



Stony Brook University

Creative Writing Workshop Descriptions

Spring 2022 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.

CWL 300 CREATIVE NONFICTION

CWL 300.S01 #53905 - HFA+, WRTD

Forms of Creative Nonfiction: That Which Haunts Us, with Sarah Azzara

TU/TH 9:45-11:05AM

As writers, do we find our subjects, or do our subjects find us? Through readings, exercises, and writing assignments in memoir, personal essay, familiar essay and journalistic writing, this course will allow us to indulge in our obsessions. From moments in our personal lives to events and phenomena in the outside world, we'll dive deep into that which haunts us to discover the most effective ways of bringing those obsessions, be they strange, silly, scary, or sobering, onto the page and into the mind of the reader.

CWL 300.S02 #52356 - HFA+, WRTD

Fragment and Flash in Creative Nonfiction, with Molly Gaudry

TU 4:45-7:35PM

In this writing workshop, we will read and write creative nonfictions that gather strength and power from the accumulation of their fragments and flashes. We will discuss the differences between fragments and flashes that present as deliberately broken narratives, collages, montages, mosaics, vignettes, or very short chapters, and we will study the art of juxtaposition in particular, which includes a close study of the silences and withholdings represented by the white space that divides fragments and flashes. Required texts include E. Briskin's *Orange*, Heather Christle's *The Crying Book*, Lily Hoang's *A Bestiary*, Carmen Maria Machado's *In the Dream House*, and Shailja Patel's *Migritude*. Students will write and workshop either a 10-15 page essay in fragments or a 10-15 page collection of flash nonfictions (that, of course, may indeed be fragmented).

CWL 300.S03 #53906 - HFA+, WRTD

Forms of Creative Nonfiction: Testimony & Inquiry, with LB Thompson

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

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 #52357 - HFA+, WRTD

Linked short stories, with Megan McAndrew

TU/TH 3:00-4:20PM

A bridge between the short story and the novel, linked short story collections have become increasingly popular with publishers. Through close readings of Daniyal Mueenuddin, Mona Awad, Denis Johnson, Ingo Schultze Anthony Marra, Jennifer Egan and others, we'll figure out - and try to deploy in our own work - the organizing principles of this genre's most successful practitioners. Highly recommended for BFA students.

CWL 305.S02 #52358 - HFA+, WRTD

How and Why: Workshopping Short Fiction, with Marissa Levien

TU/TH 1:15-2:35PM

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.S03 #52359 - HFA+, WRTD

Forms of Fiction: The Rules of the World, with Allison DePoali

M 4:25-7:15PM

What is worldbuilding? How is it used? How do we set up rules within our stories and stick to them? What does that even mean? In this course, we will explore the art of worldbuilding by examining its common use in science fiction, fantasy, and dystopian literature. We will define the elements unique to each genre and navigate the do's and don'ts of crafting a world. Students will ultimately produce fiction of their own with careful consideration given to the way their world operates.

CWL 305.S04 #52360 - HFA+, WRTD

Forms of Fiction: Stories from the Bottom Shelf, with Genevieve Sly Crane

M/W 2:40-4PM

Is this a workshop? Yes! Will we write a great deal? Double yes! (We will workshop twice, in fact.) In addition, we'll read a variety of short stories that, for whatever reason, didn't get the credit they so desperately deserved. Reading will include the bygone “grown up fiction” of Roald Dahl, in addition to underappreciated stories by Ursula LeGuin, Langston Hughes, and

Steven Millhauser. We will also examine stories by lesser known writers who deserve a second look. Please note that this is exclusively a short fiction workshop. No excerpts of longer works, please!

CWL 305.S05 #52364 - HFA+, WRTD

Forms of Fiction: Cultivating Voice, with Robert Lopez

TH 4:45-7:35PM

There is no one way to write compelling fiction, just as there are no formulas or tricks to help a young writer to do so. We will learn how to read as writers, which is the most critical aspect of this endeavor. We will learn how to recognize lazy or bad writing, clichés, etc, in each other's work and in our own. We will discuss all aspects of fiction writing. Where do stories come from? How do we put ourselves in what we write, that unique stamp only you can provide? Gordon Lish says you have to risk everything on the page. What does he mean by that? Are we telling our story from the best point of view? Tense? How do we end a piece? All of these elements will be examined within the workshop.

CWL 310 POETRY

CWL 310.S01 #52361 HFA+, WRTD

Fifteen Ways of Illuminating our World Through Words, With Miranda Beeson

T/TH 9:45-11:05AM

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 our world through words. We will read, write & workshop—in more than 15 ways.

CWL 310.S02 #52362- HFA+, WRTD

Forms of Poetry: Symmetry & Synthesis, with LB Thompson

TU/TH 1:15-2:35PM

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 and strategies we will explore include: observation, inquiry, rhetorical shape, received poetic forms, negative space, error, time, the body, mapping, and more.

CWL 310.S03 #53907- HFA+, WRTD

Forms of Poetry, The Image {in/as} Poetry, with LB Thompson

TH 4:45-7:35PM

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 and strategies we will explore include: observation, inquiry, rhetorical shape, received poetic forms, negative space, error, time, the body, mapping, and more.

CWL 325 SCIENCE WRITING

CWL 325 American Lit #55761 - STAS, WRTD

Forms of Science Writing: Quantum Fiction, with Felix Grygorcewicz

TU/TH 9:45-11:05AM

Do coincidences mean anything? Can the future effect the past? Is this entire reality an illusion you invented so you could pretend to be a character in it? In this course we will examine these questions and others like them by looking at how theories of Quantum Mechanics have shaped fiction over the past century, and apply this melding of science and fiction to our own writing.

Prerequisite: 1 SNW and 1 SBS; CWL 202

CWL 315/FLM 215 SCRIPTWRITING & TVW 220 ADVANCED TV WRITING

As of Fall 2020, Creative Writing students interested in screenwriting should enroll in **FLM 215** Scriptwriting or **TVW 220** Advanced TV Writing (see below) 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 #53516 - 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. Repeatable to a maximum of 6 credits as the description changes.

Prerequisite: FLM 101 or CWL 202 with permission

FLM 215.02 #53520 - HFA+

TV Writing: Writing the Pilot, with Devon Lang

TH 11:30AM - 2:20PM

Do you have a story you are burning to tell? How about a human experience or a world you have never seen explored on screen quite the way you would like? Do you ever watch TV and think, “*This* stereotype? *This* cliché? *Again*? I could do so much better...”? In this course, you will write your very own original television pilot: the script that launches a series. Working from the ground up, you will begin by creating a series concept that has both a powerful emotional core and a story engine that can sustain one or multiple seasons. You will then create stories for the

pilot episode, outline, and write scenes weekly, working toward your final: a finished pilot script! We will workshop our pages with peers in class and I will meet with you one-on-one three times over the semester to help guide you in your personal process. We will also read, watch and study comedy and drama pilots like *Lovecraft Country*, *American Vandal*, *Squid Game*, *Euphoria*, and *Big Mouth* to learn about act structure, story engine, character, and other key elements. Get ready to watch, read, analyze, let loose and WRITE!

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

Prerequisite: FLM 101 or CWL 202 with permission

FLM 215.03 #53521 - HFA+

TV Writing, Writing the SPEC Script, Omani McDaniels

F 10:30AM-1:20PM

Students will have the opportunity to pick a show out of four provided options. Throughout this course they will learn how to write a SPEC script for an existing TV show. SPEC scripts are used in the industry to establish skill and proficiency with writing in a writer's room. Students will learn to adapt to a writing style that isn't necessarily their own, whilst providing an original storyline for a standalone episode that seamlessly fits into any season. Each week students will read each other's work and provide verbal and written feedback.

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

Prerequisite: FLM 101 or CWL 202 with permission

TVW 220.01 #55242 - HFA+, WRTD

TV Writing: Intro to Late Night Sketch, and Joke writing with Ethan Berlin

F 11:45AM-2:35PM

This course covers the fundamentals of joke writing, late night comedy writing and sketch comedy writing in the style of SNL, Amber Ruffin, Full Frontal, and The Daily Show. Structured like a comedy writers' room, students learn to pitch jokes and sketches live in front of their peers.

Prerequisite: FLM 215 or advanced writing workshop with permission

“READ LIKE A WRITER” Course Descriptions

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

CWL 190 Intro to Contemporary Lit #52343 - HUM

BAD BEHAVIOR! with Miranda Beeson

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

Prerequisite: WRT 102 DEC: B. SBC: HUM. 3 credits

We will examine *homo sapiens bad behavior* through the lens of contemporary literature. Also its antidote: empathy. A multi-genre romp through short stories, essays, manifestos, fables, novels, advice columns, flash fiction, poetry, plays, podcasts & more. We will read like writers and write like readers.

Authors to include Kiley Reid, Anna Deavere Smith, Cheryl Strayed, Paula Vogel, Allen Ginsburg, Dave Eggers, Dave Barry, Kaveh Akbar, Jill Lepore, Ralph Ellison, Robert Lopez, Carmen Maria Machado, Roxane Gay, Eula Biss, David Sedaris, Haruki Murakami, Ross Gay

and more.

CWL 335 American Lit #53908 - HFA+, USA

Innocents Abroad: The Lure of Expatriation, with Megan McAndrew

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

From Henry James and Edith Wharton to Patricia Highsmith and Diane Johnson, many American writers have had to go abroad to find their voice. Through close readings of these authors, as well as Paul and Jane Bowles, James Baldwin and David Sedaris, we will examine the various ways in which cultural dislocation has enriched American literature.

CWL 340 World Lit #52394 - GLO, HFA+

Speculative Fiction Around the World, with Marissa Levien

TU/TH 9:45-11:05AM

What is Speculative Fiction, exactly? Is it Sci-Fi? Is it Literature? There are a lot of definitions out there. Sci-Fi luminary Robert Heinlein defined it as "narratives concerned not so much with science or technology as with human actions in response to a new situation created by science or technology, speculative fiction highlights a human rather than technological problem." In this class, we will read speculative fiction from around the world, and even write some of our own. The best way to become a better writer is to become a better reader, so we will take apart these stories like the parts of an engine, see how they work, and see what we can learn from them in our own writing.

CWL 202 INTRODUCTION TO CREATIVE WRITING

CWL 202.S01	M/W 8:30-9:50AM
CWL 202.S02	M/W 2:40-4PM
CWL 202.S03	M/W/F 10:30-11:25AM
CWL 202.S04	TU/TH 3-4:20PM
CWL 202.S05	M/F 1:00-2:20PM
CWL 202.S06	TU/TH 11:30AM-12:50PM
CWL 202.S07	TU/TH 8:00-9:20AM
CWL 202.S09	TU/TH 9:45-11:05AM
CWL 202.S10	TU/TH 9:45-11:05AM
CWL 202.S11	TU/TH 11:30-12:50PM
CWL202 .S12	TU/TH 1:15-2:35PM

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.