



Stony Brook University

Spring 2023 Creative Writing Courses

INTRO COURSES

CWL 190.S01 (#51911) HUM

**Introduction to Contemporary Literature: The Thing of the Thing, with Joshua Furst
(listed as Joshua Sessions on Solar)**

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

Fiction comes in many forms and it can be used to explore almost any topic you can think of, but what makes the best fiction truly remarkable is its ability to pulse with what feels like actual, lived life on the page. How, though? That's what we'll try to uncover in this course. Through exercises, close analyses of published fiction, and their own writing, students will develop an understanding elements of fiction writing such as character building, setting, point of view, genre, and the use of specifics to create a vivid world, expanding their conception of what stories are, what they do and their value and meaning in our contemporary world. By the end of the semester, students will have written numerous short fictional pieces and one long (7-10 page) story.

CWL 202 Intro to Creative Writing, SBC: ARTS

CWL 202.S01 #51912

M/W 8:30-9:50 AM

CWL 202.S03 #51914

M/W/F 10:30-11:25 AM

CWL 202.S04 #51915

TU/TH 3-4:20 PM

CWL 202.S05 #51916

M/F 1:00-2:20 PM

CWL 202.S06 #51917

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

CWL 202.S07 #51918

TU/TH 8:00-9:20 AM

CWL 202.S08 #56141

M/F 1:00-2:20 PM

CWL 202.S09 #51919

TU/TH 9:45-11:05 AM

CWL 202.S10 #51920

TU/TH 9:45-11:05 AM

CWL 202.S11 #51921

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

CWL 202.S12 #51922

TU/TH 1:15-2:35 PM

WRITING WORKSHOPS (CWL 300-325)

If you've taken CWL 202, you can enroll in any of these 3-credit, 300-level poetry, fiction, scriptwriting and creative nonfiction workshops. Creative writing workshop in multiple genres, from fiction to poetry to scriptwriting, intended to introduce students to tools and terminology of the fine art of creative writing.

CWL 300 CREATIVE NONFICTION

CWL 300.S01 (#53229) HFA+, WRD

Forms of Creative Nonfiction: Workshop Fundamentals, Experimental, Practical, with Joseph Levens

M/W 4:25-5:45 PM

In this course we will solidify fundamental techniques like beginnings, voice, and scene to elevate our CNF. We will then look at experimental CNF formats to push our work past traditional shapes. Forms like Flash, List Essays, and Hermit Crab Essays; as well as practices using footnotes, creative punctuation, and other mediums will advance essay topics to new, artful places. Practical techniques will surround both the fundamental and experimental focuses of this course. We will analyze process-oriented methods like the researching, archiving, and interviewing; as well as product-oriented methods for creating proposals, pitching online platforms, and promoting your own work.

CWL 300.S02 (#51923) HFA+, WRD

Forms of Creative Nonfiction: Hybrid Techniques in Prose, with LB Thompson

TU/TH 3:00-4:20 PM

Students will engage in four 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 literature and art 3. the constructive discussion of original student drafts, and 4. the creation of collaborative pieces. The themes and strategies we will explore include: personal narrative, profile/biography, investigative prose, writing about/from art and music, hybrid forms, artists' books, metaphors of translation, social commentary, brevity, crafting transitions, and weaving contextual details.

CWL 305 FICTION

CWL 305.S01 (#51924) HFA+, WRD

Forms of Fiction: The Vivid and Continuous Dream, with Genevieve Sly Crane

TU/TH 9:45-11:05 AM

Part workshop, part craft deep-dive, this course will focus on reading what writers and critics say fiction "should" accomplish. John Gardner wrote that fiction's purpose is to evoke a "vivid and continuous dream". Hannah Tinti, on the other hand, believes that fiction is meant to answer a riddle: "Something is missing. What is it?" We will read a litany of writers and critics grappling with the sacred and profane act of writing, utilize prompts inspired by the greats, and (of course!) workshop with generosity and intensity.

CWL 305.S02(#51925) HFA+, WRTD

Forms of Fiction: Putting it All Together: Workshopping Short Fiction, with Marissa Levien

TU/TH 1:15-2:35PM

Unless you're a savant genius, no short story is complete in just one draft. Once you write a piece, you have to see what works and what doesn't, you have to edit and amend to guide your story to its best self. One of the most useful tools a writer has in this between-drafts time is a workshop. In this class we will read classmates' works of short fiction and provide constructive feedback, looking at the writing with an eye towards learning what makes a short story truly effective. We will investigate the building blocks of each story in turn, to see how all of these pieces come together to form a working engine with drive and momentum. Short fiction can be about anything, can come in many forms, in many genres. Each story is different in how it compels us to read, so we will treat each story as unique-- no blanket rules, just what works for each piece in turn. That is the beauty of workshop: you will receive individualized attention on what works for *you* as a writer, and we will all learn from each other.

CWL 305.S03 (#51926) HFA+, WRTD

Forms of Fiction: Novels-In-Vignettes, with Molly Gaudry

TU/TH 1:15-2:35 PM

In this course, we will study the following novels-in-vignettes: Evan S. Connell's *Mrs. Bridge* (1959), Daphne Palasi Andreades's *Brown Girls* (2022), Jhumpa Lahiri's *Whereabouts* (2018), and Matt Haig's *The Midnight Library* (2020). This course is designed to inspire and to challenge; while you will develop craft skills in narrative exposition, character development, and worldbuilding, you must also exercise restraint, learning to distill dramatic moments into sequenced juxtapositions of image-, emotion-, and voice-driven scenes. By the end of the semester, you will produce approximately 20 vignettes—utilizing at least 10 different shapes (such as iceberg, onion, and bear at the door), and incorporating at least 30 different craft skills (from titles, transitions, and suspense to subtlety, ambiguity, and poetic justice). While there are no formal workshops, you will have time in class to share your writing and you will receive regular feedback throughout the semester. Required craft textbook: Jerome Stern's *Making Shapely Fiction*.

CWL 305.S04 (#51927) HFA+, WRTD

Forms of Fiction: Narratives for Social Change, with Sarah Azzara

M/W 2:40-4PM

We spend much of our lives at this research institution immersed in facts. Yet history shows us that fictional narrative and satire have served as formidable agents of social change. How does this work? In this class, we will examine short fiction and satire pieces that have worked their way into public consciousness to help reshape the paradigm, using narrative to help readers experience inequities and imbalances in existing systems. Students will also write and workshop short fiction pieces of their own, with an eye to creating work that encourages readers to question cultural norms through the power of storytelling.

CWL 305.S05 (#51930) HFA+, WRTD

Forms of Fiction: Listening to Your Own Page in Fiction and Creative Nonfiction, 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. We'll ask questions like who am I and what matters to me? Where am I and where am I going? Narrative writing is all about searching. 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. We'll read writers like Maggie Nelson, Jamaica Kincaid, Eula Biss, Valeria Luiselli, Justin Torres and many others.

CWL 305.S06 (#56139) HFA+, WRTD

Forms of Fiction: Beginnings in Historical Fiction with Shannon Mellas

M/F 1-2:20 PM

Readers of historical fiction know within the first few pages of a novel if a writer can be trusted to transport them to another place and time. This semester, we will explore the importance of a solid beginning in historical fiction. We will discuss the opening chapter(s) of novels including Madeline Miller's *The Song of Achilles*, Shelley Parker-Chan's *She Who Became the Sun*, and Anthony Doerr's *All the Light We Cannot See*, examining each for the craft elements that define historical fiction. By the end of the term, you will produce your own first chapter of a work of fiction set prior to 1980 with plausible details and believable dialogue. This class is ideal for students wanting to develop their creative research skills, hone their attention to detail, and explore the past to learn something new about our present.

CWL 305.S07 (#56140) HFA+, WRTD

Forms of Fiction: Turning Life into Fiction with Kaylie Jones

M 4:25-7:15 PM

This fiction writing workshop will focus on exploring your own life experiences and turning them into viable short stories that will be accessible to readers from all walks of life. Each week you will be given specific prompts to spark your creative energy, while highlighting certain crucial aspects of craft, such as starting your story in the right place; transitioning through time and space; choosing the right point of view for your story; using dialogue effectively; and finding the right description with the power to influence your reader's emotions.

You will not be given tests or examinations. Your grade will be based on your submissions, your growth as a writer, and your careful critiques of others' work. We will read several published short stories that masterfully illustrate these techniques, and your participation in all discussions will be crucial.

One unexcused absence will be permitted. If you must miss a class, you will need to let me know ahead of time and explain your absence.

CWL 305.S08 (#56482) HFA+, WRTD

Forms of Fiction: Suspense, Thriller, and Horror Writing with James Yeary

M/W 10:30-11:50AM

This fiction writing workshop will focus on exploring your own life experiences and turning them into viable short stories that will be accessible to readers from all walks of life. Each week you will be given specific prompts to spark your creative energy, while highlighting certain crucial aspects of craft, such as starting your story in the right place; transitioning through time and space; choosing the right point of view for your story; using dialogue effectively; and finding the right description with the power to influence your reader's emotions. You will not be given tests or examinations. Your grade will be based on your submissions, your growth as a writer, and your careful critiques of others' work. We will read several published short stories that masterfully illustrate these techniques, and your participation in all discussions will be crucial.

CWL 310 POETRY

CWL 310.S01 (#51928) HFA+, WRTD

Forms of Poetry: Poetic Cartographics, with LB Thompson

TU/TH 4:45-6:05 PM

In this study of the genre of poetry students will generate in-class writing designed to cultivate particular techniques, read and consider contemporary poems and works of art, engage in constructive discussion of original drafts in progress, and create collaborative pieces together. Themes and strategies will pursue include: perception, inquiry, mapping, artifact, scale, received poetic forms, rhetorical shapes, negation and metaphor.

CWL 310.S02 (#51929) HFA+, WRTD

Forms of Poetry: The Art and Craft of Poetry, with Christine Kitano

M/W 4:25-5:45 PM

This course will involve weekly readings of poems selected as examples of particular poetic techniques: image, diction, tone, rhythm, and so on. Students will respond to these examples with prompt-driven creative exercises as well as brief critical essays and presentations. Class periods will be spent in a combination of craft lectures and discussions, close readings, in-class writing exercises, and the occasional workshop. Though poets of all skill levels are welcome, this course is designed for newer poets and the poetry-curious.

CWL 310.S03 (#53231) HFA+, WRTD

Forms of Poetry: Metaphor & Line, with Julie Sheehan

TU 4:45-7:35PM

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 poems 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.S04 (#56501) HFA+, WRTD

**Forms of Poetry: Movement and Structure in Contemporary Poems, with Molly Gaudry
M 1-3:50PM**

In this course, we will study how poems move and how poems are structured. By the end of the semester, you will be able to recognize several two- and three-part structures, such as the emblem structure (which moves from sight to insight, description to meditation) and the dialectical argument structure (which moves from thesis to antithesis to synthesis). Expect to write and revise your own poems, demonstrating your ability to make use of these structures, and plan to compile several sets of 3-5 poems for workshops as well as for possible submission to literary magazines.

CWL 315 FORMS OF SCRIPTWRITING

CWL 315.S01 (#56137) HFA+, WRTD

Forms of Scriptwriting: Against Aristotle: New Structures for New Stories, with Stephen Aubrey

F 10:30 AM-1:20 PM

For over two millennia, Aristotelian structure has dominated Western storytelling. Over time, however, we have seen how too similar sensibilities have led to too predictable stories. In this class, we'll first look at what makes the ideas of Aristotle and his acolytes so seductive before investigating alternative ways of imagining and telling stories. Through both examining alternative structures such as circle plays and postdramatic theater and trying our hands at alternative methods of composition like collage, investigative theater, and devising, we will search for new forms of a very old practice.

****FLM 215 Scriptwriting, FLM 310 Story Analysis for Filmmakers and TV Writers, and TVW 220 Advanced TV Writing will count as Writing Workshops for CWL majors and minors. See below for these course descriptions.**

CWL 320 FORMS OF INTERDISCIPLINARY ARTS

CWL 320.S01 (#56138) EXP+, WRTD

Forms of Interdisciplinary Arts: Literary Publishing Practicum, with Casey Plett (listed as Athena Thiessen on Solar)

W 4:25-7:15 PM

A one-two punch for students interested in learning about the publishing world, from both a

writer and a publisher's point of view. Students will workshop published work, assess pieces submitted for publication, learn basic mechanics and terminology of the book industry, receive an intro to pitching and publicity, and in general attain a deeper knowledge of how one shepherds literature into the world. The class will culminate in a small group publication project. This is an ideal course for students seeking a foundational knowledge of the publishing industry, particularly when applying for internships, as well as any writer wishing to broaden their working knowledge of what happens after a piece of writing is accepted.

CWL 325 SCIENCE WRITING

CWL 325.S01 (#54264) STAS, WRTD

Forms of Science Writing: Artful Science and Story Mechanics, with Robert Crace

TU/TH 9:45-11:05AM

In this class, we will explore science topics to creatively engage with our writing. How can science inform our art and vice versa? We will spend time connecting topics like physics, biology, machine learning, and more with story ideas, scenic descriptions, figurative expressions, and other creative writing possibilities. While infusing our creativity with science we will also look at the science present in writing craft. Story Mechanics translate craft techniques and reader response into analytical factors like Deus Ex Machina, Chekhov's Gun, and Rate of Revelation. We will learn how to use these scientific understandings of craft to elevate our writing.

Prerequisite: 1 SNW and 1 SBS; CWL 202

LITERATURE COURSES - "READ LIKE A WRITER" (CWL 330-340)

CWL 335.S01 (#53232) HFA+, USA

Topics in American Literature: Contemporary Asian American Women's Narratives, with Christine Kitano

M/W 2:40-4:00 PM

This course will provide a survey of Asian American literature, with a focus on contemporary women's narratives. We'll assess the historical and cultural contexts that have shaped the Asian American identity and how these contexts are changing in the current moment. We'll consider how literature can reflect, reinforce, challenge, and/or reimagine the identities and spaces available for Asian American women. As a literature course for writers, our primary mode of analysis will be close reading, with an eye toward how aesthetic and craft elements articulate social and political concerns.

CWL 340.S01 (#51959) GLO, HFA+

Topics in World Literature: Latin American Horror, with Marissa Levien

TU/TH 9:45-11:05AM

Do you ever wonder why a particular story scares you, what techniques a writer employs to send chills up your spine? In this class, we will read various works by Latin American writers to see how it's done: we'll study work from Mexico, Ecuador, Colombia, Argentina and more, investigating psychological horror, body horror, ghost stories, and more earth-bound killers. We'll learn the ways in which these writers manage to employ good writing AND good shock, what makes a story run deeper than surface scares into lasting, thought-provoking literature. Along the way, we'll also explore these strategies in our own writing, trying our hand at horror stories of our own. Come prepared to write, to read, and to be terrified.

**FLM 215 SCRIPTWRITING,
FLM 310 STORY ANALYSIS for FILMMAKERS
& TV WRITERS,
TVW 220 ADVANCED TV WRITING**

Creative Writing students interested in **Screenwriting (CWL 315)** can enroll in **FLM 215 Scriptwriting**, **FLM 310 Story Analysis**, or **TVW 220 Advanced TV Writing** in lieu of, or in addition to, 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.S01 (#52942) HFA+

Scriptwriting for Film and TV: The Art of the Screenplay, with Kate Levitt

W 4:25-7:15PM

Have you ever watched a film and wondered how the script was written? How the narrative was developed, and what makes the characters so compelling? In this course, you will decode the mechanics of screenwriting by analyzing feature length scripts and films, doing creative writing assignments, and critiquing each other's work. Students will follow the professional process of "breaking a story" by outlining their projects and following a three-act structure. Participants will finish the semester with a complete outline, and written first act, of a narrative feature film developed by mining both their imagination and personal experience.

Repeatable to a maximum of 6 credits as the description changes.

Prerequisite: FLM 101 or CWL 202 with permission.

FLM 215.03 (#52947) HFA+

Scriptwriting for Film and TV: Writing the TV Pilot, with Dave Chan

F 10:30AM - 1:20PM

What makes a great TV series? 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, 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 description changes.

Prerequisite: FLM 101 or CWL 202 with permission.

TVW 220.S01 (#53729) HFA+, WRTD

Advanced TV Writing, with Kate Levitt

TH 9:45AM-12:35 PM

In this course, we will tackle the question: *how do you write a gripping series; one that makes audiences tune in week after week?* Students will add depth to their knowledge of episodic storytelling by exploring and creating fascinating characters, fine tuning their ability to write dialogue, and generating compelling storylines. We will read and analyze both hour-long, and half-hour series. Participants will conclude the semester with either a completed comedy episode, or half of a drama episode for their own series.

May be repeated as topic changes.

Prerequisite: FLM 101 or CWL 202 with permission.

FLM 310.01 (#52947) HFA+

Story Analysis for Filmmakers and TV Writers , with Will Chandler

W 2:40 - 5:30PM

Every future screenwriter, director and creative producer needs to know how to identify the dramatic elements of Story. This course will teach students the skills one needs in the world of filmmaking - whether as a screenwriter, a spec reader or as an assistant to a producer/production company, studio or streaming platform. Students will learn how to read, deconstruct and evaluate books, screenplays, short stories and true events by identifying their elements and writing cogent analyses of the material. Students will also learn how to identify the narrative throughline from longer works of fiction/non-fiction and write a treatment of what they think the visual story should be. Participants will leave prepared to answer the question every future screenwriter, director and creative producer must know: Is this material a film, a limited series or something else? Is it a Recommend or a Pass - and *Why?*

Prerequisite: FLM 102; one 200-level or higher FLM course, OR CWL 202 with permission.