

Writing in the Secondary Genre (Advertising/Marketing)

Student: Moira Gentry

Faculty Member: Mark Misercola

Course Number: WRT-578

Semester and Year: Fall 2016

Credit Hours: 4

Subtitle for Course: How to Craft Persuasive Copy for A Small Business

Course Description: The objective of this course is to write persuasive marketing copy for a variety of genres and mediums, focusing on a fictional floral and event design business. The student will produce ad and marketing copy ranging from print materials to SEO website copy / electronic brochure copy to a comprehensive social media plan and copy. The primary goal is to learn to successfully market a floral and event design business, and the secondary goal is to create a fleshed out, vivid description of the main character's small floral event business in the student's first murder mystery. Reading selections will focus on copywriting and content creation.

This course will expose the student to a broad range of professional writing skills that can be refined, polished, and used to provide income while pursuing fiction publication.

Requirements: In executing the objectives of this course, the student is required to:

- Create taglines
- Research and write SEO website copy
- Write print brochure and electronic brochure
- Plan and create social media; possibly an online ad
- Write one press release
- Create trade ad (aimed at event and wedding planners)
- Read the books and study the websites on the reading list

Evaluation: The student will be evaluated based on insights, clarity, and overall writing quality and persuasiveness. A mid-term evaluation will be given in order to indicate achievement against goals to date, and will include recommendations. A final grade will be determined based on the completion and overall quality of the requirements.

Reading list:

1. *Everybody Writes: Your Go-To Guide to Creating Ridiculously Good Content* by Ann Handle

2. *The Copywriter's Handbook: A Step-By-Step Guide To Writing Copy That Sells* by Robert W. Bly
3. *The Adweek Copywriting Handbook: The Ultimate Guide to Writing Powerful Advertising and Marketing Copy from One of America's Top Copywriters* by Joseph Sugarman
4. Floral Event Design online resources: Dana Markos Events LLC, <http://www.danamarkosevents.com/>; LJ Floral and Event Design, <http://www.ljfloral.com>; Bee's Wedding and Event Designs, <http://beesweddingdesigns.com>; Stoneblossom <http://www.stoneblossom.com>; and Preston Bailey, <http://www.prestonbailey.com>

Interactions:

- Weekly check up with discussion(s) about current writing projects
- 12 student submissions of written assignments or book synopses
- 12 responses from mentor

Assignment Schedule:

Week #	Response Due	Assignment Type
1	Friday, September 9	Book response
2	Friday, September 16	Book response
3	Friday, September 23	Websites response
4	Friday, September 30	Book response
5	Friday, October 14	Taglines for fictional business
6	Friday, October 21	SEO website copy
7	Friday, October 28	Social media plan
8	Friday, November 4	Rough draft brochure copy
9	Friday, November 11	Social media, incl. video script
10	Friday, November 18	Press Release
11	Friday, November 25	Final brochure copy and interactive electronic brochure
12	Friday, December 2	Trade ad

Learning Outcomes:

By the end of this course, the student will be able to:

- Analyze methods of modern writing in different marketing mediums
- Apply best writing practices to a wide variety of marketing writing
- Write compelling copy
- Produce content that sells in both new and traditional media

Plagiarism

Plagiarism and other forms of academic dishonesty are serious academic offenses and will be treated as such in this course. Please familiarize yourself with the university's policy on plagiarism in your academic catalogue and/or student handbook. Plagiarism is the use of another writer's words or ideas without acknowledgment of their source. The penalty for plagiarism will be course failure and will be reported to the appropriate Dean(s) and other university officials.

Department of Writing, Linguistics, and Creative Process Policy on Academic Honesty

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- Submitting material that is not one's own.*
- Using material – words and/or ideas – directly from a source without proper citation and attribution.*
- Submitting a project written for one course, past or present, as new material in another course without the explicit permission of the instructor.*

In accordance with University policy, plagiarism on an assignment may be grounds for failing the course and the filing of an Academic Dishonesty Report, which will escalate the situation to higher administrative decisions.

We encourage students to speak with us openly and honestly regarding any questions surrounding academic honesty and plagiarism.

Accommodations

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Writing in the Secondary Genre

Student: Melissa Johnson

Faculty Member: Joe Ahearn

Course Number: WRT 537

Semester and Year: Spring 2017

Credit Hours: 4

Subtitle for course: Practicing prose and free-verse poetry

Course description

The hobbyist poet often writes on a whim, based on instinct or feeling. This course will provide an opportunity to study craft techniques for poetry content, structure, and rhythm, so the student can write with purpose and knowledge. The student will apply techniques from the craft books included on the syllabus to her own new writing and explain how she applied them to her work. She will submit brief personal reflections analyzing how the different techniques outlined in the course books were applied to her poems. In addition, the student will complete selected exercises in the craft books as part of her work to be evaluated by the instructor. The student will also explore the difference between free-verse and prose poetry. Just how important are those line breaks? What impact do different structures have on the poem's content?

Requirements

The student will produce two pages of original poetry or a reflection paper (see below for details) every Wednesday starting Jan. 25. The student will complete a large portion of a themed collection of poems titled "88," one poem for each constellation, with deeper themes to be discovered/determined during writing.

Submission schedule

Jan. 25

Feb. 1, 8, 15, **22**

March 1, 8, 15, 22, **29**

April 5, 12, 19, **26**

May 3, **10**

On the final Wednesday of each month (Feb. 22, March 29, April 26, and May 10), instead of poems, the student will submit a three- to five-page reflection paper summarizing the lessons learned in the craft books and how she incorporated the instructor's feedback into her poetry. These papers will use MLA formats and rules.

Evaluation

The instructor will provide feedback on the following factors, based on his own success in the field: Has the student shown she is able to generate publishable material? Does she exhibit the skills and discipline that is needed to produce a body of work?

The student will be evaluated on the quality and timely submission of academic work. Revisions will be graded on their substantial changes and evident care in their development from an original draft. All submitted work should be proofread, spell-checked and thoroughly edited. Poems will be returned for rewrite if they do not display these qualities. Each rewrite needed will result in a lowering of the possible grade by one letter point. Student will receive a midterm grade if desired and a final grade will be determined by averaging grades on all submissions.

Grades will be based on lack of mechanical problems with the manuscripts submitted, and clarity, precision, and originality of ideas presented.

The professor will return drafts within two weeks, offering his changes and comments via the Track Changes feature in Microsoft Word.

Reading list

Address in Feb. 22 reflection paper:

- *An Introduction to the Prose Poem* edited by Brian Clements and Jamey Dunham
- *The Rose Metal Press Field Guide to Prose Poetry: Contemporary Poets in Discussion and Practice* by Gary L. McDowell

Address in March 29 reflection paper:

- *The Crafty Poet: A Portable Workshop* by Diane Lockward
- *Poetry Matters: Writing a Poem from the Inside Out* by Ralph Fletcher

Address in April 26 reflection paper:

- *The Art of the Poetic Line* by James Longenbach
- *The Discovery of Poetry: A Field Guide to Reading and Writing Poems* by Frances Mayes

Address in May 10 reflection paper:

- *Ordinary Genius: A Guide for the Poet Within* by Kim Addonizio
- *The Poem's Heartbeat* by Alfred Corn

Interactions

- Two weeks after each submission, the instructor will submit his feedback via email. The student will receive a midterm grade from her instructor if desired and a final grade at the end of the course.
- The instructor and student will communicate either via phone or email as needed.

Learning outcomes

During this course, the student will:

- Become well-versed in the different techniques of poetry and which to use to best showcase an intended theme.
- Study and apply prosody, a new area of study for the student.
- Strive to use intelligent vocabulary while keeping her writing crisp, clean, and simple.

- Improve at least one poem per batch by considering and addressing feedback from the professor.

Copy Editing & Drafts

The MFA in Creative and Professional Writing is based on developing writers who are emerging into the world of publishing, professional communications, and education. Each course is a graduate level course with expectations of high quality. All work submitted to this class will be free of copy editing issues including typos, incorrect word choice, grammatical errors, punctuation errors, and other erroneous oversights. In this course, work that is viewed by the instructor as “First” or “Rough Draft” will receive an incomplete. Students should revise and resubmit for a grade. You may rewrite as often as you would like. If work is not resubmitted, incomplete work will be converted to zeros at the final grading period.

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Accommodations

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arrangements through AccessAbility Services, www.wcsu.edu/accessability, (203) 837-8225.

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: Beth Turley

Faculty Member: Erik Ofgang

Course Number: WRT578

Semester and Year: Spring 2015

Credit Hours: 4

Subtitle for Course: Writing and Observing Literary Journalism

Course Description: This course will be working on both journalism and literary review writing. This course will include a variety of facets within literary journalism. The student will read journalistic pieces from notable newspapers and respond to them. This course will also include a craft book that the student will respond to in both a review format and a response on how it can be used to improve craft. The original journalistic work will be a series of profiles that focus on the WCSU cheer team and the college lifestyle. The student wishes to study the craft journalism as well as review writing. Over the course of the semester the student will write a series of profiles, and also write reviews of select readings from the class. The student will also look at a creative non-fiction book that deals with the subject of the profiles.

Requirements:

Tuesday, Jan. 20: Response to “Why’s This So Good” series, using structure of article (2 pages)

Tues. Jan. 27: First profile (3-5 pages)

Tues. Feb. 3: New York Times response (2 articles, 3 pages)

Tues. Feb. 10: Response to “The Journalist’s Craft” (3 pages)

Tues. Feb. 17: Second profile (3-5 pages)

Tues. Feb. 24: NYT response (2 articles, 3 pages)

Tues. Mar. 3: Response to “Why’s This So Good” series, using structure of article (2 pages)

Tues. Mar. 10: Response to “The New Journalism” (3 pages)

Tues. Mar 17: Spring Break

Tues. Mar. 24: Third profile

Tues. Mar. 31: NYT response (2 articles, 3 pages)

Tues. Apr. 7: Response to craft book in a review style

Tues. Apr. 14: Fourth profile

Tues. Apr. 21: High School Confidential by Jeremy Iversen and response

Tues. Apr. 28: NYT response (2 articles, 3 pages)

Tues. May 6: Final, revised profiles

Evaluation:

Student will be evaluated on the quality of work submitted. The profiles should apply lessons learned from the NYT articles and the craft book. The “Why’s This So Good” responses should review the articles thoroughly. The responses to the craft book should highlight the lessons learned and how they can be applied to the student’s journalistic work.

The NYT and Nieman articles will be alternating weekly assignments. Larger assignments are biweekly, and are in addition to the articles.

Final grade will be determined by timely submission of all assignments. Student will be graded on the quality of the work and the application of material used in the course. The student will be expected to copy edit their own work for mechanical errors. Final work should show evidence of proofreading. The profiles will be a major factor in the final grade as it is the students only original work.

Reading list (if appropriate):

NYT Human Interest pieces
The Journalist's Craft: A guide to writing better stories
High School Confidential by Jeremy Iversen
The New Journalism by Tom Wolfe

Interactions:

- Assignments due on Tuesdays
- Submissions and feedback through email
- Monthly phone call or on campus meeting : Feb. 3, Mar. 3, Apr. 7, May. 6 if necessary

Learning Outcomes:

- Student will learn how to apply proper journalistic style.
- Student will be able to read articles critically and understand the structure of journalistic stories.
- Student will produce quality profiles that have a unified focus.
- Student will identify one publication where work could potentially be submitted.

Academic Honesty

- (University Catalogue) Plagiarism is presenting the work of others as your own. The “work of others” includes any work bought or borrowed from another student as well as work copied from a book, magazine, newspaper or other medium. Participation in another’s act of plagiarism is itself an act of plagiarism. To avoid plagiarism, follow this advice from a research paper guide: “You should cite the source of every idea you have learned or formulated from your reading, whether you express the idea in your own words or quote the author directly. The use of two or more consecutively words from a source, when those words express the essence of a writer’s idea or involve distinctively phrasing, is considered a direct quotation and requires the use of quotation marks.” Any material used from another source, whether quoted or paraphrased, must be footnoted.
- Student will not use work submitted for another course.
- Plagiarism will result in serious consequences (including, but not limited to, no credit for the assignment).

Accommodations

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Writing in the Second Genre: Business Writing

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: Karen Veazey

Faculty Member: Gwen Jones

Course Number: WRT 578

Semester and Year: Fall 2014

Credit Hours: 4

Subtitle for Course: Closing the Deal: Business Writing that Sells

Course Description: This course will provide experience writing materials used to market and build a personal business including grant proposals, resumes and book proposals. In this course, the student will study and practice skills required for writing effective documents for her use, as well as writing for clients. Work will be produced in the three previously mentioned formats; research and background work will be substantiated in a journal, submitted weekly.

The student will learn where and how to gather research as well as how to compile it according to specific requirements. The student will study and practice persuasive, case driven writing techniques. The student will create actual documents and proposals that are suitable for submission to promote her own services and those of others, as well as request funding and/or resources.

The course will be structured in three modules:

- 1) Grant proposal for nonprofit funding. Organization TBD by 8/29.
- 2) Resume(s)
- 3) Book proposal geared to a specific publisher as per their guidelines. Publisher TBD.

Reading List:

- Larsen, Michael, *How to Write a Book Proposal*, 2011.
- Karsh, Ellen, *The Only Grant Writing Book You'll Ever Need*, 2009.
- Bolles, Richard, *What Color is Your Parachute? Guide to Rethinking Resumes*, 2014.
- Bernstein, Brenda, *How to Write a KILLER LinkedIn Profile*, 2014.
- Porter, Robert, Ph.D. "[Why Academics Have a Hard Time Writing Good Grant Proposals](#)." 2006.
- Hanover Grants. "[Developing a Budget and Budget Narrative for Grant Applications](#)." The Grantsmanship Center. "[Getting the Grant 101](#)."
- Hyder, Shama. "[7 Things You Can Do To Build an Awesome Personal Brand](#)." Forbes. 2014.
- Ryan, Liz. "[How to Write Your Human-Voiced Resume](#)." Forbes. 2014.
- Vaas, Lisa. "[9 Resume Tips Hiring Managers Wished Creative Pros Knew](#)." TheLadders.com
- Miller, Jon James. "[How To See Your Work Through an Agent or Publisher's Eyes](#)." Writer's Digest. 2012.

- Friedman, Jane. "[Your Straight Forward Guide to Publication](#)." Writer's Digest. 2011
- Tonnessen, Diana. "[3 Crucial Questions for a Winning Proposal](#)." Writer's Digest. 2008.
- Various authors. "[Salon's Guide to Writing a Memoir](#)." Salon. 2013.
- McIntyre, Erin Siegal. "[Freelancer's Journal: Erin Siegal McIntyre](#)." Scratch Magazine. 2013. (For my own knowledge of the freelance journalism market. A look at money and freelance reporting.)

Requirements:

- A grant proposal for nonprofit funding.
- Two polished resumes, one for personal use and one for another person based on their actual work history.
- Book proposal for thesis project.
- Brief summaries of each required reading upon completion, included in weekly journal.
- Weekly work journal due each Sunday evening.

Schedule:

Grant Writing

Determine nonprofit organization for grant	8/29
Reading 1 – Karsh plus three articles on grants.	9/10
First draft full proposal due	9/19
Second draft due	9/10/3

Resume Writing

Reading 2 and 3 – Bolles, –Bernstein plus three articles on resumes and branding	10/10
First draft of own resume	10/17
First draft of "client" resume for someone else	10/31
Final drafts of both resumes	11/7

Book Proposal

Determine publisher for proposal	10/15
Reading 4 – Larsen plus three publishing/proposal articles	11/7
Hook, Goals, Abstract, Overview	
T of C, Market Analysis/Competing Pubs	11/14
About the Author, Marketing Plan	12/3
Completed Draft	12/10

Last day of semester	12/15
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Evaluation: Grades will be based on the quality of the student's written work, how well it reflects the student's understanding of the principles and techniques involved with writing

proposals and grants, and how well that knowledge is translated into document form. Criteria will include research efforts, formatting and structure, editing and proofreading, thoroughness and detail, and the overall professional quality. The instructor will also assess the student's ability to meet due dates, and incorporate critique and feedback. The final grade will strongly consider how well the proposals advance from draft stages to final documents at the end of the semester.

Interactions: All interaction will take place via email and telephone. All work will be submitted via Microsoft Word email attachments.

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