

Reading for Writers I (Primary 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: Emily Carney

Faculty Member: Brian Clements

Course Number: WRT536-02

Semester and Year: Fall 2016

Credit Hours: 4

Subtitle for Course: Exploration of Poetic Texts with an Emphasis on Contemporary Works

Course Description: In consuming a dynamic collection of texts and authors, the student will be exposed to the many different techniques and styles exhibited throughout this genre. An informed reading list will provide the student with the opportunity to engage in works that best fit her academic needs and offer successful examples of varied poetic avenues—including, but not limited to, multiple works by the same author, which will exemplify how the same voice may be injected into more than one style. An emphasis on contemporary works will offer insight into the current conversation and assist the student in her application of these studies.

Requirements:

- The student will complete a total of seventeen readings (not necessarily in the order in which they are listed), once every week with the first three in the upcoming week to make up for late start.
- Each week, the student will submit a response of at least 500 words highlighting the most significant things she can take away from the texts, including, but not limited to, important decisions the poet has made in the poems, idiosyncratic or characteristic stylistic tendencies in the poems, innovative moves in the poems, and/or ways in which the poems cleave to older traditions in poetry. Each of these book responses will be submitted to the instructor by midnight every Monday.

Reading List:

- *Leste Mag, vol. 2* and *Grub, Issue 2* (148 pgs combined) – multiple authors
- *The Cow; Coeur de Lion; Mercury* – Ariana Reines
- *Bluets* – Maggie Nelson
- *Rings* – Jasmine Dreame Wagner
- *Garments Against Women* – Anne Boyer
- *Tender Data* – Monica McClure
- *The Hatred of Poetry* – Ben Lerner
- *My Life* – Lyn Hejinian
- *Teaching My Mother How to Give Birth* – Warsan Shire
- *I Must Be Living Twice: New and Selected Poems 1975-2014* – Eileen Myles
- *Last Sext* – Melissa Broder
- *When You Say One Thing but Mean Your Mother* – Melissa Broder
- *The Great Fires: Poems, 1982-1992* – Jack Gilbert
- *Glass, Irony and God* – Anne Carson
- *Letters to Wendy's* – Joe Wenderoth
- *Pony Castle* – Sofia Banzhaf
- *Tender Buttons* – Gertrude Stein

Interactions:

- ✓ Each week, the student will send her instructor 500 words in response to the assigned text.

- ✓ Student and instructor will communicate either via email or in person as needed.

Learning Outcomes:

- Student will leave this course with a healthy understanding of an ongoing conversation through poetry
- Student will have been exposed to the multiple ways in which the same voice may be put forth using varying techniques and styles
- Student will have acquired a firm grasp on her preferred techniques, and these should come from a variety of authors and be applicable to her own work
- Student will have garnered a sense of excitement and inspiration from these works that will stay with her throughout her career

Evaluation:

The instructor will give the student feedback each week after her emailed response has been reviewed. A final grade will be given at the end of the semester, though the student can ask where she stands at any time. Final grade will be determined by this formula:

33% On-time completion of assignments as described in the syllabus

33% Engagement of the student in discussion of the texts and feedback over the course of the semester

34% Quality and thoughtfulness of each paper, as reflected in a letter grade. All paper grades will be averaged for this portion of the formula.

Plagiarism

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

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

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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

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.

Reading for Writers I (Primary Genre)

Student: Hannah Eckhardt
Faculty Member: Anne Westrick
Course Number: WRT536
Semester and Year: Spring 2017
Credit Hours: 4

Subtitle for Course: Reading in the Middle Grade Children's Genre

Course Description:

The goal of Reading for Writers I (Reading in the Middle Grade Children's genre) is to read both classic as well as modern middle grade books to assess different types of style and form. In reading a wide selection of middle grade, the student will gain a better understanding of various genres, what is popular among publishers and readers today, and what has stood the test of time and why.

Requirements:

Read at least 12 books from the reading list and write a thoughtful 2-3 page essay in reaction to each book, with attention paid to craft issues, such as structure, pacing, voice, point of view, setting, etc., as issues present themselves in the readings. The student will also write short scenes (1 page each) imitating the voice of one of the novels read during each 3-week period. She will email two short essays (or up to four short essays if the books read were particularly short) and one one-page scene to her mentor on these dates:

1. February 6
2. February 27
3. March 20
4. April 10
5. May 5

Evaluation:

The student will receive a written response from her mentor within a few days after receipt of her essays. The mentor will discuss student's progress midway through the course, and will give one final grade at the end of the semester.

Reading List:

1. *When Marnie Was There* by Joan G Robinson

2. *Holes* by Louis Sachar
3. *Wonder* by RJ Palacio
4. *Raymie Nightingale* by Kate DiCamillo
5. *Harriet the Spy* by Louise Fitzhugh
6. *The Year of Billy Miller* by Kevin Henkes
7. *When the Sea Turned to Silver* by Grace Lin
8. *Fairest* by Gail Carson Levine
9. *Peter Nimble and His Fantastic Eyes* by Jonathan Auxier
10. *Be Like a Bird* by Monika Schroder
11. *Greenglass House* by Kate Milford
12. *Little Witch* by Anna Elizabeth Bennett
13. *Princess Academy* by Shannon Hale
14. *The Warden's Daughter* by Jerry Spinelli
15. *Lizzie Bright and the Buckminster Boy* by Gary Schmidt
16. *Pax* by Sara Pennypacker
17. *A Wrinkle in Time* by Madeline L'Engle
18. *The Princess and the Goblin* by George Macdonald

Interactions:

Student and mentor will interact via email, and Skype meetings when necessary.

Learning Outcomes:

Student will explore different genres of Middle Grade fiction, familiarize herself with popular styles, and by playing with different writing styles, begin to search for her own voice in writing Middle Grade fiction.

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Student: Kevin Hudson

Faculty Member: Prof Edward Hagan

Course Number: WRT536

Semester and Year: Fall 2014

Credit Hours: 4

Subtitle for Course: Historical Fiction – Renaissance

Course Description: Reading for Writers I. Course designed to provide student with survey of critically reviewed and successful novels in the genre of historical fiction.

Requirements: List specific requirements for completion of the course

In listing the requirements answer the following questions:

- Readings for the course.
 - Student will read ten novels related to student’s genre. (see list below).
 - Student will produce a two page report for each novel. Each report will describe the book’s setting and point of view. The student may also analyze the author’s writing style, tone, and themes used. The student may also examine whether the author has any displacement agenda with his novel. The student will reflect on what the book taught the student about writing.
- Final report (due 12/14)
 - In a five page report, the student will provide a description of how the assigned readings informed his writing.

Evaluation:

The Mentor will respond to the student with feedback on each report. Such feedback will be sufficient as to clearly indicate a measure of the student’s progress.

Reading List:

- *Palace Walk*, by Maguib Mahfouz
- *Wolf Hall*, by Hilary Mantel
- *I, Claudius*, by Robert Graves
- *The Merchant of Venice*, by William Shakespeare
- *Girl with a Pearl Earring: A Servant’s Life, a Master’s Obsession, a Matter of Honour*, by Tracy Chevalier (set in 17th century Holland)
- *Silas Mariner*, by George Elliot
- *The Red Badge of Courage*, by Stephen Crane
- *Nonna’s Book of Mysteries*, by Mary Osborne (Young adult, set in Renaissance Florence; girl who wants to paint finds alchemy book).
- *Hard Times*, by Charles Dickens
- *Things Fall Apart*, by Chinua Achebe

Interactions:

- ✓ In-person meeting (August 7)
- ✓ Once-a-week e-mail to mentor to communicate progress.
- ✓ Submission of response papers approximately every 10-12 days. The first response paper will be due on Thursday, September 4. (see calendar)
- ✓ Final report describing how readings informed student’s writing going forward.

Learning Outcomes:

- Student will become familiar with several important classics in historical fiction
- Student will be able to characterize how authors use tone and voice to achieve their aims
- Student will be able to communicate how readings helped inform or improve his writing

AUGUST

S	M	T	W	T	F	S
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3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

SEPTEMBER

S	M	T	W	T	F	S
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OCTOBER

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NOVEMBER

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DECEMBER

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Reading for Writers I (Primary Genre)

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Student: Mary Parker

Faculty Member: Sandra Barron

Course Number: WRT-536-01

Semester and Year: Spring 2017

Credit Hours: 4

Subtitle for Course: Reading to analyze structure and craft in autobiographical fiction.

Course Description: By reading genre works of various lengths, two craft books, and articles from the *Writer’s Chronicle* the student will gain a better understanding of story structure, and how to use craft to turn life stories into fiction. Specifically, the student will seek out and study the older woman as protagonist. The student will find craft techniques that allow her to maintain narrative rigor, while building a plot from real life experiences.

Requirements: Read 2 craft books, 6 – 8 craft articles, and master texts of various lengths. Write a 3 – 4-page response to each by the dates noted:

1/31/17	<i>Writing Fiction, A Guide to Narrative Craft</i> , Burroway, Janet and Elizabeth Stuckey-French.
2/7/17	<i>Heartburn</i> , Nora Ephron
2/21/17	<i>Writing Life Stories</i> , Bill Roorbach
3/7/17	<i>The Day I Ate Whatever I Wanted and Other Small Acts of Liberation</i> , by Elizabeth Berg
3/21/17	<i>Blue Shoe</i> Annie Lamott
4/4/17	<i>The Progress of Love</i> Alice Munro

- 4/11/17 The Flowers by Alice Walker Roses, Rhododendron by Alice Adams
Reply All by Robin Hemly , Bullet in the Brain Tobias Wolfe,
Where Are You Going, Where Have You Been by Joyce Carol Oates,
A Jury of Her Peers by Susan Glaspell
- 4/18/17 *The Memoirs of a Survivor* Doris Lessing
- 5/2/17 *Breathing Lessons* Anne Tyler
- 5/9/17 Read 6 – 8 craft articles from the Writer’s Chronicle archive online, or
Poets and Writers, or another literary craft journal.

Evaluation:

The instructor will give a final grade based on fulfilling the reading and writing requirements of the course. The essays should demonstrate an understanding of story structure, craft, and female protagonists.

Interactions:

Critical essays will be submitted as indicated above by email. The student and instructor will be in regular (weekly or more) email and phone contact.

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