

Reading For Writers II (Secondary Genre)

Student: Jessica McCadden

Faculty Member: Mark Misercola

Course Number: WT 537

Semester and Year: Spring 2015

Credit Hours: 4

Subtitle for Course: Introduction to Corporate Communications Theories

Course Description: This course will serve as an intense practical introduction to the theories, creation, and real world application of corporate communications, specifically, internal communication and public relations.

Requirements:

The student will read and write responses to the books listed below. In addition, the student will read periodicals, analyze real world examples of public relations strategies at work, and write a paper presenting her findings.

READING LIST

Corporate Conversations: A Guide To Crafting Effective and Appropriate Internal Communications - Shel Holz

Reputation Management: The Key To Successful Public Relations and Corporate Communications – John Doorley, Helio Fred Garcia

Public Relations Writing – Thomas H. Bivins

Using Public Relations Strategies To Promote Your Nonprofit Organization – Ruth Ellen Kinzey

The Public Relations Handbook for Nonprofits – Art Feinglass

This is PR: The Realities of Public Relations – Doug Newsom, Judy Turk, Dean Kruckenberg

Periodicals: *Forbes*, *The New York Times*, *The Wall Street Journal*, and/or *Fortune*

ASSIGNMENTS

1 – Student will write a 2-3 page response paper for each text from the assigned reading list.

2 – During the semester the student will read the periodicals listed above and keep a journal of articles that show how PR and communications theories are put into practice in the media. (Journal is for research, not to be submitted.)

3 - Student will use the assigned textbooks and articles from periodicals to write a paper analyzing how techniques for reputation management and crisis management are implemented in the real world. (4 – 5 pages)

INTERACTIONS

Papers will be submitted by email on or before the due date. Professor will return with comments. (Contact: misercola@yahoo.com)

SCHEDULE

Ongoing: Reading newspapers and news websites

2/1 – Book Response #1

2/15 – Book Response #2

3/1 – Book Response #3

3/15 – Book Response #4

3/29 – Book Response #5

4/12 – Book Response #6

5/3 – Reputation/Crisis Management Paper

EVALUATION

Essays will be turned in according to the schedule above. Professor will respond to each essay with feedback within two weeks of receiving the assignment. While each assignment will not be given a letter grade, student will be given a midterm evaluation by 3/1/15 to let her know how she is doing grade wise.

LEARNING OUTCOMES

- The student will learn the fundamental theories behind various types of corporate communication.
- The student will also learn how these theories are applied in the real world by reading periodicals and news websites.
- The student will learn how to take her existing copywriting skills and tailor them to fit the needs of internal communications and public relations departments in both commercial and nonprofit organizations.

Department of Writing, Linguistics, and Creative Process

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Accommodations

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Reading for Writers II (Second Genre)

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

Student: Kimberly Moffett

Faculty Member: Holly Azevedo

Course Number: WRT537

Semester and Year: Spring 2015

Credit Hours: 4

Subtitle for Course: Writing Life's Events

Course Description: The objective of this course is to read and establish a foundation in creative nonfiction exploring the elements of accuracy, detail, research, scene, dialogue, imagery, lyricism, and reflection that connects the writer with the reader. The student will encounter in the assigned readings an array of creative nonfiction rich in its variety of voices, writing styles, and organization.

Course Requirements:

- The student will read approximately eight books in the genre or the equivalent in articles, essays, etc.
- The student will produce no less than 35 pages of writing that addresses the reading assignments.
- For each craft book reading, the student will create a 3-5 page response with her reactions to the book and how she may use it to assist her own writing.
- For each creative nonfiction reading, the student will create a 3-5 page response that analyses structure, character development, tone, and narrative style.
- The student will create a 5-10 page double spaced draft of a creative nonfiction book mini-proposal, after completion of the selected reading (Larsen, *How to Write a Book Proposal*) preparing the student for the project. This should include an overview and an outline, as described in the Larsen book. Several sections in the overview are listed as "optional" and the student and mentor will agree on the draft contents at the time of the reading.

Evaluation:

- All written and submitted work will be evaluated by the instructor.
- Student will submit papers by email biweekly on Fridays for evaluation.
- Student writings will be critiqued and returned with comments, providing an ongoing evaluation of progress. A final grade will be determined based on cumulative work and

engagement during the course: fulfillment of reading and writing requirements, thoroughness, and quality of insight in written assignments, writing fluency and competency in copy-editing, mechanics, and personal application of lessons.

- The instructor will provide a mid-term grade (approximately March 6, 2015) during mid-semester checkpoint. This will include a cumulative evaluation of work-to-date, evaluation of student’s progress and areas of weakness and clarification of expectations and deliverables for the remainder of the course.
- A final grade will be provided by the instructor based on the quality of the work during the course, completion of all assignments on time, and the use of creative nonfiction mechanics.

Reading List:

1. Gutkind, Lee. *You Can’t Make This Stuff Up: The Complete Guide to Writing Creative Nonfiction – from Memoir to Literary Journalism and Everything in Between*
2. Kidder, Tracy and Todd, Richard. *Good Prose: The Art of Nonfiction*
3. Larsen, Michael. *How to Write a Book Proposal 4th Edition*
4. Baldwin, James. *Collected Essays: Notes of a Native Son/Nobody Knows My Name / the Fire Next Time / No Name in the Street / The Devil Finds Work / Other Essays* (Library of America)
5. Talese, Gay. *The Gay Talese Reader: Portraits & Encounters*
6. Didion, Joan. *The Year of Magical Thinking*
7. Wharton, Edith. *Backward Glance*.
8. D’Agata, John and Fingal, Jim. *The Lifespan of a Fact*
 - a. To expand on the controversy of fact and truth in nonfiction, the following short pieces will be read/viewed:
 - i. “What is Creative Nonfiction?” *Creative Nonfiction*, by Lee Gutkind.
<https://www.creativenonfiction.org/what-is-creative-nonfiction>
 - ii. The story that broke the James Frey controversy: “A Million Little Lies,” *The Smoking Gun*, 1/4/2006,
<http://www.thesmokinggun.com/documents/celebrity/million-little-lies>
 - iii. Oprah’s recall interview with James Frey where she confronts him:
<https://www.youtube.com/watch?v=ewC-KIe5qng>
 - iv. A follow-up interview with James Frey: “The Man Who Rewrote his Life,” *The Guardian*, by Laura Barton, 9/15/2006,
<http://www.theguardian.com/books/2006/sep/15/usa.world>

RESPONSE PAPER DUE TO MENTOR:	ASSIGNMENT:
January 30, 2015	Reading and Response: <i>You Can’t Make This Stuff Up: The Complete Guide to Writing Creative Nonfiction – from Memoir to Literary Journalism and Everything in Between</i>

February 13, 2015	Reading and Response: <i>Good Prose: The Art of Nonfiction</i>
February 27, 2015	Reading and Response: <i>How to Write a Book Proposal 4th Edition</i> Create a draft of a “mini-proposal.”
March 13, 2015	Reading and Response: <i>Collected Essays: Notes of a Native Son/Nobody Knows My Name / the Fire Next Time / No Name in the Street / The Devil Finds Work / Other Essays</i>
March 27, 2015	Reading and Response: <i>The Gay Talese Reader: Portraits & Encounters</i>
April 10, 2015	Reading and Response: <i>The Year of Magical Thinking</i>
April 24, 2015	Reading and Response: <i>Backward Glance</i>
May 8, 2015	Reading and Response: <i>The Lifespan of a Fact</i>

Interactions:

- All student submissions and mentor responses to submission will be by email. Other interaction by email will occur between student and mentor as needed based on the emergence of any problems, concerns, etc. that may arise during the course of the term.
- A phone conversation or meeting may take place as needed at the agreement of both the student and mentor.

Learning Outcomes:

By the end of the semester, student will be able to:

- Demonstrate a familiarity with creative nonfiction representing a variety of cultural perspectives
- Understand the ethical questions regarding fact and truth in creative nonfiction
- Demonstrate an understanding of the craft of creative nonfiction, especially in the memoir and short forms.
- Demonstrate an understanding of the components of a nonfiction book proposal, and the ability to create one.

Plagiarism

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Reading for Writers II (Second Genre)

Student: Matthew Siebert

Faculty Member: Lisa Siedlarz

Course Number: WRT537

Semester and Year: Spring 2015

Credit Hours: 4

Subtitle for Course: How craft and style come together to create a unique poet.

Course Description: Through the various readings the student will learn to analyze and respond to the work of other poets. This includes each writer's unique styles, voices, and methods for combining their work into a final publishable collection. In the end, this will allow the student to establish a sense for his own personal style and voice, and have the ability to compare his work to that of other poets.

Course Objective:

Student will study how established authors construct their published works.

Student will learn to effectively respond to and evaluate poetry.

Student will learn to take multiple works and incorporate them into one cohesive response.

Requirements:

A monthly four to five page paper in response to the assigned reading of *The Life of Poetry* by Muriel Rukeyser as well as the books of poetry. The paper will incorporate an opinion to Rukeyser's essays as well as a response to assigned poets and how the readings may have influenced the student's own poetry.

The student will also submit two original new poems with each packet.

These will be emailed to bearbucca@sbcglobal.net on dates listed.

Reading list:

January (Due Feb. 1st)

- Billy Collins: *The Apple that Astonished Paris*
- Frank O'Hara: *Lunch Poems*
- T.S. Eliot: *The Waste Land* and other poems
- Anne Carson: *Autobiography of Red*
- Muriel Rukeyser: *The Life of Poetry*, part one chapters 1-4

February (Due Mar 1st)

- Kenneth Koch: *New Addresses*
- Mark Doty: *Still Life With Oysters and Lemon*

- Li-Young Lee: Rose
- EE Cummings – a selection of poems
- Muriel Rukeyser: The Life of Poetry, part two chapters 5-6

March (Due Apr 1st)

- Brian Clements: And How To End It
- Brian Clements: Disappointed Psalms
- Larry Levis- a selected Levis
- Robert Bly: The Urge to Travel Long Distances
- Muriel Rukeyser: The Life of Poetry, part three chapters 7-9

April (Due May 1st)

- Mark Halliday- Thresherphobe
- Denise Duhamel: Mille et un sentiments
- Ted Kooser: Delights & Shadows
- Kim Addonizio: what is this thing called love
- Muriel Rukeyser: The Life of Poetry, part three chapters 10-13

Interactions:

- ✓ Student and faculty will communicate via email. Faculty member will be available for phone conversation if requested.

Evaluation:

Evaluation will be based on the quality of the work and on turning the work in on time. The instructor will look at how the student has considered feedback and how effectively it is utilized. The instructor will also look at how the student reads the assigned books and will evaluate the responses to these works. If the student deems certain works influential in the writing of his own work, the instructor will look for evidence of this and evaluate accordingly. There will be one mid-term grade and final grade for the course. The instructor will also take into account the Writing Department's copyediting policy. Should there be more than one error per typed, double-spaced page, the instructor will return work for editing. If copyediting continues to be an issue as the semester progresses, the student's grade will be adjusted accordingly.

Learning Outcomes:

- 1) The student will continue to shape a philosophy regarding poetry.
- 2) The student will develop a thoughtful approach to reading poetry.
- 3) The student will develop a sense on how multiple pieces need to work together to become a cohesive product.
- 4) The student will learn to compare multiple pieces by multiple authors and respond to them in a single cohesive manner.

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Student: Anu Sogunro

Faculty Member: Ron Samul

Course Number: WRT537

Semester and Year: Spring 2015

Credit Hours: 4

Subtitle for Course: Reading For Travel Writing

Course Description: This course will examine texts in the nonfiction travel writing. The student will read and react to a series of resources that include books, articles, and videos. The student will consider the critical elements of writing nonfiction. By analyzing the reading, the writer will create a reading journal that will be an open discussion concerning content and form in terms of the genre. The student will also review on nonfiction book and write a nonfiction piece that represents the understanding of the sources considered in the class.

Requirements: List specific requirements for completion of the course

In listing the requirements answer the following questions:

- The student will create a reading journal that will be submitted every two weeks. The reading journal will be at least 5 pages long. It will include reaction to the assigned course material, analyzing form, and comparing it to other texts and resources. The student may also discuss how the material fits into their vision of nonfiction and how it may be in their own writing.
- The student will produce a reading journal of at least 30 pages. The student will write a critical review of a book of nonfiction that will be at least 4 pages. This will be a polished and well-crafted book review. The student will write a nonfiction piece for the final submission. This will be at least 5 pages and will be refined, drafted, and well-crafted.

Evaluation:

The student will submit reading journals every two weeks. This will be marked and returned to the student for further comments. The midterm assignment will be graded as a traditional midterm paper. Format and guidelines will be issued. The final submission will also be graded according to quality, understanding of the course philosophy and material, and the guidelines prescribed in the assignment sheet.

Reading List:

Books

- The Geography of Bliss: One Grump's Search for the Happiest Place in the World by Eric Weiner
- The Best American Travel Writing 2014 by Paul Theroux
- Better Than Fiction: True Travel Tales from Great Fiction Writers (Lonely Planet Travel Literature) (editor) Don George
- The Art of Creative Nonfiction: Writing and Selling the Literature of Reality by Lee Gutkind.
- Into the Wild by Jon Krakauer
- Eat, Pray, Love by Elizabeth Gilbert
- Walden by Henry David Thoreau (this book might be good for capturing a sense of place).
- Travel Writing 1700-1830: An Anthology by Elizabeth Bohls

Documentary Film As Supplementary for Reading and Discussion

- E-Team: Going Behind the Lines to Expose Crimes Against Humanity. 2014 (Netflix)

- Virunga 2014 (Netflix).

Interactions:

- ✓ The student and instructor will communicate via email or phone after every submission. Some of the response will be in the form of written response to reading journals, papers, and other assignments.
- ✓ A midterm and end of the class phone call will be used to gauge progress, goal setting, and pace of the course.
- ✓ Multiple drafts of midterm and final papers will be used to gauge progress and connection to the content.

Learning Outcomes:

- Critically understanding the form and content of nonfiction sources (books, articles, documentaries).
- The ability to write a nonfiction book review.
- Using a reading journal as a documentation of ideas, critical analysis, and form.

Dates	Material Due
Week 1 / January 19	<i>Geography of Bliss</i>
Week 2 / January 26	Journal #1 (5 pages min)
Week 3 / Feb. 2	<i>Walden</i> /
Week 4 / Feb. 9	Journal #2 (5 pages min)
Week 5 / Feb. 16	<i>Travel Writing 1700-1830</i>
Week 6 / Feb. 23	Journal #3 (5 pages min)
Week 7 / March 2	<i>Into the Wild & E-Team Movie</i>
Week 8 / March 9	Midterm Book Review Draft
Week 9 / March 16	Midterm Book Review Submission (4 pages min) <i>Eat Pray Love</i>
Week 10 / March 23	Journal #4 (5 pages min)
Week 11 / March 30	<i>The Best American Travel Writing 2014 / Virunga Movie</i>
Week 12 / April 6	Journal #5 (5 pages min)
Week 13 April 13	<i>Better Than Fiction</i>
Week 14 / April 20	Journal #6 (5 pages min)
Week 15 / April 27	The Art of Creative Non-Fiction
Week 16 / May 4 5/9 Last day of classes	Final Paper Submission / Nonfiction Writing (5 pages min)

Reading Journals: 3-4 pages of critical discussion about current reading. This should include discussion on content, form, critical commentary. (5 page minimum)

Midterm Book Review: A critical review of a book. This will be a formal commentary on the content and form of the book. This will be a “publish ready” text that has gone through development and revisions. (4 page minimum)

Nonfiction Writing: Should be highly developed and polished piece of nonfiction. (5 page minimum)

Instructor Information:

Ron Samul

860-287-1053

samulr@wcsu.edu

norlumas@gmail.com

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