



Creative Writing Workshop Descriptions

Winter Session 2021 Online Asynchronous Workshop

CWL 305.S01 - HFA+, WRTD

**YA Novel 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 teenager. Young adulthood is a unique and transitional stage of development, distinguished by physical, intellectual and emotional changes. It is a time of tension, of questions, of defining oneself in relationship to the world around us. By addressing these issues head on, YA literature is uniquely valuable and relevant to the lives of its readers. It is also the fastest growing sector of the publishing industry.

Since the mid-1990's, Young Adult literature has come of age. No longer limited to "problem novels" and teen romances, today's YA is innovative, gritty and boundary-pushing. The Forms of Fiction - Young Adult (YA) Literature course presents an overview of YA as a meaningful and respected genre within the publishing industry, and in the library, educational and book-selling community. The focus is on the craft elements, criteria and objectives of the form. Topics covered include basic history, current events, craft elements, and industry standards. Coursework includes readings, presentations, and writing assignments, as well as feedback on fellow students' written material.

Spring 2021 Workshop Descriptions

If you've taken CWL 202, you can enroll in any of these 3-credit, 300-level poetry, fiction, scriptwriting and creative nonfiction workshops. Scroll down for "Read Like a Writer" courses and sections of 202.

CREATIVE NONFICTION

**CWL 300.S01 #55758 - HFA+, WRTD
Beginning Your Memoir, with Chelsy Diaz Amaya
Tue/Thurs 9:45-11:05AM**

How do we use our lived experiences to create engaging and cohesive chapters of writing? In this course, we will begin the process of writing about "what we know" i.e. the raw material in our lives, including workshops to improve our drafts. We will read many different memoirs with the added goal of outlining our very own. We will write, read, and revise to refine our drafts, but most importantly, we will begin.

CWL 300.S02 #53218 - HFA+, WRTD
Filling Your Craft Toolbox, with Kaylie Jones
Tuesday 4:45-7:35PM

This creative-nonfiction writing workshop will be a safe and comfortable place to explore your life experiences in writing. We will focus on aspects of craft, such as the importance of word choice, subtext, the use of imagery, dialog, building momentum, and the most important tool of writing — point of view. We will read some published essays that illustrate these specific aspects of writing, and the essays will be discussed in class. Writing prompts will be offered on a weekly basis, and your submissions (**500 words max**) will be workshopped in class. You will have a chance to revise your favorite essays during the term.

CWL 300.S03 - HFA+, WRTD
Searching for Truth and Fact in Creative Nonfiction, with Amy Scheiner
Tue/Thur 11:30AM-12:50PM

Her mother's shirt was yellow. It was 1995 when he first realized his skin color was darker than his friends', and that that meant something. She felt nauseated on the playground that day, all those years ago.

Maybe the shirt was blue. Maybe it was 1998. Maybe she didn't feel nauseated at all. When memory is so fallible, how can we be sure what actually happened, happened?

In this class, we will investigate truth and fact in creative nonfiction and discover our own definition for these terms. We will read authors who pushed the boundaries of creative nonfiction and were either praised or defamed for doing so. We will ask questions like are truth and fact synonymous? Are they mutually exclusive? Where is the line drawn between what happened and what the writer thinks happened? Does it even matter? We will use research and memory to craft our own ideas and incorporate truth and fact into our own writing

FICTION

CWL 305.S01 #53219 - HFA+, WRTD
Lashed to the Masthead, with Genevieve Sly Crane
Tue/Thur 3:00-4:20PM

or

CWL 305.S02 #53220 - HFA+, WRTD
Lashed to the Masthead, with Genevieve Sly Crane
Tuesday 10:00AM-12:50PM

Bomb Magazine "encourage[s] submissions of adventurous work." *One Story* coyly asks for "stories that leave readers feeling satisfied." *The New Yorker* seeks a type of story so specific that Jonathan Franzen lampooned the format in its own pages. Nearly every literary magazine will ask serious aspiring fiction writers to read their most recent publication to get a sense of "who they are." It's time to do the dirty work! In this course, we will read hot-off-the-presses fiction. We will dissect mastheads. We will study the editors' own work. We will ponder over rejection letters. Most importantly, we will workshop stories with the goal of publication. This course is ideal for serious fiction writers who have already written five or more short stories prior to the course.

Students may enroll in Section 01 or Section 02, but not both.

CWL 305.S03 #53221 - HFA+, WRTD

Short Story, with Amy Hempel**Monday 4:25-7:15PM; Online Synchronous**

We will aim to amplify the idea of what a story can be, employing a range of narrative strategies, and reading stories and poems from contemporary writers who sound like no one else. Emphasis on use of place, work, logic, and, always, language. Short assignments in the beginning will spotlight ways to listen FOR stories, as Eudora Welty put it. We will talk about writing at the sentence level, and finding personal ways into the largest concerns. Students will write two stories and submit a revision of one of them.

CWL 305.S04 #53222 - HFA+, WRD**Coming of Age in Fiction, with Annie Cooperstone****Mon/Fri 1:00-2:20PM**

This workshop will redefine the coming-of-age story and use it as a thematic framework to study fiction. We will focus on coming of age as it relates to loss of innocence, a shift in personal narrative, and irreconcilable knowledge in the following contemporary works of fiction: *The Secret History* by Donna Tartt, *The Girl's Guide to Hunting and Fishing* by Melissa Bank, *Trust Exercise* by Susan Choi, and "How I Learned To Drive" by Paula Vogel.

CWL 305.S05 #53227 - HFA+, WRD**TBA****Thursday 4:45-7:35PM****POETRY****CWL 310.S01 #53223 - HFA+, WRD****Metaphor and Line, with Julie Sheehan****Wednesday, 4:25-7:15PM**

Of all the sense-making tools a poem can power up, metaphor and line are the mightiest. They separate poetry from prose, and the master from the dabbler. As maestro Pablo Casals said, when asked why he still practiced the cello at the age of 93, "I feel like I'm getting somewhere." Likewise with metaphor and line: poets can practice them forever, so inexhaustible are they. We'll write a poem every week, not necessarily in search of perfection, but rather in a persistent progression toward increased mastery of these elements. We'll read each other's work, look at examples from contemporary poetry, and develop a sharper sense of our own urgencies and taste, which shape the uses to which metaphor and line are put.

CWL 310.S02 #53224 - HFA+, WRD**15 Ways Of Being In A Poetry Workshop, Miranda Beeson****Tues/Thurs 1:15-2:35PM**

15 weeks. 15 fantastical poetic forms in depth. 15 approaches to the page. 15 ways of seeing. 15 ways of reading. 15 ways of listening. 15 ways of thinking. 15 ways of illuminating the world through words. We will read, write & workshop—in more than 15 ways!

CWL 310.S03 #55760 - HFA+, WRD**15 Ways Of Being In A Poetry Workshop, Miranda Beeson****Thursday 4:45-7:15PM**

15 weeks. 15 fantastical poetic forms in depth. 15 approaches to the page. 15 ways of seeing. 15 ways of

reading. 15 ways of listening. 15 ways of thinking. 15 ways of illuminating the world through words. We will read, write & workshop—in more than 15 ways!

SCRIPTWRITING

As of Fall 2020, Creative Writing students interested in screenwriting should enroll in **FLM 215**. Playwriting (see below) continues to be offered under CWL 315. To get permission to enroll and to count these FLM writing workshops toward the creative writing major or minor, contact Liz McRae (Elizabeth.McRae@stonybrook.edu).

FLM 215.01 #55135 - 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 the 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 #55139 - HFA+

TV Writing, TBA

TH 4:45-7:35PM

Study and practice of scriptwriting for filmmakers through readings, screenings, discussions and regular submission of original work. Areas of study include Writing the Short, Writing the Feature-length Screenplay, Writing for Television. Repeatable to a maximum of 6 credits as the topic changes.

Prerequisite: FLM 101

FLM 215.03 #55140 - HFA+

TV Writing, TBA

Fri 10:30AM-1:20PM

Study and practice of scriptwriting for filmmakers through readings, screenings, discussions and regular submission of original work. Areas of study include Writing the Short, Writing the Feature-length Screenplay, Writing for Television. Repeatable to a maximum of 6 credits as the topic changes.

Prerequisite: FLM 101

CWL 315.S01 #53225 - HFA+, WRTD

Playwriting, with Emma Walton Hamilton

TH 9:45-12:25PM

“Movies will make you famous; Television will make you rich; But theatre will make you good.”
- Terrence Mann

Before there was film, television, or streaming media, there was theater. From the dawn of civilization, humankind has acted out stories as a means of understanding the human condition. The unique beauty of theater is that it is ephemeral; because it is performed live, no two performances are ever

exactly the same. It is also uniquely collaborative - what starts as the playwright's vision is then informed by the director, designers, performers and ultimately the audience, providing for an elevated and transformative cultural conversation.

Forms of Scriptwriting: Playwriting explores the craft elements of this fundamental genre through readings, discussion and regular submission of original writing for the stage. Areas of study include Dramatic Action, Visual Storytelling, the One Act Play, Character Development, Conflict, Theme and Dramatic Structure. Topics covered include basic history, current events, craft elements, and industry standards. By understanding these elements of the craft, students will learn to think critically about the medium of theater, will better understand its impact and value, and will gain a clearer sense of their own storytelling voice.

For Film 101 alumni, contact Liz McRae (elizabeth.mcrae@stonybrook.edu) for permission to enroll.

“READ LIKE A WRITER” TOPICS

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

CWL 190 Intro to Contemporary Lit #53205 - HUM

How to Borrow Like a Writer, with Molly Gaudry

TU/TH 1:15-2:35PM

In this course, we will survey themes, techniques, and forms — from the ancient epic to the modern and postmodern — still in use by living writers. Week by week, we will read contemporary examples of fiction, poetry, and nonfiction borrowed and transformed from past literary traditions. For instance, during Gothic week, we'll read Manuel Gonzales's story, "The Miniature Wife," about a husband who accidentally shrinks his wife and imprisons her in a dollhouse (or tries to, anyway). Gonzales borrows Gothic themes of gender and power, horror, and fear of the other. But because Gonzales is writing today, we will be able to discuss how his story updates these concerns and makes them relevant for 21st century readers. Other writers we'll discuss this semester include Lesley Nneka Arimah, Rajesh Parameswaran, Carmen Maria Machado, Danez Smith, Kimiko Hahn, Mary Ruefle, and Kiese Laymon.

Pre or corequisite: WRT 102

CWL 335 American Lit #55761 - HFA+, USA

The Novella, with Megan McAndrew

TU/TH 11:30AM-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 Shirley Jackson, Claire Messud, Francine Prose, George Saunders, Otessa Moshfegh and Helen Oyeyemi. As the novella is an ideal format for a thesis, this class is highly recommended for all BFAs concentrating in fiction.

CWL 340 World Lit #53262 - GLO, HFA+

The Old Testament, with Paul Harding

TU/TH 9:45-11:05AM

The Old Testament (or, with some differences, the Jewish Tanakh) is an anthology of writings ranging in genres from prose stories to historical chronicles, poetry to legal codes, song lyrics to folktales. Its meanings cohere within individual books and across the canon as a whole according to plot, character,

and narrative, forming an entire cosmology. From Adam and Eve to Abraham, from Saul and King David to Isaiah and Ezekiel, from Ruth to long suffering Job, the Old Testament overflows with incredible personalities, incredible stories that are supreme models of narrative and poetic economy and artfulness. It is, in fact, the headwater of western art and literature. We will closely read the Old Testament together as writers. We will look at it in the context of other so-called near eastern literatures and religions, by which it was influenced and against which it defined itself. We will read the Old Testament “as literature” simply because from no matter what religious or secular direction it is approached, it is literature, and the ways it works, the terms according to which it generates, preserves, and releases its meanings are literary.

INTRODUCTION TO CREATIVE WRITING

CWL 202.S01	M/W 8:30-9:50AM Cal Urycki
CWL 202.S02	M/W 8:30-9:50AM Bobby Crace
CWL 202.S03	M/W/F 10:30-11:25AM Anne Cooperstone
CWL 202.S04	T/Th 3-4:20PM Carrie Cabral
CWL 202.S05	M/Fri 1:00-2:20PM
CWL 202.S06	T/Th 11:30-12:50 Jennifer Cooper
CWL 202.S07	T/Th 8:00-9:20AM Chelsy Diaz Amaya
CWL 202.S08	T/Th 8:00-9:20AM
CWL 202.S09	T/Th 9:45-11:05AM
CWL 202.S10	T/Th 9:45-11:05AM
CWL 202.S11	T/Th 11:30-12:50PM McKenzie Watterson
CWL202 .S12	T/Th 1:15-2:35PM Alex Skousen

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.