

Writing in the Primary Genre

With the guidance of a faculty member, the student will research, develop, and write a custom project or projects for the course.

Student: Mattea Heller

Faculty Member: Dan Pope

Course Number: ENG 542

Semester and Year: Spring 2017

Credit Hours: 4

Subtitle for the Course: Developing Discipline: Short Story Writing and Revision

Course Description: This course is designed to teach the student discipline in writing. The student will write on a regular basis, set clear writing goals with her mentor, and achieve those goals through a concrete plan of action. The student will learn the habits of successful writers through reading famous writer's reflection on their craft. In addition, the student will read works by authors whose style may inspire her own and the student will explore how the author's craft can influence her own writing through responses to the literary work.

Requirements:

- The student will submit 60 pages of her own writing (short stories/novellas).
- The student will revise pages of previously written work.
- The student will keep a writing log detailing the date, time, and page count or revisions made. The log will also contain notes reflecting on the writing process.
- The student will read two memoirs on the writing life and reflect on these invaluable tips learned in her writing log.
- The student will write 4 craft analysis papers (2-4 pages in length) comparing the author's craft presented in the selected short story collections to her own.

Evaluation: The mentor will give constructive feedback on each creative writing submission (first drafts and revisions). The mentor will give constructive feedback on the reflection on selected stories. The student will turn in the writing log for mentor review. The student will be given a midterm and final grade. The final grade will be determined based on an average of the each submission.

Reading List:

- *Vampires in the Lemon Grove* by Karen Russell
- *Tenth of December* by George Saunders
- *Bark* by Lorrie Moore

- *Hateship, Friendship, Courtship, Loveship, Marriage* by Alice Munro
- *The Writing Life: Writers on How they Think and Work* by Marie Perle
- *On Writing: A Memoir of the Craft* by Stephen King

Due Dates:

- 1/31/17: First writing log and creative submission (20 pages)
- 2/14/17: Karen Russell response
- 2/28/17: George Saunders response
- 3/14/17: Lorrie Moore response
- 3/28/17: Second writing log and creative submission (20 pages)
- 4/11/17: Alice Munro response
- 4/25/17: Third writing log and creative submission (20 pages)

* Revised work will be submitted at the discretion of the mentor

Interactions: The faculty mentor and student will interact with one another on a bi-weekly basis via e-mail and phone conversations when necessary. Papers will be submitted in accordance to the above schedule.

Learning Outcomes:

- The student will hone her narrative skills through the practice of disciplined writing and setting page submission goals.
- The student will reflect on her own writing through regular revision and the writing log.
- The student will provide evidence that she is internalizing practical, craft-based analysis of the works she reads, with a view towards improving her own skill as a fiction writer.
- The student will be able to participate in a high-level dialogue regarding the chosen fiction and its literary craft.

Department of Writing, Linguistics, and Creative Process Policy on

Academic Honesty

The Department of Writing, Linguistics, and Creative Process follows the University guidelines regarding academic honesty and issues of plagiarism, which are available in the catalog on the University website at <https://www.wcsu.edu/catalogs/undergraduate/academic-services-procedures/>.

In the specific context of writing, we highlight some particular problems with plagiarism. Plagiarism violations include:

- Submitting material that is not one's own.
- Using material – words and/or ideas – directly from a source without proper

citation and attribution.

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Accommodations:

Any student who needs accommodations of any kind to complete this course may make arrangement through AccessAbility Services, <http://www.wcsu.edu/accessability/>, (203) 837-8225.

Writing in the Primary Genre

Student: Melissa Johnson
Faculty Member: Josh Pahigian
Course Number: WRT 542
Semester and Year: Fall 2016
Credit Hours: 4

Subtitle for course: Crafting effective literary journalism on a wide variety of personal topics.

Course description: 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. The student will also write a story in a style that emulates one of the genre books and explore what style of writing works most effectively for her. She will also submit personal reflections analyzing how the different techniques outlined in the course books may be applied to her own writing. In addition, the student will complete selected exercises in the craft books as part of her work to be evaluated by the instructor.

Requirements: The student will produce three pages of original writing every other Wednesday starting on Aug. 31 for a total of at least 35 pages, and three pages summarizing lessons learned from the craft books every third Tuesday starting on Sept. 6 for a total of at least 15 pages. At least 50 pages total must be produced by the end of the semester. The student will submit one re-written essay at the end of the semester in which she uses the professor's comments on one of her earlier drafts to draft a revision. The student's creative work will draw from the following story ideas:

- Attend a local astronomy observing session, or observe with her own telescope, and write about it.
- Explore one or more past relationships, platonic or romantic.
- Render her sheltered experience growing up in a picture-perfect town that turned out to have a suicide and drug and alcohol problem.
- Examine one of her travel experiences...lost in Germany? Trip to Amsterdam? Study abroad? Pacific Coast Highway?
- Discuss the feelings emanating from her successful battle with breast cancer.
- Portray a foliage road trip around Connecticut in autumn.
- Recall discovering downtown New London after college.
- Recall flying a small plane with dad.

Reading list:

- *You Can't Make This Stuff Up: The Complete Guide to Writing Creative Nonfiction from Memoir to Literary Journalism* by Lee Gutkind with reference to *A Heartbreaking Work of Staggering Genius* by Dave Eggers (paper due 9/6)
- *On Writing Well: The Classic Guide to Writing Nonfiction* by William Zinsser with reference to *Friday Night Lights* by H.G. Bissinger (due 9/27)
- *Writing Creative Nonfiction: Fiction Techniques for Crafting Great Nonfiction* by Theodore A. Rees Cheney with reference to *The Electric Kool-Aid Acid Test* by Tom Wolfe (due 10/18)
- *Writing Life Stories: How To Make Memories Into Memoirs, Ideas Into Essays and Life Into Literature* by Bill Roorbach with reference to *In a Sunburned Country* by Bill Bryson (due 11/8)
- *Story Craft* by Jack Hart with reference to *Into the Wild* by Jon Krakauer (due 12/6)

Other books to possibly reference:

- *The New New Journalism* by Robert S. Boynton
- *Writing for Story: Craft Secrets of Dramatic Nonfiction* by Jon Franklin

Interactions: The student will submit original new writing or analyses of the craft books she has read on a weekly basis as outlined above. The student or professor may schedule a phone conference at any time that either deems necessary. The student may reach the professor at any time via his primary email address, jpahigian@une.edu.

Evaluations: The professor will return drafts in a timely manner (usually within a few days), offering his changes and comments via the Track Changes feature in Microsoft Word.

Learning outcomes:

During this course, the student will:

- Learn to engage readers from the start by writing compelling story openings.
- Explore personal topics in a way that makes them relatable to a wide and varied audience of readers.
- Compose texts that blend personal narrative with objective informative writing.
- Apply techniques discussed in craft books and modeled by other authors in the genre to her own creative work.
- Improve at least one piece of her own creative writing by considering and addressing feedback from the professor on an earlier draft.

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 zeroes at the final grading period.

Plagiarism

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Writing in the Primary Genre

With the guidance of a faculty mentor, the student will research, develop, and write a customized project or projects for the course.

Student: Sharmila Munver

Faculty Member: Sandra Rodriguez Barron

Course Number: WRT542 sec. 5

Semester and Year: Spring 2016

Credit Hours: 4

Subtitle for Course: Writing Fiction and Expanding Short Stories

Course Description: The intent of this course is to teach to the student to expand the student's ability to form a plot, and/or plotlines within the genre. The student will read various works of fiction, and use the information gleaned from them to improve her own writing skills. This course will include response papers to each of the readings assigned as well as sixty pages of the student's original work, which will be submitted throughout the semester.

Requirements:

- Student will read and respond to five books, followed by a 2.5-3 page response paper.
- Student will produce 60 pages of original work in the fiction genre.
- There will be no internship, practicum, or other external arrangement associated with this course.

Evaluation:

The work will be incrementally evaluated by the instructor. Evaluation should reflect the quality of response papers as well as the student's ability to improve writing based on the skills learned throughout this class.

Reading list:

1.	Jane Cleland, Mastering Suspense, Structure, and Plot 2.5 - 3 pg. response	Mon., 1/30
2.	15 pages of Short Story/ Stories	Mon., 2/6
3.	E. R. Burroughs The Princess of Mars by 2.5 - 3 pg. response	Mon., 2/20
4.	15 pages of Short Story/ Stories	Mon., 2/27
5.	Kath Filmer, Skepticism and Hope in Twentieth Century Fantasy Literature 2.5 - 3 pg. response	Mon., 3/6
6.	15 pages of Short Story/ Stories	Mon., 3/27
7.	Daniel Halpern, The Art of the Story: An International Anthology of Contemporary Short Stories	Mon., 4/3
8.	15 pages of Short Story/ Stories	Mon., 4/17
9.	James Daley, The World's Greatest Short Stories 2.5 - 3 pg. response	Mon., 5/8

Interactions:

Response papers and original work will be sent via email to the mentor according to the deadlines imposed above, and returned to the student accordingly. Communication will be through email and telephone where necessary.

Learning Outcomes:

- Student will improve story shaping skills.
- Student will improve ability to form a plot, and/or plotlines within the genre
- Student will improve writing skills in original work.

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[837-8225](tel:837-8225)

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With the guidance of a faculty mentor, the student will research, develop, and write a customized project or projects for the course.

Student: Beth Turley

Faculty Member: Sandra Barron

Course Number: WRT542

Semester and Year: Fall 2014

Credit Hours: 4

Subtitle for Course: The Young Adult Novel

Course Description: Student will work on a long piece of fiction in the young adult genre. Student will write and revise a significant amount of material and aim to sustain voice and character for an extended piece of work. Student will use reading as a part of their writing process, observing well-received contemporary young adult fiction to understand what is currently working in the genre.

Requirements:

- 50-60 pages of original work for a young adult novel
- Five YA novels to compliment written work with 2 ½ -3 page response
- One craft book with response

9/5			10 pages original work
9/12	An Abundance of Katherines	John Green	2 ½- 3 page response
9/19			10 pages original work
9/26	The Perks of Being a Wallflower	Stephen Chbosky	2 ½- 3 page response
10/3			10 pages original work
10/10	Writing School	Gotham Writer's Workshop	2 ½- 3 page response
10/17			10 pages original work
10/24	Fangirl	Rainbow Rowell	2 ½- 3 page response
10/31			10 pages original work
11/7	The Geography of You and Me	Jennifer E. Smith	2 ½- 3 page response
11/14			10 pages original work
11/21	The Pact	Jodi Picoult	2 ½- 3 page response
11/28	Thanksgiving Break		
12/5			

12/12			Final response to reading material/ plan for revision, stating what structural changes will be made and what is planned going forward
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Evaluation:

Student will be evaluated on the completion of writing deadlines and considerable revision when necessary. Student will be evaluated on the quality of written responses and appropriate application from reading material to original work. The student will also be evaluated on the overall quality of written work.

Interactions:

- All assignments will be due on Fridays
- Weekly email interaction with occasional phone call to discuss original work

Learning Outcomes:

- Student will use contemporary fiction to understand voice and pacing
- Student will learn strategies to develop characters over extended piece of work
- Student will learn how to engage reader over extended piece of work
- Student will improve dialogue using contemporary young adult reading materials

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