

## **Creative Writing Five-Week Summer Courses 2023**

*The following elective courses (CW 530 or CW 630: Independent Study) are offered online to our CW program alumni and students—except for those currently enrolled in CW 512/514. Each course is three credits at the discounted tuition rate of \$600 per credit. They will begin **July 10** and end on **August 11**. Assignments and due dates will vary according to instructor, and your meeting schedule will be adapted to your availability. To register for one of these courses, email the director ([david.hicks@wilkes.edu](mailto:david.hicks@wilkes.edu)) and administrative assistant ([patricia.naumann@wilkes.edu](mailto:patricia.naumann@wilkes.edu)) by **May 29**. We'll let you know when you're registered, and by mid-June the instructor will email you regarding the course requirements and schedule. Limited to one course per student, with a limited number of students per course.*

### **Finding the Right Publisher—Phil Brady**

In this five-week course we will look at your work—either as a whole or in parts, from the publisher's point of view. In surveying the landscape of publishing, you'll gain new insight into your work, as well as developing new networks and opportunities.

### **A Little Bit Graphic (Novel)—R. Alan Brooks**

In this class, we'll go over the process of writing a comic/graphic novel! (Don't worry, you won't have to draw. :) By the end of class, you'll have a basic understanding of how comics scripts are structured; familiarity with the storytelling tools that a graphic novel author can rely on the artist for; practice with writing visual scenes to convey a character's internal journey; and the tools you'll need to write your own scripts.

### **Writing Short Plays: from Page to Stage—Bonnie Culver**

Have a prose chapter filled with dialogue or an interior monologue running through a character's mind or in a poem or have a film or play scene that wants to be a short play? This crash course in playwriting will take you from idea to production. We will end the class with a Zoom reading of your new work. For beginners to produced playwrights.

### **Dramatic Analyses For All—Gregory Fletcher**

Through the study of contemporary plays, learn to identify (and ultimately use in your own work) many principles of creative writing used in all genres: 3-act story structure, beats, forward development, turning points, dramatic action, point of attack, climax, denouement, dialogue, sub-text, back story, foreshadowing, the use of repetition, character arc, conflict, crisis decision, dramatic question, exposition, French scene, inciting incident, scene breakdowns, plot vs. story, stasis disruptions, tactics, plus more. You do not need a background in playwriting to enjoy and prosper with this class. Hope to see you there.

### **The Right & Write Stuff: Building Relationships and Marketing Yourself – Shanta Lee**

Putting any kind of art in the same sentence with business is considered a dirty act. However, engaging in a writing life requires several ingredients in addition to the continued pursuit of the craft: persistence, building relationships, and becoming nimble with the actual business of writing. If you plan to do it professionally or want to give yourself options, creating and leveraging relationships in addition to learning about some of the nuts and bolts of marketing is highly required. It is not uncommon for a book proposal to include a section that requires you to discuss everything from how you will reach your audience to how you will engage in marketing and outreach for your book. While there was a golden age that involved a press doing this footwork for you (or even better, your very own publicist!), the 21st century author and artist needs to be business savvy, thinking about everything from their brand and positioning to relationship-building. As a journalist, I have made cold calls to publications that resulted in ongoing writing assignments. As a poet, I have treated my poetry books as projects that include different strategies and approaches for reaching different audiences. And as a prose writer, I've successfully pitched pieces that were printed by different national platforms. This course is an opportunity to learn about how to engage some of these strategies in your approach to thinking about your professional writing life.

### **Book Proposals—Jessica Goudeau**

By the end of this practical class, you will have a draft of a book proposal and query letter to begin sending out to agents. I will also try to have a literary agent come speak with us and answer your most burning questions. Though designed for CNF proposals, I am happy to adapt this course to fiction proposals as well; this class will be best for writers who already have a polished writing sample (at least 40 pages) and a strong idea of your book structure.

### **Screenwriting for Playwrights, Poets and Novelists—Jennifer Mayer**

Learn how to adapt your play, memoir, short story, or novel for the screen! This course will cover the fundamentals of screenwriting, including three-act structure, character development, and dialogue. Students will begin writing a screen adaptation of a work they've developed in another medium, or if they prefer, work on writing an original screenplay. (Open to students who have NOT taken CW-504 "Screenwriting Foundations" or by permission of the Program Director.)

### **Illness, Health, Creative Nonfiction—Robin McCrary**

How can we use creative nonfiction to better examine illness as experience? How can we observe ways illness and healing are shaped by language and story? Rather than rely on preconceived ideas about the nature of (an) illness, how can creative nonfiction by ill persons and their loved ones alike offer tools to be attentive to authors' experiences? In this course, students craft personal/autobiographical texts focused on aspects of illness(es) while engaging with diverse samples of creative nonfiction. The texts students produce and consume will (1) be filtered through gendered, racialized, sexual, and/or (dis)abled bodies and (2) explore how authors' experiences can be used to benefit those who share/are involved in these experiences—including but not limited to their loved ones, other ill persons, healthcare practitioners, and those seeking a greater understanding of this part of the human condition.

### **Planning School Visits & Creating Resource Materials – Dania Ramos**

This course teaches you how to prepare your book or project for use in K-12 classrooms. We'll cover planning and facilitating an engaging school visit, and how to create practical resource materials that help educators integrate your book or project into their curriculum.

### **Plotshop: A Workshop for Your Plot – Rachel Weaver**

How do we get our books working as a whole? How do we hold our reader's attention all the way to the end? Whether you are writing a character driven book or plot driven book, the through thread is the plot. Evaluation of the plotline no matter how dense or sparse it is, can help you solve problems in a draft or identify and avoid issues before you've written upcoming chapters. In this class, we'll do a deep dive into our plotlines. We'll discuss the mechanics and nuance of plot and how both intersect with character arc. We'll focus on strengthening causality, escalation, binary opposition, driving questions, subplots and effective use of backstory. We'll evaluate what we've got, find the holes and work to fill them, locate what is extraneous and excise it. Weekly writing exercises are designed to help deepen and complicate plotlines as well as weave the character and plot arc together more effectively. This course is open to fiction and memoir writers at any drafting stage.

### **Performance Poetry: Making the Mixtape—Angelique Palmer**

There's a way to say what you mean and give the right emphasis to the right words. There's a way our words out loud can become living things that bop to a beat and sway to the melody. I'm not a flat-on-a-page poet. I'm a conductor, a choreographer, and an animator. So are you! I am here to help you electrify not only your poems but your poem's performance. Let me help you create your mixtape.