

Reading for Writers I (Primary Genre)

Student: Holly Azevedo

Faculty Member: James Lomuscio

Course Number: ENG536

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course:

Reading in the Creative Non-Fiction Genre with focus on Historical Nonfiction

Course Description:

The objective of the course is to read and to establish a foundation in the genre of creative nonfiction. There will be a special focus on literary historical nonfiction, and those works based on letters. The selections will be studied for the literary techniques employed that are used to tell a nonfiction story truthfully. Both “classic” and contemporary readings will include memoir, narrative historical biography, and creative historical nonfiction.

The readings will have been selected for their authority and credibility. One of the issues in creative nonfiction is the acceptability of enhancing a narrative to the point where fact and fiction are blurred, and the ensuing ethics discussions. The student feels this is an important concept to explore, to understand how to approach an historical narrative in a creative and compelling way, without sacrificing factuality.

The responses to the readings will include their relationship to the student’s proposed book project. Holly’s great-great-grandfather, John Glover Kellogg, was influential during the gold rush period in California, and his career and life are interwoven with the prominent business, technology and social activities of the second half of the 19th century. While much of his early business life is a matter of public record, his personal life is not. Personal family archives include approximately 200 letters, and photographs and scrapbooks. The student’s proposal is to create a narrative nonfiction book about the personal life of John Glover Kellogg using these materials, and relate his story to the events and influences of the period in which he lived.

Beyond readings, the student will be doing historical research, which will include internet, library, and on-site research, and possible interviews with historians or other experts. This research includes reading about the political, financial, cultural and technological events of the period. The attached bibliography reflects book readings over the last few years. Holly will continue to expand the attached bibliography during this research. She will also continue research on her personal archives, e.g., continuing to transcribe letters, which gives a feeling for the language and concerns of the period.

Requirements:

Read the selections listed below and write a response to the reading. The response should be 2 – 3 pages and should describe the literary techniques used, what works and what is not effective. The response should evaluate how the reading relates to the proposed book project objectives, and it can include personal reflections on the book or my ongoing research.

Continue historical research, expanding on the attached bibliography.

Evaluation:

Evaluation of work will be done via:

- Written responses from James Lomuscio to submitted work, based on the response objectives as described in the Requirements section
- Mid-term evaluation indicating achievement against goals to date, and recommendations for the remainder of the semester
- Evaluation at end of course

Reading List:

Memoirs and Epistolary Nonfiction

1. Dear Papa, Dear Hotch: The Correspondence of Ernest Hemingway & A.E. Hotchner, by Ernest Hemingway, A. E. Hotchner, Albert J. Defazio, Albert J., III Defazio (Editor)
2. Angela's Ashes by Frank McCourt
3. Tuesdays with Morrie by Mitch Albom
4. The Year of Magical Thinking by Joan Didion
5. Galileo's Daughter: A Historical Memoir of Science, Faith, and Love by Dava Sobel (based on letters)

Narrative Historical Biography

6. The Rise of Theodore Roosevelt, by Edmund Morris
7. Son of the Morning Star by Evan Connell (George Custer)
8. The Lost King of France: The Tragic Story of Marie-Antoinette's Favourite Son by Deborah Cadbury

Historical Nonfiction

9. Village of the Damned: The Fight for Open Space and the Flooding of a Connecticut Town by James Lomuscio

Interactions:

- Schedule of interactions to take place between faculty and student for this course.
 - Weekly informal status note, due each Friday from January 27th through May 12th, with the exception of WCSU spring break March 20-24th, 2006
 - Written responses to readings. Due dates for written assignments are to be determined by the mentor and will reflect an even spread of the work over the 15-week semester,

without regard to volume or other workload. These can be adjusted by joint agreement of Jim and Holly.

- Mid-term evaluation date: 03/10/06
- Final evaluation date: 05/21/06

- Mode of interaction between faculty and student for this course.
 - Written via e-mail
 - Verbal meetings, status via teleconference, after submissions of work, to be arranged as needed
 - Face to face meetings, as possible, to be arranged by Jim and Holly.

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: Rachel Wofford

Faculty Member: Victoria Ludwin

Course Number: ENG536

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Women's Contemporary Memoirs

Course Description: In this course, the student will explore women's memoirs, with emphasis on recent publications from Southern writers. The student will observe literary patterns, the role of the narrator, the subject matter, and the use of craft techniques in memoir. The student will also read selections from one instructive writing text in order to deepen her understanding of the development of plot, theme and setting in character-driven stories. Participation in this course will allow the student to gain a better understanding of literary techniques and styles unique to this genre and to develop her own talents as a Southern female memoir author.

Requirements: The student will read the seven books listed below under "Reading List."

For each of the six fiction books, the student will write a two-part paper. The first part will explain in approximately 200 words the use, purpose, and effectiveness of a literary technique employed by the author. In the second part, the student will write a creative example illustrating that technique discussed in the first part. This creative writing illustration may be anywhere from one sentence to six pages, depending on how much text is needed to illustrate the technique.

Selections from the craft textbook will be read and discussed over email.

Evaluation:

The student will be evaluated on her papers and discussions, as outlined here. Every other week, the student will submit her paper. She and the instructor will discuss the reading, the paper, and the craft textbook selections over email and/or WebCT instant messaging. These discussions will take place over the course of two days (Monday and Tuesday), allowing for multiple exchanges over time. If both student and instructor are amenable, a phone appointment may also be made to discuss the papers and texts, but discussions will primarily be held over the Internet.

The student will be given a grade at midterm and at the end of the semester. The grade will be based on the papers and discussion. The instructor's expectation is that the quality of the papers and discussion, and the depth of understanding craft, will improve over the course of the semester.

Reading List

General Craft Instruction Book

Writing Fiction: A Guide to Narrative Craft by Janet Burroway, edition TBD

Memoir Reading List and Schedule

Please note: The papers will be due at the start of each Monday and will be a part of the email discussion held on that Monday and following Tuesday. A chapter or two of the Burroway text will also be assigned and discussed each Monday/Tuesday.

Also please note: All of these memoirs but one is considered contemporary; we have included the Welty text for an historical introduction, as well as because it's a classic.

August 15	Forms due
Monday, August 29	Semester starts
Mon, Sept 12	<i>One Writer's Beginning</i> by Eudora Welty
Mon Sept 26	<i>The Liar's Club</i> by Mary Karr
Mon Oct 10	<i>The Kiss</i> by Kathryn Harrison
Mon Oct 17	Midterm grade
Mon Oct 24	<i>Sweet Mystery: A Southern Memoir of Family Alcoholism, Mental Illness and Recovery</i> by Judith Hillman
Paterson	
Mon Nov 7	Reading/Discussion Break
Mon Nov 21	<i>Safekeeping</i> by Abigail Thomas
Mon Dec 5	<i>Change Me into Zeus' Daughter</i> by Barbara Robinette Moss
Mon Dec 12	Final grade

Interactions

The student will send her papers every other Monday morning; the papers will be the springboard for discussion of the book, its craft aspects, and the textbook selection.

The student and teacher will correspond via email the Monday the paper is submitted as well as the following Tuesday, to allow ample time for multiple exchanges.

The student may occasionally request via email a phone appointment with the teacher, and vice versa.

Additional texts discussed in the creation of this syllabus:

Feminine Sense in Southern Memoir: Smith, Glasgow, Welty, Hellman, Porter and Hurston, by Will Brantley

Slow Motion by Dani Shapiro

Blackbird and *Still Waters* by Jennifer Lauck

Fatal Flowers by Rosemary Daniels

Multicolored Memories of a Black Southern Girl by Kitty Oliver

Bastard out of Carolina by Dorothy Allison

Pentimento by Lillian Hellman

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Reading for Writers I (Primary Genre)

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Student: Clinton Fletcher Dean, Jr.

Faculty Member: Cecilia Woloch

Course Number: ENG536

Semester and Year: Spring 2006

Credit Hours: 4

Subtitle for Course: Exploration of culture, place and voice in the contemporary American novel.

Course Description: This course will explore the concepts of place, voice and culture in the contemporary American novel. By examining the way authors handle these ideas – and the constructs they use to implement these ideas – the student will gain a better understanding of how American novelists create their works. The student will study how each of these elements functions within the novel and how they interact with in the writer's creation of the novelistic world. The student will pay particular attention to writers of the southern U.S., and particularly to the way those writers utilize place, culture and voice.

Requirements: The student will read at least eight contemporary novels, including:

- Their Eyes Were Watching God – Zora Neale Hurston
- Beloved – Toni Morrison
- Sanctuary – William Faulkner
- A Confederacy of Dunces – John Kennedy Toole
- Last Girls – Lee Smith
- Storming Heaven – Denise Giardina
- Empire Falls – Richard Russo
- The Big Sleep – Raymond Chandler

• Writing requirements for the course include:

- One essay of 3-5 pages comparing the role of place, culture and voice in two different novels from the list above. (Due March 20)
- One essay of 3-5 pages exploring the question of whether a "Southern literature" really/still exists; and, if so, what are the defining characteristics of that literature that distinguish it from other American literature. (Due May 10)
- A reading journal based on the reading list above, detailing the student's responses to the readings and his ideas about the applicability to his own writing of ideas and techniques employed by those writers. Entries may be made daily or weekly, but should be roughly equivalent to a few paragraphs per day. (Due every Monday)

Evaluation:

The student will be evaluated on the quality of insights presented in his essays and reading journal, and on how well he articulates those insights -- i.e. the quality of the writing in his journal and, especially, his essays, with regards to clarity, precision and originality.

Interactions:

Student will submit his reading journal every Monday via email to the instructor, along with a brief message that will serve as a "progress report" on his coursework. Critical essays will be submitted in March and May, as indicated above. Exceptions to this weekly communication must be agreed upon in advance by the student and faculty member.

Reading For Writers I (Primary Genre)

Student: Kim Dorfman

Faculty Member: John Briggs

Course Number: ENG536

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: The Psychological Novel: Structure and Plot

Course Description: The course will correlate its reading list with ENG 542 to provide the student with the models and strategy necessary to reshape a lengthy confusion of manuscript into a cohesive, professional first draft of a novel. Emphasis will be placed in the reading list on contemporary, but traditionally structured novels and those whose plot elements and/or style include small city living, gritty lifestyles, the progression of love affairs and/or dysfunctional family relationships. Particular emphasis will be placed on examining how authors of psychological novels represent the psychologies of their characters through unfolding story. Movies and screenplays may be included as well, and examined for cinematic exploration of plot and structure devices, particularly where thematic elements relate to student's work.

Requirements:

- A log/journal will be kept by student and submitted to instructor at the beginning of October, November, and at semester's end. Entries will include revelations and reflections on each work as a whole, its various structural and stylistic components and relevance to student's work in progress.
- At least one successful novelist will be interviewed regarding his/her writing process as occurred while constructing a novel read by student, again with a focus on structure of the psychological novel, portrayal of city locale and family environments. Student will craft the interview into a cohesively written, well-structured article.
- Two novels will be completely charted or outlined and examined with the objective being better understanding of effective plotting and structure of psychological novels. This analysis will be comprehensible to readers other than the student.
- Additional works will be partially or briefly examined and/or outlined/charted in writing when such examination furthers the student's understanding of techniques used by professional writers to achieve results relevant to the structure of the student's own novel.
- Instructor will be interviewed by student regarding selection process and criteria for works chosen for publication in The Connecticut Review, a literary journal edited by instructor. This interview will be conducted to further the student's understanding of the criteria utilized by literary publications when accepting submissions for publication. This interview will also be discussed in an article written by student.
- An annotated bibliography including 15 works will be submitted to instructor by semester's end, along with a culminating paper, video or project which will illustrate the student's increased understanding of literary plot and structure.

Evaluation: Submitted work will be evaluated and graded by instructor at semester's end, but informal indication of standard of submitted work will be provided by instructor throughout the semester.

Reading List:

The following works will form the core of the student's reading list:

Anderson, Sherwood. Winesburg Ohio. New York: Modern Library, 1999.

Bukowski, Charles. Hot Water Music. Black Sparrow Books, 1983.

Cheever, John. The Wapshot Scandal. New York: Harper Collins, 2003.

Faulkner, William. The Sound and the Fury. Jonathon Cape and Harris Smith, 1929.

Lee, Harper. To Kill a Mockingbird. Philadelphia: J.B. Lipincott, 1960.

Lawrence, D.H. Sons and Lovers. New York: Chelsea House, 1988.

Additional works to assist student in better understanding the skilled structuring of works that bear stylistic or environmental relevance to her own work will primarily be selected from the following list, though upon occasion a trail may lead the student towards readings not included below:

Banks, Melissa. The Girls Guide to Hunting and Fishing.

Bar America, Drunken Muse-A Guide To Bar Culture and Drinking in the Arts.

<[http: www.baramerica.com/muse](http://www.baramerica.com/muse)>

Beautiful Girls. Dir. Ted Demme. Perf. Annabeth Gish, Matt Dillon, Natalie Portman,

Lauren Holly. Miramax. 1996.

Bloom, Amy. Love Invents Us. New York: Vintage, 1998.

Boyle, T. C. Drop City. New York: Penguin, 2004.

Byatt, A. S. Angels and Insects. New York: Vintage Books, 1993.

Little Black Book of Stories. New York: Knopf, 2004.

Carver, Raymond. Where I'm Calling From. New York: Atlantic Monthly Press, 1988.

Conroy, Frank. Stop-Time. New York: Penguin Books, 1977.

Cooper, Rand Richards. Big as Life. New York: Dial Press, 1995.

Delillo, Don. Americana. New York: Penguin, 1989

Faulkner, John. My Brother Bill. Athens, Georgia: Hill Street Press, 1998.

Fitzgerald, F. Scott. Tender is the Night. New York: Charles Scribner's Sons, 1933.

Goodman, Allegra. Paradise Park. New York: Random House, 2002.

Hemingway, Ernest. Absalom, Absalom! New York: McGraw-Hill, 1972.

“A Clean, Well-Lighted Place.” Literature, Reading and Writing the Human Experience. Shorter 7th ed. Eds. Richard Abcarian and Marvin Klotz. Boston: Bedford/ St. Martin's, 2000. 92-95.]

Hysterical Blindness. Dir. Mira Nair. Perf. Uma Thurman, Gena Rowlands, Juliet Lewis. HBO Films. 2002.

Lamb, Wally. I Know This Much is True.

She's Come Undone.

Musil, Robert. The Man Without Qualities, Volume 1.

Naipaul, V.S. A Bend in the River. London: Penguin, 1979.

Enigma of Arrival. New York: Knopf, 1987.

O'Nan, Stewart: Snow Angels. New York: Picador, 2004.

Perotta, Tom. Little Children. New York: St. Martin's Griffin, 2004

Rice, Luanne. Summer of Roses. New York: Bantam, 2005.

Russo, Richard. Empire Falls. New York: Vintage, 2001

Sundeen, Mark. Car Camping. New York: Harper Collins, 2000

Turgenev, Ivan. Fathers and Sons. Ed. And Trans. Ralph E. Matlaw. New York: Norton Critical Edition. New York: Norton, 1966.

Trees Lounge. Dir. Steve Buscemi. Perf. Carol Kane, Debi Mazar, Steve Buscemi. Geneon.1996.

Tyler, Anne. The Amateur Marriage. New York: Random House, 2004.

A bibliography of all works explored in this course will be submitted along with the final project at semester's end.

Interactions:

- Face-to-face meetings will be conducted at least monthly between student and instructor, beginning in October. In addition, instructor may be contacted by telephone and e-mail on an as-needed basis, not to exceed limits set by instructor.

COURSE SYLLABUS

Reading for Writers 1

Student: Maeve S. Ewing

Faculty Member: Gloria Frym

Course Number: ENG536

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: The focus of my studies will be on the style with which The Human Condition is conveyed. Aside from covering the multiplicities of human nature, I would like to concentrate on: tragedy, situational opposition, depression, and various other stages and/or forms of mental illness.

Course Description: See attached.

Requirements: To thoroughly have read and analyzed the novels and/or short stories written by the eleven authors listed below.

Due dates and assignments are as follows:

- September 2: 3-5 page response paper on Anna Karenina due.
- September 23: Journal entry on Flaubert's Madame Bovary due.
- September 29: Journal entry on Chekhov's "A Dreary Story" due.
- October 11: 2-3 page response paper due on Edgar Allan Poe's "The Fall of the House of Usher", "The Tell-Tale Heart", and "The Man Who Was Used Up".
- October 24: 2-3 pages due on Ernest Hemingway's stories: "Hills Like White Elephants" and "Cat in the Rain".
- October 31: Journal entry due on Grace Paley's "The Long-Distance Runner".
- November 7: 2-3 page response paper on Grace Paley's "A Conversation With My Father" due.
- November 21: Journal entry due on Edith Wharton's The Age of Innocence.
- November 28: Journal entry due on Henry James' "Washington Square".
- December 12: 3-5 page paper due on Kate Chopin's The Awakening and Charlotte Perkins Gilman's "The Yellow Wallpaper".
- December 14: Journal entry on Yasunari Kawabata's "The Mole" due.

Evaluation: Each response paper will be graded on my ability to analyze and clearly convey the writing style used by each author. There will be no rough drafts. Journals may or may not be graded.

Interactions: Each due date, a response paper or journal entry will be sent out via e-mail, as well as a hard copy sent by snail mail postmarked (latest) by the due date. In addition, when and if necessary, teacher and student will communicate by phone and e-mail, typically every three weeks or so. Also, a logbook will be kept by the student, which will cite time, date, means and duration of phone call.

READING LIST:

1. Tolstoy, Leo. Anna Karenina
2. Flaubert, Gustave. Madame Bovary
3. Chekhov, Anton. "A Dreary Story"
4. Poe, Edgar Allan. "The Fall of the House of Usher", "The Tell-Tale Heart" and "The Man Who Was Used Up"
5. Hemingway, Ernest. "Hills Like White Elephants" and "Cat in the Rain"
6. Paley, Grace. "The Long-Distance Runner" and "A Conversation With My Father"
7. Wharton, Edith. The Age of Innocence
8. James, Henry. Washington Square
9. Chopin, Kate. The Awakening.
10. Gilman, Charlotte Perkins, "The Yellow Wallpaper"
11. Kawabata, Yasunari. "The Mole"

Course Description:

My primary genre is fiction, encompassing the study of short stories, novellas and novels. Included in my reading list and assignments therefore, is the careful analysis of fiction "classics" in chronologic order. I will begin with the European novel by Tolstoy, Anna Karenina, from the 1800's and end with a contemporary short story, The Mole by the Japanese author Yasunari Kawabata. However, my focus will primarily be on American classics of varying lengths.

My assignments, aside from reading everything on the above list, will consist of five papers. The major writing assignments will essentially be response papers, whose topics I will choose as I see fit after closely reading the material. When there is not a graded paper assignment, I will be writing a journal entry on the reading assignment, which at the teachers discretion, may or may not be graded. At the end of the semester I hope to accomplish two things; a better knowledge of quality literature within my primary genre, and secondly, I hope to get a better idea of how a time-tested "classic" author successfully illustrates The Human Condition.

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: Allan Farbman

Faculty Member: Oscar De Los Santos

Course Number: ENG536

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Readings in Contemporary Action, Adventure and Suspense Fiction

Course Description: Student will engage in close readings of novels in the genres of action, adventure and suspense. Emphasis will be placed on close study of the novels' pacing, points of view and narrative voice. Additionally, readings on the development of these kinds of stories will be critiqued.

Requirements:

- There will be no internship, or practicum, or other external arrangement associated with this course.
- This course requires 10-12 response papers, each 2-3 pages in length. The student's essays will discuss successful and unsuccessful aspects of the fiction. Further, the student will respond to the discussions raised by authors who discuss their craft. Five of the response papers will address interviews with the authors or the authors' writings regarding their works.
- Written exercises will not be part of this course aside from the writing assignments listed above.
- There is a reading list for this course, which is attached.
- There is no “writing process” required for this course.

Evaluation:

The faculty member will base grade on the student's response papers and his discussions with the student. Grade will be on product, with informal feedback on an ongoing basis and letter grades at midterm and end of term.

Reading List:

See attachment.

Interactions:

- ✓ Response papers will be submitted every 3 weeks, at a rate that will permit conclusion in 15 weeks.
- ✓ Response papers and faculty reaction will be exchanged via email. Periodic face-to-face discussions will take place in the faculty member's office.

Reading List:

- | | | |
|----|--|-------------------|
| 1 | <i>Writing in General, and the Short Story in Particular</i> | L. Rust Hills |
| 2 | <i>Manhattan Nocturne</i> | Colin Harrison |
| 3 | <i>Cathedral</i> | Nelson DeMille |
| 4 | <i>Raise the Titanic</i> | Clive Cussler |
| 5 | <i>Fiction</i> | John Gardner |
| 6 | <i>Where I'm Calling From</i> | Raymond Carver |
| 7 | <i>Shiloh and Other Stories</i> | Bobbie Ann Mason |
| 8 | <i>The Complete Stories</i> | Flannery O'Connor |
| 9 | <i>Straight Man</i> | Richard Russo |
| 10 | <i>The Big Sleep</i> | Raymond Chandler |

Reading For Writers I (Primary Genre)

Student: Natalia Fiore

Faculty Member: Brian Clements

Course Number: ENG536

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Contemporary Fiction and Filmic Adaptations

Course Description: The goal of this course is to study works of contemporary fiction along with their filmic adaptations in order to better understand the techniques used and the changes implemented in translating the various plots, characters and themes of the novels to the visual medium of the film. In doing so, it will also be important to learn how to analyze and critique such adaptations and to be able to identify which techniques work and which do not work in these filmic translations.

Requirements: The required reading list, which includes seven primary texts and two secondary texts, is listed below. There are two writing components that are designed to accompany and document the reading experience. The first is a reading response journal that will be completed on the course WebCT discussion board. The second is the composition of two formal reviews of the multiple film adaptations done of Dickens' Great Expectations as well as Austen's Pride and Prejudice.

Evaluation: The WebCT discussion board reading response journal may be evaluated along with writing of the formal reviews which may require rough drafts. It has been discussed that an indication of progress may be given at the midpoint of the course and a final grade will be given upon the course's completion.

Reading List:

- Primary:**
1. Charles Dickens Great Expectations (Novel; Films)
 2. Jane Austen Pride and Prejudice (Novel; Films)
 3. E.M. Forster A Room with a View (Novel; Film)
 4. Tracy Chevalier Girl With a Pearl Earring (Novel; Film)
 5. Kazuo Ishiguro Remains of the Day (Novel; Film)
 6. Milan Kundera The Unbearable Lightness of Being (Novel; Film)

7. Susan Orlean The Orchid Thief (Novel; Film)

Secondary: 1. Don DeLillo White Noise

2. Gabriel Garcia Marquez One Hundred Years of Solitude

Interactions: The interactions will take place through e-mail and through the course WebCT discussion board and chat room. The first appointment on the WebCT chat room is set for Wednesday, August 24th at 10:30a.m. It has been discussed that chat room discussions will take place every two weeks after that. Other weekly interactions will occur depending on the emergence of any problems, concerns, questions etc. that may arise during the reading of primary/secondary material, the writing of the response journal and the composition of the formal film reviews.

READING FOR WRITERS I

Student: Ercole Gaudio

Faculty Member: Hazuka

Course Number: ENG536

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Examining Plot And Structure

Course Description: Reading with the purpose of improving student's plotting and structuring skills.

Requirements:

There is no internship, or practicum, or other external arrangement associated with this course.

Exercises will include discussion and analysis of the student's criticism and writing process. The nature of the work includes reading, analyzing, and reporting with two essays or reviews on each book read. The student will keep a log of contacts with the instructor and comment on a book or articles read at least once a week. The instructor will respond to his comments on a regular basis so that a constant dialogue is maintained.

Evaluation:

Assignments that will include discussions of student's reactions to the plots, pacing and flow of the listed novels.

Reading List:

"Cold Mountain" by Charles Frazier
"The Remains of the Day" by Kazuo Ishiguro
"Little Children" (or "Election") by Tom Perrotta
"The Road to the Island" by Tom Hazuka
"Catch-22" by Joseph Heller

Interactions: Weekly via email

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: Kirstin Genthner

Faculty Member: Melissa Sanders-Self

Course Number: ENG536

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Readings in Historical Fiction

Course Description: In this course the student will design a comprehensive reading list of historical fiction and secondary research materials.

The student will read classic and contemporary historical fiction, with an emphasis on the French Revolution to connect with her thesis project.

The student will focus on defining and recognizing the writing techniques used by authors to create exemplary historical novels, including voice and style, paying close attention to details of setting and mood. She will make note of historical facts used and discover how and when to implement research. She will analyze and discuss the texts, writing a short paper on what *works* in each novel.

The student will research, locate and read secondary texts related to her thesis, including manuscripts, journals, and newspapers, etc. published during her focus period. The student will learn research and writing techniques that can be applied to any time period she wishes to write about in the future, and the student will be able to articulate this process in writing.

Requirements:

- There will be 1 writing assignment of 2-3 pages for each novel read.
- There will be 1 overview annotated bibliography of secondary texts: manuscripts, journals, archived land records, etc that relate to the time period of the student’s thesis project.
- Written exercises designed to practice historical fiction writing may be part of this course.

Evaluation:

The student’s ability to define what makes a historical novel effective will be evaluated through papers written on each of the novels read. These papers will identify both what worked and what didn’t work in the historical novels selected. The process of discovering secondary texts will be evaluated by the student’s submission of an annotated bibliography listing the texts and other resources uncovered.

All written work will be graded.

Reading List:

Primary: student will read 5-7 of the following novels.

- *Les Miserable by Victor Hugo
- *Tale of Two Cities by Charles Dickens
- *The Regent's Daughter or Queen Margot by Alexander Dumas
- *A Far Better Rest by Susanne Alleyn
- *A Place of Greater Safety by Hilary Mantel
- Remains of the Day by Kazuo Ishiguro
- Live from Golgotha or Burr by Gore Vidal
- The Red Tent by Anita Diamant
- Angels and Insects by AS Byatt
- A Vision of Light by Judith Merkle Riley
- The Beacon at Alexandria by Gillian Bradshaw
- Time and Chance by Sharon Kay Penman
- *French Revolution is a theme

Secondary

Your secondary readings will be your other resource materials; journals, archived land records, court records (if applicable) etc. So you will create this list as part of your research. This list should include 10-15 sources.

Interactions:

- ✓ The student will report weekly on her reading and research progress via email and papers will be submitted according to a schedule designed by the student.
- ✓ The primary mode of interaction between faculty and student for this course is online.

Reading for Writers I (Primary Genre)

Student: David Hayes

Faculty Member: Gloria Frym

Course Number: ENG536

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: A Study of Magical Realist Fiction

Course Description: I will read fictions that may be termed as examples of Magical Realism. Included is the classic *Don Quixote*, as well as a wide range of international modernist novels.

I will be reading to discover how the text or character develops. I will also be looking for dialogue, exposition, how time is treated, setting, etc. I hope to learn how to read inter-textually, so as to make some comparisons and distinctions between the strategies each writer employs.

Requirements:

- There is no internship, or practicum, or other external arrangement associated with this course.
- There will be a three page response paper required after the completion of each text for a total of five papers.
- There is no writing process for this course.

Evaluation:

Each assignment will not be graded. Progress will be evaluated with a midterm and final grade.

Reading List:

Primary:

Lewis, C.S. Till We Have Faces. New York: Time Life Books, 1956.

Roy, Arundhati. The God of Small Things. New York: HarperCollins, 1998.

Rushdie, Salman. The Satanic Verses. New York: Picador, 1988.

García Márquez, Gabriel. One Hundred Years of Solitude. New York: Harper and Row Publishers, 1970.

García Márquez, Gabriel. Autumn of the Patriarch. Trans. Gregory Rabassa. New York: HarperCollins, 1976.

Oates, Joyce Carol. Bellefleur. New York: E.P. Dutton, 1980.

de Cervantes, Miguel. Don Quixote. Trans. Edith Grossman. New York: HarperCollins, 2003.

Tutuola, Amos. The Palm-Wine Drinkard. New York: Grove Press, 1954.

Borges, Jorge Luis. Labyrinths. New York: New Directions, 1964.

Kafka, Franz. "The Metamorphosis." New York: Schocken Books, Inc, 1958.

Grass, Günter. *The Tin Drum*. Neuwied: Hermann Luchterhand Verlag, 1959.

Interactions: Gloria and I will be interacting through email and we will also have phone conferences every three weeks.

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: Charles Henderson

Faculty Member: James Lomuscio

Course Number: ENG536

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Advanced Study of the First Chapters of Books and the Book Review, Writing a Book Chapter, and the Making of a Bestseller.

Course Description: An overview statement describes course contents and philosophy (200-500 words suggested). This course will focus on nonfiction texts as selected by The New York Times, a contemporary creative nonfiction trendsetter. The course also will focus on reviews and their importance to the success of creative nonfiction texts, and what makes a bestseller. Student will write a theoretical positive review of student’s unwritten book. Importance of the first chapter as a major marketing tool for contemporary books will be explored. Student also will write one book chapter which may be considered as a potential or alternate first chapter of THE NON-HAWAIIAN (working title). This chapter will be unique to this course and will not be duplicated for other semester courses. Each week, the student will document in a log or journal the nonfiction first chapters read from The New York Times on the Web. This site contains a new selection of first chapters from books reviewed in The New York Times Book Review or that appear on The New York Times bestseller lists. Student also will document in his log or journals 7 hours of taped lectures by Ayn Rand, focusing on development of the nonfiction book.

Requirements: List specific requirements for completion of the course

In listing the requirements answer the following questions:

- Is there an internship, or practicum, or other external arrangement associated with this course? No, not per se; however, student has purchased 7 hours of tapes containing a series of lectures on the art of nonfiction by author Ayn Rand. In this lecture series, titled “The Art of Nonfiction”, Rand provides techniques and discusses psychological aspects of writing, and the roles played by the conscious and subconscious mind. A focus of the lectures is the writing of the first draft of a nonfiction book and developing an individual writing style. Student will document in his log or journal his schedule of completion of this 7 hour lecture series.
- What are the nature and amount of work to be produced for this course? What writing assignments will be completed for this course (such as papers, stories, poems, articles, essays, interviews, annotated bibliographies, journals, reviews, etc.). Student will write a theoretical positive review of his unwritten book, THE NON-HAWAIIAN. The

student will write one book chapter of THE NON-HAWAIIAN. Student will maintain a written log or journal.

- Will written exercises be part of this course aside from the writing assignments listed above? No.
- Is there a “writing process” required for this course? Yes, creative non-fiction writing and book review writing.

Evaluation:

There will be final grade only, based on the written log or journal, the written theoretical book review, and the written book chapter.

Reading List:

The primary reading list will consist of nonfiction first chapters selected from the approximately 1,000+ available at:

<http://www.nytimes.com/pages/books/chapters/index.html>

The exact selection of titles will be made following a lengthy review; however, student assumes desirability of these first chapters based on the reputation of The New York Times book reviews and book rankings. For the complete listings of titles, go to the web site above.

And

Writing Book Reviews
by John Eldridge Drewry

Additionally, as a secondary list, all or portions which were not read for other courses (some below are collections), including creative non-fiction classics which may relate to the student’s book project:

Hiding Places
By Daniel Asa Rose 2000

Village of the Dammed
By James Lomuscio 2005

Flipping for It
By Daniel Asa Rose 1987

Small Family with Rooser
By Daniel Asa Rose 1988

Intimate Journalism : The Art and Craft of Reporting Everyday Life
by Walt Harrington 1997

Strangers from a Different Shore: A History of Asian Americans
by Ronald Takaki, 1989

The Banana Sculptor, the Purple Lady, and the All-Night Swimmer : Hobbies, Collecting, and Other Passionate Pursuits
by Susan Sheehan 2002

Island
by Alistair Macleod 2002

Up in the Old Hotel
by Joseph Mitchell 1993

The Spirit Catches You and You Fall Down
by Anne Fadiman 1998

Write the Perfect Book Proposal: 10 That Sold and Why, 2nd Ed
by Jeff Herman 2002

How to Write a Book Proposal
by Michael Larsen 2004

How to Publish Your Nonfiction Book
by Rudy Shur 2001

Interactions:

August 1, 2005 to August 5, 2005: Two hours of in-person meeting, one-on-one, (These were completed during this time period).

August 8, 2005 to December 17, 2005: Average of one weekly meeting via e-mail/internet conferencing and/or telephone/teleconference.

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: Jon Page

Faculty Member: C.W. Smith

Course Number: ENG 536

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Overview of forms and modes of contemporary short fiction

Course Description: The course is designed to give Jon Page an awareness of the forms and variety of short fiction being practiced currently by contemporary writers. In addition, a historical component will acquaint him with the origins and historical development of “minimalism.”

Requirements:

- Is there an internship, or practicum, or other external arrangement associated with this course? **No.**
- What are the nature and amount of work to be produced for this course? What writing assignments will be completed for this course. **The student will be required to write a 5-page paper in response to questions and discussions he and his instructor have about each of the five primary texts required for the course.**
- Will written exercises be part of this course aside from the writing assignments listed above? **No.**
- Is there a “writing process” required for this course? **It is expected that each of the five required reading responses will be critiqued and edited by the instructor with the high likelihood of revisions being required by the student.**

Evaluation:

What will be evaluated and how will the evaluation take place? **The student will be evaluated on the quality of his written work and his eagerness to engage in thinking and writing about issues of craft that come from the reading. Each assignment will be graded.**

Reading List:

Primary:

Norton Anthology of Contemporary Fiction, edited by R.V. Cassill and Joyce Carol Oates.

O. Henry Prize Stories 2003 edition, edited by Laura Furman. ISBN 14000313111

Open Secrets, by Alice Munro. ISBN 0679755624

Short Stories, by Ernest Hemingway. ISBN 0684803348

The Short Stories of Anton Chekhov, Norton Critical Edition ISBN
0393090027

Secondary: TBA, as needed.

Interactions:

- ✓ Bi-weekly progress reports and informal interaction about the readings as needed and desired.
- ✓ Mode: email and telephone.

Reading for Writers I (Poetry)

Student: Carmen Palmer

Faculty Member: Cecilia Woloch

Course Number: ENG536

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: A Four Part Introduction to Contemporary Female Poets: Craft/Nature, Grief/Loss, Mythology, Culture/History

Course Description

This reading course serves as a starting point from which the student may build a framework for her own writing. Through the study of forms, styles and subject matter employed by a range of modern and contemporary female poets, she will gain useful tools for expanding her writing practice and further developing her unique poetic voice. In each of the four class units, the student will read mostly full-length collections (1 or 2) of an individual author's poetry. In this way, the student will gain exposure to a wider range of a particular author's work than found in anthologies or other limited selections.

"Craft/Nature," the first of four class units, is a fitting beginning for the aspiring poet. In this unit, the student will begin the semester reading texts discussing poetic craft as well as poetry collections that exemplify mastery of craft and rigorous attention to the natural/physical world. This dual focus at the outset will enable the student to take a deeper, more three-dimensional approach to her reading in subsequent course units and beyond. In the next three units, the student will continue reading poetry, paying special attention to technique and craft, especially as they relate to subject matter. The themes of "grief/loss," "culture/history, and mythology/persona represent subject matter of particular interest to the student, and themes she will attempt to address in her own creative work.

Throughout the four class units, the student will take notes on each book she reads. These notes, detailing strengths, weaknesses and other commentary, will be used to produce annotations to be handed in at the end of each unit. The student will have the opportunity to expand her writing response in a 2-3 page critical review to be handed in at the end of the semester. This review should be considered a publishable piece.

Requirements:

1. Student will e-mail a packet of work to mentor on the 15th of each month: Sept. 15, Oct. 15, Nov. 15 and Dec. 15

Each packet will include:

A. A "substantial" one- to two-paragraph annotation for each text read in the unit. Annotation will address issues of craft and technique employed in the literary works, perceived strengths and weaknesses, and readers' general response to work.

B.*Packet #4 will include 2-3 page critical paper/review of one poetry collection read during the semester. Review should be considered a publishable piece, modeled after professional poetry reviews.

2. Student will send “check-in” e-mail each Saturday. This brief correspondence will introduce any notable problems, struggles or joys the mentor should be informed of.

Evaluation:

Mentor will respond to student’s monthly packets with comments within one week of its receipt. A letter grade will be given at the end of the semester based on student's completion of reading assignments and her comprehension of the readings, as evidenced by annotations and the final critical paper.

Reading List:

Craft/Nature:

Lewis Turco

1. *The Book of Forms (3rd Edition)*

Marilyn Nelson (1 or 2 of following)

1. *The Fields of Praise*
2. *A Wreath for Emmitt Till*

Mary Oliver (1 on Craft, 1 collection)

1. *Rules for the Dance*
2. *A Poet’s Handbook*
3. *West Wind*

Maxine Kumin (1 or 2 of following)

1. *Jack and other Poems*
2. *The Long Marriage*

Marilyn Hacker

1. *Selected Poems*

Grief/Loss:

Marie Howe

1. *What the Living Do*

Sharon Olds

1. *The Father*
2. *The Unswept Room*

Kim Addonizio

1. *Tell Me*

Belle Waring

1. *Dark Blonde*

Susan Aizenberg, editor

1. *The Extraordinary Tide (anthology)*

Mythology:

Edith Hamilton

1. *Mythology*

Anthology

1. *Orpheus & Co.: Contemporary Poets on Greek Mythology*

H.D.

1. *Collected Poems*

Anne Carson

1. *If Not, Winter ... (Fragments of Sappho)*
2. *Glass, Irony & God*

Culture/History:

Ana Ahkmatova

1. *Collected Poems* (all month)

Carolyn Forché (1 or 2 of following)

1. *The Country Between Us*

2. *The Angel of History*

Anthology (edited by Carolyn Forché)

1. *Against Forgetting: The Poetry of Witness*

Adrienne Rich

1. *An Atlas of the Difficult World*

Anne Carson

2. *Men in the Off Hours*

Interactions:

Student will send “check-in” e-mail to mentor each Saturday. See “requirements” section for details.

Student will send e-mail packet on the 15th of each month. See “requirements” section for details.

Mentor will send e-mail response/comments to student a week after the receipt of each e-mail packet.

Mentor will send e-mail response to student’s weekly “check-in” e-mail as quickly as possible.

Reading for Writers I (Primary Genre)

Student: Ron Samul

Faculty Member: Cecilia Woloch

Course Number: ENG536

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Narrative Strategies in Historical Fiction.

Course Description: The course is intended to be an exploration of narrative strategies in historical fiction and/or fiction with historical elements or a historical context. Beyond the reading and understanding of the narrative strategies in a variety of contemporary novels, the student will explore how those strategies might enhance his own writing through response to the literary works and writing exercises related to the reading.

Requirements: List specific requirements for completion of the course

- The course structure will be based on pairing two novels from the reading list each month and responding to their narrative strategies based on their historical significance.
- The writing assignments will include a reading journal (submitted weekly), annotated bibliography, and writing exercises submitted on the 15th of every month.
- The point of reading and understanding writing techniques is to adapt them and apply them in practice. The writing aspect of the class will include exercises based on the techniques used in the reading and applying it to current creative writing projects.

Evaluation:

Evaluation will be based on (1) Reading Journal Entries (2) Annotated Bibliographies for the different books read and (3) Creative Writing Exercises.

Reading List:

- Cloudsplitter: A Novel – Russell Banks
- Four Spirits: A Novel – Sena Jeter Naslund
- Everything is Illuminated – Jonathan Safran Foer
- Amazingly Loud and Incredibly Close - Jonathan Safran Foer
- The Book of Secrets: A Novel – M. G. Vassanji
- The Blind Assassin – Margaret Atwood
- The Ancient Child – N. Scott Momaday
- The Big Money (USA) – John Dos Passos

Interactions:

- ✓ Writing assignments due: Reading Journal every Saturday. Monthly written bibliographies and creative writing exercises due on the 15th of Sept. Oct. Nov. & Dec.
- ✓ Most of the correspondence and work submission will be done by email. Telephone conferences at mid-term and final week of the course. Assignments will be submitted as Word Documents and attached to email messages. List of creative assignments and grouping for books on attached sheet.

The reading is going to pair the books into groups for each month.

September

- Cloudsplitter: A Novel – Russell Banks
- Four Spirits: A Novel – Sena Jeter Naslund

October

- Everything is Illuminated – Jonathan Safran Foer
- Amazingly Loud and Incredibly Close - Jonathan Safran Foer

November

- The Book of Secrets: A Novel – M. G. Vassanji
- The Blind Assassin – Margaret Atwood

December

- The Ancient Child – N. Scott Momaday
- The Big Money (USA) – John Dos Passos

Writing Exercise:

- 1) Write a letter from one character to another.
- 2) Write a female character from student's creative writing projects into a fairy tale.
- 3) Write a newspaper article describing events or moments from a novel.
- 4) Write a sermon based on the culminating sermon Four Spirits that might appear in the student's own creative writing project.

Reading for Writers I (Primary Genre)

Student: Antonia Felicetti-Schachter

Faculty Member: Peter Streckfus

Course Number: ENG536

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Readings in Poetry: Personal Explorations

Course Description: This course is designed to provide a foundation of readings in poetry that are essential both to the interest of the student and to the student's growth as a writer. As such, half of the reading list for this course will be the study of authors assigned by the mentor, and the other half of the reading list will be chosen by the student. The student and mentor will build the list progressively throughout the semester, based on an ongoing dialogue through written correspondence. A large component of this process will involve the weekly composition of essays and a reading response journal, to which the mentor will respond every three weeks.

Requirements:

- read 18 books of poetry and issues of literary journals
- choose half the texts and the instructor will assign the rest
- respond to each book or journal with a 500-750 word essay to be included in the packet of work submitted every three weeks
- keep a journal in response to readings, notes, and correspondence
- develop a practice to create a library

Evaluation: All work the student hands in will be returned with comment within a week. The mentor will evaluate the student's work by indicating that it is Good, Excellent, or Unacceptable and will elaborate that evaluation in written comments. He will assign a final letter grade to the student's work at the end of the semester.

Reading List: Add to list 8/26 & 10/7

Marilyn Nelson, *The Homeplace*
W. H. Auden, *Collected Poems*
Robert Hayden, *Selected Poems*
July-Aug issue of "Poetry"
Frank Bidart, *Desire*
Robert Lowell, *Life Studies*
Claudia Rankine, *Don't Let Me be Lonely*

Interactions: Student will submit complete packet to mentor, via email on the following dates: Aug. 26, Sept. 16, Oct. 7 & 28, Nov. 18, and Dec. 9. The mentor will respond to the packet in its entirety within one week's time.

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: Don Stitt

Faculty Member: John Dennis

Course Number: ENG536

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Objectivity in a Subjective Art

Course Description: The student will examine and analyze the seminal works of three 20th century playwrights who have fundamentally changed the genre, with the ultimate goal being a final essay in which the student will imagine an “argument” between the three of them, in dialogue form, utilizing their own language and idiosyncracies, in an attempt to illuminate the elements of contemporary plays which are important, powerful, meaningful, universal and dramatic, (at least as perceived by the playwrighting student.). The three playwrights the student proposes using for this purpose (at this writing) are Eugene O’Neill, Tennessee Williams and David Mamet, as the student believes that each of these playwrights’ works “raised the bar” for the playwrights who came after them, and produced 20th century works which have, themselves, become “classics.”

The first to be considered, Mr. O’Neill, breathed new life into a genre that was considered to be in a state of atrophy during the first world war, and the gritty realism and psychological depth that he brought to playwrighting fundamentally altered the very function of the dramatic art form. The student will write an essay of approximately 10 pages in length in an attempt to determine what the most revolutionary aspects of The Emperor Jones, Strange Interlude, The Hairy Ape, Moon for the Misbegotten and Long Day’s Journey into Night were, and how they changed the nature of the American theater at it’s very core.

In the second portion of the semester, the student will make a similar analysis of Mr. Williams’ The Glass Menagerie, A Streetcar Named Desire, Cat on a Hot Tin Roof, and Summer and Smoke, to determine exactly how this playwright took the changes Mr. O’Neill brought to the genre into an entirely different direction, and, in fact, into a new era (again resulting in an essay of similar length.)

The third essay will consider Mr. Mamet’s unique contributions to the genre, and how his view echoes and diverges from his two predecessors, by examining such works as American Buffalo, Glengarry Glen Ross, Speed the Plow, and Sexual Perversity in Chicago in a similar fashion. Once the three essays have been submitted and reviewed by the instructor, the student will attempt to use them in the final project, an imagined “argument” between these three master playwrights as to which elements of drama which are most essential, significant, effective, and “theatrical.”

Requirements: List specific requirements for completion of the course

In listing the requirements answer the following questions:

- There is no internship, or practicum, or other external arrangement associated with this course, although an extra-curricular presentation of the final project, possibly on videotape, is currently under consideration.
- The grade for the course will be based on the three essays and the final, imagined “argument” dialogue.
- The written exercises which are to be a part of this course involve essays on each of the playwrights under consideration, each to be graded individually, and to be used in the completion of the final project
- It is the student’s belief, at this writing, that his own writing process is secondary to the consideration of the writing processes of the playwrights being examined.;

Evaluation:

The faculty member will evaluate and grade the essays and the final dialogue. The bulk of the final grade will most likely rest with the grade of the final project.

Reading List:

The list of plays to be considered will be drawn from the following titles:

The Emperor Jones,

Strange Interlude,

The Hairy Ape,

Moon for the Misbegotten,

Long Day’s Journey into Night,

The Glass Menagerie,

A Streetcar Named Desire,

Cat on a Hot Tin Roof,

Summer and Smoke

American Buffalo,

Glengarry Glen Ross,

Speed the Plow,

Sexual Perversity in Chicago.

Interactions:

- ✓ Weekly interactions shall take place between faculty and student
- ✓ The modes of interaction between faculty and student will be e-mail and telephone conversation.

Reading for Writers I (Primary Genre) – Course Syllabus

Student: Anne Witkavitch

Faculty Member: Dr. Brian Clements

Course Number: ENG536

Semester / Year: Fall 2005

Credit Hours: 4

Subtitle: Building a Comprehensive Understanding for and Appreciation of Creative Nonfiction

Course

Description: I will gain insight into creative nonfiction and, by reading a representation of noteworthy works, will more fully understand the genre and how it influences my work as a developing nonfiction writer.

Requirements:

- Read a selection of creative nonfiction that will help me to develop a comprehensive understanding and appreciation of the genre. Included are base books to provide basic background, as well as examples of book length publications, anthologies of short works, and collections representing respected writers.
- Write a brief 250-500-word response on each reading that describes my reaction to the piece, and describe how it impacts and influences my writing goals and process.

Evaluation:

- The instructor will provide a mid-term progress update during the mid-semester checkpoint. This will include a cumulative evaluation of work-to-date, and clarification of expectations and deliverables for the remainder of the course.

- A final grade will be provided by the instructor based on cumulative work during the course: fulfillment of reading and writing requirements, written assignments, on-going discussions, and my progress in understanding creative nonfiction.

Reading List:

Base Books:

- The Art of Creative Nonfiction by Lee Gutkind
- Writing a Women's Life by Carolyn Helbrun

Book Length:

- The Orchid Thief by Susan Orlean
- Stop-Time by Frank Conroy

Anthologies of Short Creative Nonfiction:

- Modern American Prose by Clifford and DiYanni
- Literary Nonfiction: Leading by Example by Patsy Sims
- Writing Creative Nonfiction The Literature of Reality by Gay Talese

Collections:

- The White Album and Slouching Toward Bethlehem by Joan Didion
- Fame and Obscurity by Gay Talese
- The Lives of A Cell by Lewis Thomas
- The Kandy-Kolored Tangerine-Flake Streamline Baby by Tom Wolfe

Interactions:

- Primary correspondence by email and telephone
- All writing will be submitted in MS Word as attachment via email
- Bi-weekly 30 minute pulse sessions on phone (Wednesdays 11:30 a.m. beginning 8/24):
 - Progress to date
 - Comment/discussion around work submitted
 - IODs (Items of Discovery)
- Mid-semester checkpoint in person week of October 17 (tbd depending on calendars):
 - Goals/expectations met in 1st half?
 - Reaffirm goals/expectations in 2nd half

- Confirm that my goals are being met
 - Confirm instructors expectations being met
- I submit/instructor acknowledges brief written summary of mid-semester discussion.
- End of semester checkpoint week of December 11 (tbd depending on calendars).
- I submit/instructor acknowledges brief written summary of end of semester discussion.

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: Colleen Bender

Faculty Member: Peter Selgin

Course Number: ENG536

Semester and Year: Fall 2005

Credit Hours: 4

Subtitle for Course: Book Dissection

Course Description: The student will study the structure of three successful fiction novels by breaking down the stories by scene and noting the setting, action, characters involved and point of view used. Two papers will be written for each novel: the first analyzing the effectiveness of the author’s choices, and the second will be a fiction story of the student’s creation that incorporates successful techniques from the novel.

Requirements:

- Three papers examining the structure of successful fiction works
- Three short stories that incorporate successful techniques that were used in studied works
- Research process includes creating spreadsheets that break down each novel

Evaluation:

Papers will be mailed to the faculty member and assignments will be graded.

Reading List:

Conrad, Joseph. *Lord Jim*. New York: Dodd, Mead & Company, 1961.
Holland, Isabel. *The Man Without a Face*. New York: J.B. Lippincott Co., 1972.
Knowles, John. *A Separate Peace*. New York: The Macmillan Company, 1972.
Nabokov, Vladimir. *Lolita*. 2nd Ed. New York: Random House, Inc., 1997
Robinson, Marilynne. *Housekeeping*. New York: Farrar, Straus & Giroux, Inc., 1981.
Salamonca, J.R. *Lilith*. New York: Simon & Schuster, 1961.

Interactions:

Interactions through email and papers to be mailed.