



Stony Brook University

Fall 2022

CWL 300 CREATIVE NON-FICTION

CWL 300.S01 #92565

SBC: HFA+, WRTD

Hybrid Memoir with Molly Gaudry

TU 4:45-7:35PM

In this course, we will study contemporary hybrid memoirs that make use of a variety of forms. Possible texts include but are not limited to: Jacqueline Woodson's *Brown Girl Dreaming*, a young adult memoir-in-verse; Han Kang's *The White Book*, a memoir in prose poems written in the meditative mode; Lily Hoang's *A Bestiary*, a memoir-in-essays/fables/folk tales/fairy tales; Sofia Samatar's illustrated, speculative meta-memoir, *Monster Portraits*; Tyrese Coleman's *How to Sit: A Memoir in Stories and Essays*; and Justin Torres's semi-autobiographical novel *We the Animals*. As this course privileges generation over revision (at least 50 pages by the end of the semester), there are no formal workshops, but students will have time in class to share pages-in-progress and receive feedback throughout the semester.

CWL 300.S02 #92566

SBC: HFA+, WRTD

Exploring Life Experiences with Kaylie Jones

M 4:25-7:15PM

This creative-nonfiction writing workshop will be a safe environment in which to explore your life experiences. We will focus on aspects of craft, such as the importance of word choice and sensory detail, how to illuminate the subtext, the use of imagery to define emotion, dialog, building momentum, and the most important tool of writing — point of view. We will read a few published essays that illustrate these specific aspects of craft, and these essays will be discussed in class. Writing prompts will be offered on a weekly basis, and your submissions (750 words max) will be workshopped in class. You will have two opportunities to revise and expand your favorite essays during the term (midterm submission and final submission), with the goal of having one or two polished essays ready to submit for publication by the end of the term. Your participation in discussions, showing up for class, and applying our suggestions to your revisions, will be major determining factors in your midterm and final grades.

CWL 300.S03 #96236

SBC: HFA+, WRTD

Forms of Creative NonFiction with LB Thompson

TU/TH 3-4:20PM

Students will engage in three kinds of activities in this study of the genre of creative nonfiction: 1. generative in-class writing designed to cultivate particular techniques 2. close-readings of assigned contemporary pieces, and 3. the constructive discussion of original student projects in progress. In our class sessions, we will work in a respectful, creative atmosphere that is “playful and serious at the same time,” which John Dewey reminds us, is not only possible but also “defines the ideal mental condition.” The themes and strategies we will explore include: personal narrative, profile/biography, investigative prose, epistolary prose, social commentary, and hybrid forms.

CWL 305 FICTION

CWL 305.S01 #92568

SBC: HFA+, WRTD

Intense Perspectives with Felix Grygorcewicz

TU/TH 3-4:20PM

Our stories live or die by our characters, and to create a story that leaps off the page, we must know them from the bones outward. Our choices in POV can provide titillating opportunities to put the reader precisely where we want them. How do you want your readers to walk through your story? This course will explore point of view, verb tense choices, rhetorical devices, and typography tricks, with an emphasis on experimentation and play. We're each going to take a long gape at the tool box and find out the most effective techniques to make our pages sing (and hit all the right notes).

CWL 305.S02 #93406

SBC: HFA+, WRTD

LGBTQIA Fiction with Sarah Azzara

TU/TH 11:30AM-12:50PM

Non-cis, non-hetero heroes have been around since the dawn of humanity, and non-cis, non-hetero writers have penned canonical works since the dawn of writing. Yet LGBTQIA characters are only beginning to emerge in roles that move beyond side characters and cartoonish stereotypes. Representation matters: Literary hero Oscar Wilde was jailed for having a personal life, even though not one of his protagonists defied the societal norms of sexual or gender identity. This course will examine how we as writers can continue the conversation and help shift the paradigm.

CWL 305.S03 # 92570

SBC: HFA+, WRTD

Finding your own Voice, your own Story with Robert Lopez

TH 4:45-7:35PM

In this class we'll concentrate on discovering and cultivating our own individual voices and styles, while also examining what stories we need to tell. How do we know which stories are ours to tell? Writing should be about risk, should be dangerous. We will read and talk about work where writers are risking emotion and language in equal measure.

CWL 305.S04 #92571

SBC: HFA+, WRTD

How and Why: Workshopping Short Fiction with Marissa Levien

M 4:25-7:15PM

So you wrote a short story, now what? In this class, we will read and critique one another's works of short fiction with an eye towards learning what makes a short story truly effective. Short fiction can be about anything, can come in many forms, in many genres. The best workshops are accepting of all types of work, because the most constructive analysis of a story lies not in what the story is, but *how* it is written, and *why* a certain piece of writing connects with a reader. Once you figure out the how and the why of a story, you have the building blocks you need to make it something truly engrossing.

CWL 305.S05 #92572

SBC: HFA+, WRTD

Writing the Short Novella with Hannah Thaggard

TU/TH 11:30-12:50PM

In the louché territory between the short story and the novel lies that cheeky interloper, the novella. At its finest, it's the best of both worlds, combining the economy of the former with the breadth of the latter. For writers of short fiction, the novella offers an opportunity to wade in a little deeper; for novelists, an invitation to restraint. In an effort to better understand the form, we will be reading several of its most artful practitioners, including Maupassant, Stefan Zweig, Nnedi Okorafor, Daniyal Mueenuddin, Aleksandar Hemon and Helen Oyeyemi. And naturally, we will be writing our own novellas. Highly recommended for all BFAs concentrating in fiction.

CWL 305.S06 #92593

SBC: HFA+, WRTD

The Mystery of Magnificent Fiction with Susan Minot

F 1-3:50PM ONLINE Synchronous

In this advanced writing workshop students will submit their work and receive close editorial feedback from fellow students and the teacher. While noting the importance of engaging a reader, we will also give attention especially to each student to find the material and voice meant for you. Encouragement for ways to keep writing will necessarily be sprinkled in. In class discussion, we will learn how to talk constructively about stories, about the mysterious ways they succeed and move us, examining what makes a good sentence, and noting the power of words and literature.

Since reading is half, if not more, of being a writer, we will also read in each class a story by a great, and examine its magnificence. These will include stories by Alice Munro, James Baldwin, Amy Hempel, Toni Morrison, Anton Chekhov, Gina Berriault, Raymond Carver, Lorrie Moore, Ernest Hemingway, Jorge Luis Borges.

CWL 305.S07 #94524

SBC: HFA+, WRTD

The Art of Revision with Robert Crace

TU/TH 1:15-2:35PM

We talk about it all the time, but what do we actually mean? In this hands-on workshop, we will demystify the arduous but necessary process of revising, editing and rewriting. This class will be most helpful to students working (or stuck) on a longer writing project. Highly recommended for BFA candidates and CWL Minors. **IMPORTANT: YOU MUST HAVE A MANUSCRIPT AT LEAST 40 PAGES LONG TO JOIN, EITHER FICTION OR CREATIVE NONFICTION.**

CWL 305.S08 #96237

SBC: HFA+, WRTD

Disability and Illness in Short Fiction with Rachel Edens

M/W 10:30-11:50AM

"Understanding the different kinds of constraints facing people with illness, with regard to the stories they can tell, will make it more likely that care will circulate among us." – Kaethe Weingarten

This is an intermediate-level study of fiction writing with a special interest in the literature surrounding disability and illness. Our course will focus on avoiding "dominant cultural ideas that are embedded in the characterization of illness and its relation to society" while writing original fiction surrounding disability and illness. Students will produce a pocket presentation examining the representation of disability and illness in their chosen media (fiction, poetry, screenplays) and field questions from their peers; submit three works of original fiction (short stories or beginning excerpts of a larger work) to be discussed in a workshop format; participate in group discussion and criticism examining literary representations of disability and illness, ability and health, and neurodiversity.

CWL 310 POETRY

CWL 310.S01 #92592

SBC: HFA+, WRTD

The Image Through Poetry LB Thompson

TU/TH 4:45-6:05PM

Students will engage in three kinds of activities in this study of the genre of poetry: 1. generative in-class writing designed to cultivate particular techniques 2. close-readings of assigned contemporary poems, and 3. the constructive discussion of original student poems in progress. In our class sessions, we will work in a respectful, creative atmosphere that is "playful and serious at the same time," which John Dewey reminds us, is not only possible but also "defines the ideal mental condition." Techniques and strategies we will explore include: drawing, viewing visual art, artists' books and broadsides, collaborative writing.

CWL 310.S02 #92573

SBC: HFA+, WRTD

The Young Adult Novel-In-Verse with Molly Gaudry

TU/TH 11:30AM-12:50PM

In this course, students will study middle-grade and young adult novels-in-verse featuring multicultural experiences about coming of age in America. This course is ideal for students wanting to develop their craft, both as voice-driven storytellers and as practitioners of lyric intensity and sequencing. Possible novels-in-verse include but are not limited to: Amber McBride's *Me (Moth)*; Kwame Alexander's *Booked*; Safia Elhillo's *Home Is Not a Country*; Thanhha Lai's *Inside Out & Back Again*. As this course

privileges generation over revision (at least 50 pages by the end of the semester), there are no formal workshops, but students will have time in class to share poems-in-progress and receive feedback throughout the semester. Required craft textbook: Kim Addonizio's and Dorianne Laux's *The Poet's Companion: A Guide to the Pleasures of Writing Poetry*.

CWL 310.S03 #92575

SBC: HFA+, WRTD

Time and Space in Poetry LB Thompson

TU/TH 11:30-12:50PM

Students will engage in three kinds of activities in this study of the genre of poetry: 1. generative in-class writing designed to cultivate particular techniques 2. close-readings of assigned contemporary poems, and 3. the constructive discussion of original student poems in progress. In our class sessions, we will work in a respectful, creative atmosphere that is “playful and serious at the same time,” which John Dewey reminds us, is not only possible but also “defines the ideal mental condition.” Themes we will explore include: observation, mapping, erasure poetry, rhetorical shape, received poetic forms, negative space, translation, rhythm, the body, mapping, and more.

CWL 315/FLM 215 SCRIPTWRITING & TVW 221 THE WRITER'S ROOM

Creative Writing students interested in screenwriting should enroll in **FLM 215** Scriptwriting, or **TVW 221** The Writer's Room, as they continue to be offered in lieu of **CWL 315**. To get permission to enroll and to count these FLM/TVW writing workshops toward the creative writing major or minor, contact Liz McRae (Elizabeth.McRae@stonybrook.edu).

FLM 215.01 SCREENWRITING

SBC: HFA+

The Art of the Screenplay with Will Chandler

W 4:25-7:15PM

All great screenplays share a compelling, well-told story. In this course, students will analyze films and read contemporary screenplays, deconstructing them to learn why they work so well. Students will leave understanding the construction of story, the value of juxtaposing scenes, the power of the visual image, the importance of underlying theme, the need for conflict and the development of compelling, layered characters and their dialogue. Students will be guided through the process of developing their own stories and will leave with a screenplay outline, a three-act story arc and a completed first act of their own script.

FLM 215.02 TV Writing
Writing a TV Pilot with Dave Chan
TH 4:45-7:35PM

SBC: HFA+

What makes us want to binge-watch a hilarious TV comedy? What makes us want to stick around after the commercial breaks of a gripping drama? What's a Teaser, and why is it important? Television is the "*little big screen*" and though it follows the same principles of traditional storytelling, there are nuances that make this medium entirely unique. After successful completion of this course, you will have completed at least an Outline, Teaser, Act One, and Act Two of a TV Pilot script for your original idea, whether it's a lowbrow comedy or a high drama or anything in between. It's a very exciting time right now as we are in another Golden Age of Television—so let's write that Pilot! Repeatable to a maximum of 6 credits as the topic changes.

TVW 221 The Writer's Room
TV and Web Series Writers' Room with Jessica Rotundi
M 6:05-8:55PM

SBC: HFA+, WRTD

In this class students will learn the structure of TV and web series scripts and what makes for a strong pilot for both. They will also develop and complete either a draft of a web series pilot or half of a TV pilot for a half hour or hour series based off original ideas they have for TV series or web series. The class will also learn how each type of script functions in the industry and what the benefits are for screenwriters and/or filmmakers in writing each type of script. As the students develop their series ideas the class will function in similar ways as a TV writers' room, particularly with the students brainstorming and developing potential ideas, plot points and character arcs for each of their series together. This class will not only teach students the structure of both TV series and web series but it will also help them create their own original pilot and learn how to work together with their classmates in a productive and efficient way where each student's strengths as a writer can shine. This course is designed for students interested in learning more about the craft of screenwriting as well as exploring TV writing and web series writing.

CWL 320 INTERDISCIPLINARY ARTS

CWL 320.S01 #92574
Literary Magazine Practicum, with Genevieve Crane
TU/TH 1:15-2:35PM

SBC: EXP+, WRTD

A one-two punch for students interested in learning the basics of the literary magazine world, both as writers and editors. Students will engage in one round of workshop, assess works submitted for publication, and dive into the editorial side of a fledgling magazine. This is an ideal course for students who crave a strong foundational understanding of the publishing world when they apply for internship opportunities.

CWL 325 SCIENCE WRITING

CWL 325.S01 #93177

SBC: STAS, WRTD

Shapes in Nature: New Ways to See Plot with Marissa Levien

M/W 2:40-4PM

Scientists have found many ways to map shapes in nature: the golden ratio spiral, the cuboid way that crystals form, the fractal branching of a tree. Though it's not often how we think of it, a well-constructed plot also follows a harmonious natural shape. In this class we will study the many shapes a plot can take, from the familiar to the experimental, and try them on in our own writing. Most importantly, we will learn what it takes to engage a reader through story, no matter the geometry.

CWL 190, 330-340 "READ LIKE A WRITER" COURSES

These are open to all comers. Expect creative writing assignments in response to lots of reading.

CWL 190 Intro to Contemporary Lit #92553

SBC: HUM

Sensuality and Disgust with Julie Sheehan

M/W 2:40-4PM

Prerequisite: WRT 102

From cockroaches to *crème brûlée*, the world around us offers endless opportunities to experience the heightened sensations of sensuality and disgust. Writers can get their readers to feel them too, through a simple technique: description. As if by magic, description opens the door to readers' imaginative engagement. In this course, we will discover why description is such a powerful tool. We will read examples of contemporary fiction, poetry, and creative nonfiction that evoke sensuality or disgust—or sometimes both at the same time—to learn how they do it. Then, we will try our own hand at causing a sensation.

CWL 335 American Lit #96238

SBC: USA, HFA+

Children's Lit with Emma Walton Hamilton

ONLINE - Asynchronous

Most of us can think of the book that changed our lives - the one that turned our world upside down, showed us we weren't alone, made us a reader. For many of us, that book was one we read as a child or a teenager. Childhood and young adulthood are unique transitional stages of development with major physical, intellectual and emotional changes. They are times of tension, of questions, of defining ourselves in relationship to the world around us. By addressing these issues head on, children's literature is uniquely valuable and relevant to the lives of its readers.

The Topics in American Literature: Children's Lit course is a survey of the four principle forms that comprise children's literature: picture book, chapter book, middle grade and young adult (YA). The focus is on children's and young adult literature as meaningful and respected genres within the publishing industry and in the library, educational and book-selling community, and the craft elements, standards and objectives of each form. Topics covered for each form include basic history, current events, craft

elements, and industry standards. Coursework includes readings for each form, book presentations, and engagement in Blackboard's discussion forum.

CWL 335 American Lit #96595
Children's Lit with Stephen Aubrey
ONLINE - Asynchronous

SBC: USA, HFA+

Immigration is one of the most salient issues in America today and one that helps illuminate the nature of this nation. Examining recent novels about the immigrant experience in America from authors of diverse cultures, this course attempts to achieve three ends: to understand the process of assimilation and learn what it may tell us about intercultural adjustment generally and what it means to be "American" specifically; to acquaint students with literary analysis and deepen the power of their reading and thinking; and to strengthen their ability to write and tell their own stories. Classes will be conducted asynchronously with lectures illustrated with visual aides, and students will be expected to interact with one another via Blackboard on weekly topics generated by reading assignments."Readings will include Hamid Mohsin's *Exit West*, Jhumpa Lahiri's *Interpreter of Maladies*, Valeria Luiselli's *Lost Children Archive* and Ocean Vuong, *On Earth We're Briefly Gorgeous*.

INTRODUCTION TO CREATIVE WRITING

CWL 202.S01	M/W 8:30-9:50AM
CWL 202.S02	M/W 8:30-9:50AM
CWL 202.S03	M/W/F 10:03-11:25AM
CWL 202.S04	M/W/F 11:45-12:50PM
CWL 202.S05	M/F 1:00-2:20PM
CWL 202.S06	M/F 1:00-2:20PM
CWL 202.S07	M/W 2:40-4PM
CWL 202.S08	TU/TH 8-9:20AM
CWL 202.S09	TU/TH 11:30AM - 12:50PM
CWL 202.S10	TU/TH 9:45-11:05AM
CWL 202.S11	TU/TH 9:45-11:05AM
CWL 202 .S12	TU/TH 1:15-2:35PM
CWL 202 .S13	TU/TH 3-4:20PM
CWL 202 .S14	TU/TH 4:45-6:05PM
CWL 202 .S15	TU/TH 11:30AM-12:50PM
CWL 202 .S16	TU/TH 3-4:20PM
CWL 202 .S17	M/W 2:400-4PM

Creative writing workshop in multiple genres, from fiction to poetry to scriptwriting, intended to introduce students to the basic tools and terminology of the fine art of creative writing. Participants also read contemporary works, give a public reading, and attend Writers Speak, the Wednesday reading series, or an equivalent. SBC: ARTS