



Fall 2024 Creative Writing Courses

INTRO COURSES

CWL 190.S01 #93378

SBC: HUM

Intro to Contemporary Lit: What's Post Postmodernism? with Stephen Aubrey

M/W 2:00 PM - 3:20 PM

Emerging in the wake of World War II, Postmodernism came to dominate discussions of Western literature, leaving an indelible mark on our storytelling sensibilities. But are we still living in a postmodern world, or is the art surrounding us today part of something new and unnamed? In this course, we will look at examples of important genres and movements that have emerged in the first quarter of our new century in an attempt to articulate what we have left behind and what we are potentially moving towards.

Prerequisite or Corequisite: WRT 102

CWL 190.S01 #97541

SBC: HUM

Intro to Contemporary Lit

TU/TH 5:00 PM-6:20 PM

Seminar surveying recent works in a genre or topic, to introduce students to poetry, creative nonfiction, fiction or a combination of selections focusing on a particular theme. Participants will develop skills of interpretation and analysis through reading and writing about contemporary literature.

Prerequisite or Corequisite: WRT 102

CWL 202 Intro to Creative Writing

SBC: ARTS

CWL 202.S01 #93379

M/W 9:30 AM - 10:50AM

CWL 202.S02 #93380

M/W 3:30 PM - 4:50 PM

CWL 202.S03 #93381

M/W 11:00 AM - 12:20 PM

CWL 202.S04 #93382

M/W 11:00 AM - 12:20 PM

CWL 202.S05 #93383

M/W 2:00 PM - 3:20 PM

CWL 202.S06 #93384

M/W 3:30 PM - 4:50 PM

CWL 202.S07 #93434

M/W 5:00 PM - 6:20 PM

CWL 202.S08 #93385

TU/TH 9:30 AM- 10:50 AM

CWL 202.S09 #93386

TU/TH 11:00 AM - 12:20 PM

CWL 202.S10 #93387

TU/TH 11:00 AM - 12:20 PM

CWL 202.S11 #93388

TU/TH 2:00 PM - 3:20 PM

CWL 202.S12 #93389

TU/TH 2:00 PM - 3:20 PM

CWL 202.S13 #93392

TU/TH 3:30 PM - 4:50 PM

CWL 202.S14 #93409
CWL 202.S15 #93410
CWL 202.S16 #95924
CWL 202.S17 #95925
CWL 202.S18 #97003
CWL 202.S19 #97004
CWL 202.S20 #97542
CWL 202.S21 #97543
CWL 202.S22 #97544
CWL 202.S23 #97545

TU/TH 9:30 AM - 10:50 AM
TU/TH 5:00 PM - 6:20 PM
TU/TH 12:30 PM - 1:50 PM
TU/TH 12:30 PM - 1:50 PM
TU/TH 9:30 AM - 10:50 AM
TU/TH 11:00 AM - 12:20 PM
M/W 9:30 AM - 10:50AM
TU/TH 3:30 PM - 4:50 PM
M/W 3:30 PM - 4:50 PM
TU/TH 2:00 PM - 3:20 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, science writing, publishing and creative nonfiction workshops. Creative writing workshops in multiple genres are intended to introduce students to tools and terminology of the fine art of creative writing.

CWL 300 CREATIVE NON-FICTION

CWL 300.S02 #93391

SBC: HFA+, WRTD

Forms of Creative Nonfiction: The Lyric Essay: Or, Snowflakes on an Arrow with Molly Gaudry

M/W 9:30 AM - 10:50 AM

The lyric essay is a hybrid genre that accepts and rejects elements of both the personal essay and lyric poetry traditions. Blending nonfiction's personal I and poetry's lyric I, the lyric essay is (among other things) a highly performative genre especially well-suited for the dramatization of intense and particularly traumatic self-expression. But it is also flexible enough to allow for more playful, lighthearted subject matter and forms. As this course privileges generation over revision there are no formal workshops, but you will have time in class to share lyric essays-in-progress, to begin to compile these toward a possible memoir-in-essays, and to receive substantial feedback throughout the semester. Readings will include selections from the following:

- The Lyric Essay as Resistance: Truth from the Margins, Eds. Zoë Bossiere & Erica Trabold
- A Primer for Poets and Readers of Poetry by Gregory Orr
- The Sound of Undoing: A Memoir in Essays by Paige Towers
- The Book of (More) Delights: Essays by Ross Gay
- The Loneliness Files: A Memoir in Essays by Athena Dixon
- Everybody Come Alive: A Memoir in Essays by Marcie Alvis Walker
- A Harp in the Stars: An Anthology of Lyric Essays, Ed. Randon Billings Noble

- World of Wonders: In Praise of Fireflies, Whale Sharks, and Other Astonishments by Aimee Nezhukumatathi

CWL 300.S03 #93440

SBC: HFA+, WRTD

Forms of Nonfiction: Speculation & Figurative Language with Robert Crace

TU/TH: 2:00 PM - 3:20 PM

How do we navigate gaps in our understanding, severed connections between people and places, or murky memories? Speculation is a superpower when writing creative nonfiction. When you don't know the answer, ask the question: Why don't I understand? Where could that person be? Why is that memory full of mud? When we ask questions within the work, a different narrative power can develop. But we don't just build CNF pieces with blunt objects like questions, facts, and opinions—this is creative nonfiction. Don't leave your berets as at home. Let's look at ways to solve nonfiction challenges with poetry techniques. In this class, we will practice bridging gaps in our nonfiction with speculation and figurative language through regular workshops, discussions, readings, and prompts.

CWL 300.S04 #97001

SBC: HFA+, WRTD

Forms of Creative Nonfiction: The Lyric Essay: Or, Snowflakes on an Arrow with Molly Gaudry

M/W 11:00 AM - 12:20 PM

The lyric essay is a hybrid genre that accepts and rejects elements of both the personal essay and lyric poetry traditions. Blending nonfiction's personal I and poetry's lyric I, the lyric essay is (among other things) a highly performative genre especially well-suited for the dramatization of intense and particularly traumatic self-expression. But it is also flexible enough to allow for more playful, lighthearted subject matter and forms. As this course privileges generation over revision there are no formal workshops, but you will have time in class to share lyric essays-in-progress, to begin to compile these toward a possible memoir-in-essays, and to receive substantial feedback throughout the semester. Readings will include selections from the following:

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- Everybody Come Alive: A Memoir in Essays by Marcie Alvis Walker
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CWL 305 FICTION

CWL 305.S01 #93393

SBC: HFA+, WRTD

Forms of Fiction: Author as Architect with Jake McCabe

TH 2:00 PM - 4:50 PM

There are 118 elements that make up the physical world, and everything anyone has ever built has been created via one or more of these elements. What are the elements of a story? Every story has a point of view—how many points of view are there to choose from? Every story deals with time—should you visit your character’s backstory? Should your narrator know your protagonist’s future? Not every story has dialogue—does that element belong in yours? How about your character’s interiority? In this class, we will deconstruct and identify what objective concepts authors use to build intentionally structured stories, and we will fine-tune our awareness of these concepts in order to build our own. We will explore why, given the same tools to work with, some stories read as more “formulaic” while others are more “experimental,” and we will work together to figure out what elements we want to use in structuring our own fiction.

CWL 305.S02 #93394

SBC: HFA+, WRTD

Forms of Fiction: Mapping the Novel with Genevieve Crane

M/W 2:00 PM - 3:20 PM

An ideal workshop for writers who have an idea for a novel and don't know where to begin. The first portion of the course will examine different "types" of plots through the analysis of published work. During the second half of the course, writers will develop a plot map of their own and submit the introductory chapter of their novel for workshop. Please note that this is a course for generating a *new* plot that the writer hasn't grappled with yet.

CWL 305.S03 #93395

SBC: HFA+, WRTD

Fractured Fiction with Robert Lopez

M 2:00 PM - 4:50 PM

In this course we aim to break out of the familiar constraints of time, linearity, and realism. What happens to a piece of work when we don't follow a simple chronology, when our sentences on the page reflect our experiences of the world, which grows ever more fractured with each passing year. We'll read work each week that engages this mode of storytelling and come up with our own fiction in conversation with the world around us.

CWL 305.S04 #93396

SBC: HFA+, WRTD

Forms of Fiction: The Art of the Scare with Sarah Azzara

M/W 9:30 AM - 10:50 AM

How, as authors, can we put words on a page that raise the hair on our necks? In this course, we'll analyze works of classic fear fiction as well as contemporary literary works. We'll learn techniques for building a sense of unease and how to elevate that discomfort into stories that are hard to put down and harder to forget. Students will create and workshop original stories over the semester. This course is designed to help students learn how to tap into one of our most primal human emotions, delivering visceral experiences and, often, fierce messages to the reader.

CWL 305.S05 #93401

SBC: HFA+, WRD

Forms of Fiction: Slightly Speculative Fiction with Jake McCabe

F 11:00 AM - 1:50 PM

In this class we'll explore what it means to set our own rules in fiction, and then do our best to break them. We'll read pieces of otherwise-realism that involve magic, and historical fiction that deals heavy-handedly in anachronism. We'll read realism that reads more like ghost stories, and horror that reads more like humor. We'll discuss "genre" as a concept, challenge what it means for our own work, and push that concept to its limit while reading and writing stories that surprise and mesmerize. Through discussion and workshop, we'll investigate what readers come to expect from a certain type of story, as well as the necessity of setting expectations ourselves, and we will explore how, if ever, those expectations can be effectively betrayed.

CWL 305.S06 #93436

SBC: HFA+, WRD

It's Nice to Tell a Good Story, But It's So Much Better to Tell It Beautifully with Joe Levens

TU/TH 9:30 AM - 10:50 AM

Many of the world's greatest fiction writers started out by having short stories published in literary or genre magazines. You will be no different! This class will cover elements and techniques to make your fiction shine and worthy of publication in reputable places. We will primarily cover contemporary literary short story writing, though writing in genres will be allowed. The majority of the class will be in the form of fiction workshops, where, in a friendly and cordial setting, you will be critiquing your colleagues' work, and hear what your colleagues have to say about your own. Then it's on to polishing it, submitting it, getting the acceptance letter, and putting together the invite list for the book launch party.

CWL 305.S07 #93441

SBC: HFA+, WRD

Brevity in Fiction with Genevieve Sly Crane

M/W 11:00 AM - 12:20 PM

Consider this a support group for florid writers. Do you use the thesaurus a little too much? Did you ever describe your black-haired protagonist as "raven-haired"? Did you ever try to squeeze the word "salubrious" into a sentence simply because you liked how it sounded? This class is designed to help you write with precision without sacrificing your love of language. Students will write with restraint, practice revision, play with syntax, and generate creative work that focuses on substance over style.

CWL 305.S08 #94700

SBC: HFA+, WRD

Environmental Fiction with Joseph Labriola

TU/TH 3:30 PM - 4:50 PM

Environmental fiction has a rich literary history, but is perhaps more vital now than ever. As man-made climate change—proliferated by globalized infrastructures—increasingly wreaks worldwide havoc, how can we use creative written forms to highlight the diversity of fragile relationships between humanity and the world around us? What ways can we explore these nuanced issues, and offer potential answers to addressing the paramount problems we face? In this class, we'll explore various works of environmental literature—both in the short and long form—culminating in workshoped portfolios of our own stories for the end of the semester

presentation.

CWL 310 POETRY

CWL 310.S01 #93400

SBC: HFA+, WRTD

Four Poets: Trethewey, Limón, Bishop, and Plath with Christine Kitano

M/W 2:00 PM - 3:20 PM

In this course, we'll slow down and deeply engage with four collections by four influential American poets—contemporary poets laureate Natasha Trethewey and Ada Limón, and luminaries Elizabeth Bishop and Sylvia Plath. We'll read their work in the appropriate historical/cultural contexts to better understand how a poem is both a reflection of the time in which it is written as well as a means of communication with both the past and future. In taking time to read complete projects from each poet, we'll also consider how individual pieces contribute to a body of work.

CWL 310.S02 #93397

SBC: HFA+, WRTD

Time + Space in Poetry with Laura Thompson

TU/TH 9:30 AM - 10:50 AM

Students will engage in four 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 3. the constructive discussion of original student poems in progress 4. collaborative projects with peers. In our class sessions, we will work in a respectful yet playful creative atmosphere Themes we will explore include: observation, metaphor, diction, voice, the body, how formal constraints of time or space contribute to the shape and expression of a poem.

CWL 310.S03 #93399

SBC: HFA+, WRTD

Echo + Shadow in Poetry with Laura Thompson

TU/TH 2:00 PM - 3:20 PM

We will plumb the echoes and shadows of received and unique verse forms by composing original poems as individuals and working in collaboration with each other. This study of the genre is both playful and serious simultaneously, exploring themes including patterns of repetition, inversion, mapping, rhythm and cadence, rhetorical shape, epistolary verse, found poems, performance poetry, intertextuality and negative space, book arts and printmaking, and more. Our work will be anchored in close readings of a wide range of canonical and contemporary poetic styles.

CWL 310.S04 #97002

SBC: HFA+, WRTD

It's About Time with Derek McKown

M/W 2:00 PM - 3:20 PM

“To think of Time: / Time, always without break, indicates itself in parts, / Yet time itself knows no index” (Walt Whitman). Time is long a subject of poetry, but this course explores how poets may approach and control—“index”—Time. For instance, lyric and narrative, in addition to

being modes of poetic expression, are poetic elements that handle the shape and movement of Time within a poem. The psychological forms of ode and elegy too bend Time to the intent and desire of the poet. Alternate conceptual frameworks also enter the world of poem—historical time and mythic time, for example. We will read many poems from various periods and traditions to examine how we might manipulate the shape and movement of Time in our own poems. You will generate poems through exercises, critiquing some in workshop.

CWL 315 SCRIPTWRITING

CWL 315.S01 #94751

SBC: HFA+, WRTD

21st-Century Playwriting with Stephen Aubrey

M/W 11:00 AM - 12:20 PM

To many, “theater” means the ancient Greeks, Shakespeare, or a small handful of 20th-century plays that have been on high school curricula for decades. But what does modern playwriting look like? What can theater offer us in a world where most entertainment can be downloaded and enjoyed in the palms of our hands? In addition to providing insight into the fundamentals of dramatic writing, this course will survey some of the most exciting work being created by the next generation of playwrights in America and give you a chance to try your hand at an enduring and vital artistic form.

CWL 320 INTERDISCIPLINARY ARTS

CWL 320.S01 #93398

SBC: EXP+, WRTD

Publishing Practicum with Anika Jade

M/W 3:30 PM - 4:50 PM

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.

**This course may not be repeated*

CWL 325 SCIENCE WRITING

CWL 325.S01 #93415

SBC: STAS, WRTD

cuttings / take / root with Laura Thompson

TU/TH 11:00 AM -12:20 PM

In this course, we will read pieces in a variety of genres exploring what it means to be part of the natural world. We will also consider research strategies for creative pieces with sound underpinnings in the sciences. Some of the themes and strategies we will study include

perception, illness, ecology, cabinets of curiosity, and using natural forms to shape narrative or verse. *Please note that this is a reading intensive course.

Prerequisite: 1 SNW and 1 SBS; CWL 202

CWL 330-340 “READ LIKE A WRITER” COURSES

CWL 335.S01 #93442

SBC: HFA+, USA

**Topics in American Literature for Writers: 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 CWL 335.01 Topics in American Literature: Children's Lit course is a survey of the four principal 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, quizzes and engagement in the online group discussion forum.

IMPORTANT NOTE: Despite being delivered in asynchronous online format, this is a rigorous course of study with a substantial workload. Students looking for an easy A or who are merely interested in fulfilling a requirement are strongly encouraged to choose a different course. In addition, the course requires excellent time management skills. Please plan accordingly.

****This course may not be repeated***

Prerequisite: 1 HUM course

CWL 340.S01 #94703

SBC: HFA+, GLO

Topics in Literature for Writers: Shakespeare Games with Robert Crace

TU/TH 9:30 AM - 10:50 AM

Shakespeare study doesn't have to be a high-brow translation of prose puzzles. Let's make mistakes, mine the lines, and turn Shakespeare into a theater from which we can explore our own creative writing ideas. For instance, what can you learn from Macbeth that can influence your dystopian fantasy story? What writing prompts can you derive from King Lear that might elevate your experimental memoir? What would a Hamlet monologue or a scene from A Midsummer Night's Dream look like as a poem? In this class, we will examine different scenes and sonnets from Shakespeare's work and see what craft ideas we can discover. Through in-class exercises

and assignments, we will practice transforming Shakespeare lessons into our own unique writing styles.

Prerequisite: 1 HUM course

FLM 215 SCRIPTWRITING FOR FILM & TV

Creative Writing students interested in Scriptwriting (CWL 315) can also enroll in FLM 215 Scriptwriting for Film and TV if they've completed CWL 202. To get permission to enroll and count this towards the creative writing major or minor, contact Liz McRae (Elizabeth.McRae@stonybrook.edu).

FLM 215 Scriptwriting for Film and TV

SBC: HFA+

Study and practice of scriptwriting for film and television through readings, screenings, discussions and regular submission of original work. Repeatable to a maximum of 6 credits as the topic changes.

FLM 215.S01 #93411

SCREENPLAY with Will Chandler

SBC: HFA+

W 3:30 - 6:20PM

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 topic changes.

FLM 215.S03 #94778

SCRIPTWRITING FOR TV with Olesia Tymoshenko

SBC: HFA+

TU 11:00 - 1:50PM

This course will explore the step-by-step process of creating cinematic screenplays. You will generate a concept for a compelling film and develop a comprehensive screenplay, accompanied by a persuasive pitch for your unique cinematic creation. We will examine the fundamental nature of storytelling, its importance in art, and strategies to become better at it. By participating in practical exercises, you will get a solid understanding of screenplay structuring, as well as the powerful influence of narrative portrayal and the fundamental principles of creating captivating long-form dramatic structures. Prepare yourself for an engaging and interactive event designed to enhance your abilities as a screenwriter. In a supportive workshop environment, you will develop a distinct storytelling style that empowers

you in your career path.

TVW 221 ADVANCED TV WRITING

Creative writing majors or minors may enroll in TVW 221, which will satisfy the workshop requirement. Contact Liz McRae (Elizabeth.McRae@stonybrook.edu) to apply this towards the major or minor.

TVW 221S.01 #93439

ADVANCED TV WRITING with Dave Chan

SBC: HFA+, WRTD

M 5:00 - 7:50 PM

Prerequisite: TVW 220

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. In this course, we will break one season of a television series and its episodes. What makes this class really special is that we will continue Season Two of a series that a previous Writers' Room class already started. You will get a chance to create a whole new set of stories for the show and its characters. After successful completion of this course, you will understand the process of breaking episodes of a season, character/story arcs, and write at least one episode.