# WRT 536.03: Reading for Writers I

# Spring 2024

# Contact and Course Information

**Instructor:** Lindy Ryan

**Telephone:** 503-780-5802

**Email:** ryanl@wcsu.edu

**Office Hours:** As needed.

**Course Credit Hours:** 4

## Course Description

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 as well as the work of important contemporary practitioners.

## Course Learning Outcomes

* Explore contemporary historical fiction work through published novels
* Analyze recurring themes and tropes of the genre
* Critically assess and reflect on memoir-styled fiction and creative fiction narratives
* Gain a critical understanding of stylistic choices that can be made when writing historical fiction

## Books Required

# Bright Young Women by Jessica KnollA Well-Behaved Woman by Therese Ann FowlerStarring Adele Astaire by Eliza KnightThe Personal Librarian by Heather Terrell and Victoria Christopher MurrayThe Mad Girls of New York by Maya RodaleFifth Avenue Glamour Girl by Renee RosenThe Fraud: A Novel by Zadie SmithThe Woman Before Wallis by Bryn TurnbullJacqueline in Paris by Ann Mah

# Testimoy of an Irish Slave Girl by Kate McCafferty

# The Mountains Sing by Nguyễn Phan Quế MaiBy Her Own Design by Piper Huguley

# Course Expectations

### Grading Breakdown

|  |  |
| --- | --- |
| Course Requirements | Percentage or Points |
| Each Essay: | 100 Points |
| Total:  | 1100 Points |

### Letter Grades

|  |  |
| --- | --- |
| Letter Grade | Range |
| A | 100% to 94% |
| A- | <94% to 90% |
| B+ | <90% to 87% |
| B | <87% to 84% |
| B- | <84% to 80% |
| C+ | <80% to 77% |
| C | <77% to 74% |
| C- | <74% to 70% |
| D+ | <70% to 67% |
| D | <67% to 64% |
| D- | <64% to 61% |
| F | <61% to 0% |

## Assignments

Couse papers will be submitted by email no later than 11:59pm ET on the due date assigned.

### Late Assignments

A letter grade will be deducted for each day an assignment is late, barring any previous communication for deadline extension.

# Course Policies

## Students with Disabilities

\*AccessAbility Services engages in an interactive process with each student and reviews requests for accommodations on an individualized, case-by-case basis. Depending on the nature of the functional limitations of the student’s documented disability, he/she may be eligible for accommodations. AAS collaborates with students and their faculty to coordinate approved accommodations and services for qualified students with disabilities. If you have a documented disability for which you are or may be requesting an accommodation, you are encouraged to contact AccessAbility Services (AAS) as soon as possible. You may contact AAS by calling (203) 837-8225 (voice), (203) 837-3235 (TTY) or by e-mailing aas@wcsu.edu. Detailed information regarding the process to request accommodations is available on the AAS website at: [AccessAbility Services](https://www.wcsu.edu/accessability) ([www.wcsu.edu/accessability)](https://www.wcsu.edu/accessability). If your request for accommodation(s) is approved and you request accommodation letters, an accommodation letter will be emailed to faculty members. (Note: Student request for accommodations must be filed each semester and accommodations are not retroactive.)

## Department of Creative and Professional Writing Policy on Academic Honesty

The Department of Creative and Professional Writing 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. This includes the use of any artificial intelligence tool for composing any assignment.
* 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.

To emphasize: the use of artificial intelligence or other text generators for any assignment is prohibited in all Writing courses. Using ChatGPT or other similar tools to "get started" is a violation of this policy.

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. 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.

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

## The Writing Center

Experienced writers know the best way to become an even stronger writer is to *talk with other writers*. The Writing Center is a great place to do that. The Writing Center offers one-to-one consultations on writing for any class, at any stage, from brainstorming and developing outlines to writing strong sentences and documenting sources. For more information, visit the [Writing Center website](https://wcsu.edu/writingcenter) ([wcsu.edu/writingcenter](https://wcsu.edu/writingcenter)).

# Course Schedule

|  |  |  |
| --- | --- | --- |
|  | **Assignment** | **Due Date** |
| Week 1 | Read *Bright Young Women* by Jessica Knoll | Wednesday, 1/17 |
| Week 2 | 3-page analysis on reading | Monday, 1/22 |
| Week 2 | Read *A Well-Behaved Woman* by Therese Ann Fowler | Sunday, 1/28 |
| Week 3 | 3-page analysis on reading | Wednesday, 1/31 |
| Week 4 | Read *The Mad Girls of New York* by Maya Rodale | Monday, 2/5 |
| Week 4 | 3-page analysis on reading | Thursday, 2/8 |
| Week 5 | Read *Jacqueline in Paris* by Ann Mah | Wednesday, 2/14 |
| Week 5 | 3-page analysis on reading | Sunday, 2/18 |
| Week 6 | Read *The Woman Before Wallis*by Bryn Turnbull | Friday, 2/23 |
| Week 7 | 3-page analysis on reading | Monday, 2/26 |
| Week 8 | Read *The Mountains Sing* by Nguyễn Phan Quế Mai | Tuesday, 3/5 |
| Week 8 | 3-page analysis on reading | Friday, 3/8 |
| Week 9 | Read *By Her Own Design* by Piper Huguley | Thursday, 3/14 |
| Week 10 | 3-page analysis on reading | Monday, 3/18 |
| Week 11 | Read Testimoy of an *Irish Slave Girl* by Kate McCafferty | Monday, 3/25 |
| Week 11 | 3-page analysis on reading | Friday, 3/29 |
| Week 12 | Read *Fifth Avenue Glamour Girl* by Renee Rosen | Thursday, 4/4 |
| Week 12 | 3-page analysis on reading | Sunday, 4/7 |
| Week 13 | Read *The Personal Librarian* by Heather Terrell and Victoria Christopher Murray | Monday, 4/15 |
| Week 14 | 3-page analysis on reading | Sunday, 4/22 |
| Week 15 | Read *The Fraud: A Novel* by Zadie Smith | Friday, 5/6 |
| Week 15 | 3-page analysis on reading | Friday, 5/10 |

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