course involve the completion of 12 newspaper columns, each of approximately 750 words, which will be placed in the WestConn student newspaper, The Echo. In addition, the student will look into the possibility of recording some of the columns for the student radio station as well, in the hopes of reaching a broader market.

- ♣ Although not required and considered extra-curricular, there has been an internship set up with Good Morning America which may or may not relate to the course.
- ♣ The amount and nature of the work have been described above: 12 weekly columns for the student newspaper, four of which are to undergo a revision process.
- ♣ Written exercises per se will not be part of this course aside from the writing assignments listed above.
- ♣ The reading list for this course will be drawn from the related Reading for Writers, Secondary Genre course.
- ♣ The "writing process" will be under continual evaluation, but no writing process outside of the writing of the column and the revision of same is requisite.

Evaluation:

Each column will be evaluated on the basis of its merits by the teacher, who will decide the final grade on the basis of them.

Reading list

The student will be reading a number of social satirists for the related Reading or Writers, Secondary Genre class. These readings will focus on Juvenal, Jonson, Swift, Franklin, Twain, Rogers, Sahl and Stewart.

Interactions:

- Faculty and student will communicate weekly by e-mail.
- If further discussion is merited, they will speak by phone.

Writing in the Second Genre

With the guidance of a faculty mentor, the student will research, develop, and write a project or projects in the second genre of specialization.

Student: Matthew Stollman

Faculty Member: Lionel Bascom

Course Number: ENG578

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Sports Magazine Journalism

Course Description: In this course specifically designed for Matthew, he will report on a story in sports arranged by he and his mentor. Matthew will find his voice in the genre of journalism. The form will be a large or multiple part magazine article not unlike Sports Illustrated or ESPN The Magazine. The goal of the course is to create a finished piece. Matthew will research and report on his findings and will be graded on both in the confines of the final product.

Requirements:

The work done in this course will be the researching and reporting leading to a finished piece in the form of a article for a magazine.
Written exercises will be given at the discretion of the mentor.
The reading list will be a number of articles from the mentor as well as the extensive research that the article will require.

Evaluation:

The mentor will see drafts but they will not be graded, only final drafts will be evaluated for grades. The grade will be based on the body of work at the end of the semester. A mid-term evaluation will be given to Matthew on March 15th.

Reading List:

Assorted articles and research materials.

Interactions:

Matthew and Lionel will be in contact via e-mail on an "as needed" basis. Every three weeks they will contact either by live appointment or by phone.

Writing in the Second Genre

With the guidance of a faculty mentor, the student will research, develop, and write a project or projects in the second genre of specialization.

Student: Colleen Wright

Faculty Member: Mimi Kelly

Course Number: ENG578

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: *Travel Writing: Trends and Process*

Course Description:

The student will become familiar with the common characteristics and style of travel articles by researching numerous travel publications; a special focus will be given to current trends and unique angles that haven't recently been covered. Based on this research, the student will then write several articles about Austria and Europe. Although personal essay is the preferred format, objective travel articles may also be written, based on what the market research indicates.

Requirements:

The student will write a paper (approximately 3 pages) at the beginning of the course summarizing the goals for the semester and the research plan/process that will help her to obtain them; and a paper (minimum of 3 pages) at the end of the course critiquing the goals, plan and process. Also, two personal essay and two objective travel articles will be submitted along with corresponding revisions. The length of drafts is estimated at a minimum of 750 words each, but the length may change based on writers guidelines.

Evaluation:

Drafts of the travel articles will be critiqued and then revised; this process of revision will be evaluated along with the final product. Individual assignments will not be graded, but the mentor will give indications of where the student should focus more or less. There will be a final grade only.

Reading list:

National and regional magazines
Newspaper travel sections
Internet travel sites

Interactions:

- ✓ The student will send an email approximately once every two weeks or as needed. Articles will be emailed February 15, March 20, April 15, April 30 (critique will also be submitted April 30), and May 15.