

Creative Writing

CREA S-108r. Advanced Creative Nonfiction (CRN: 31525)

Jody Lisberger PhD, Preceptor in Expository Writing, Harvard University

In this advanced workshop, we will read in a variety of nonfiction genres--from memoir to the personal essay to the New Journalism--and examine how we can use the techniques of fiction to cut across traditional genre boundaries and tell our own stories. The emphasis will be on craft and expression. Students should bring copies of previous work (fewer than ten pages) to the first class meeting. Admission to the course will be based on this submission.

CREA S-106r. Advanced Fiction: Short Stories (CRN: 31449)

Jane A. Rosenzweig MFA, Preceptor in Expository Writing, Harvard University

This course is intended for students who have completed several stories or made significant headway on a novel, have read widely among the masters of fiction, and are working toward the goal of publication. The course includes discussion of published writing but largely follows the workshop format. Students are expected to produce two new stories or approximately 30 pages of a novel by summer's end. Students should bring approximately 15 pages of their fiction to the first class or submit it to the instructor c/o Harvard Summer School Writing Program, 8 Prescott Street, Cambridge, MA 02138 USA, before the class begins; admission will be based on this submission.

CREA S-105r. Advanced Fiction: The Novel (CRN: 31360)

Stratis Haviaras MFA, Editor Emeritus, <i>Harvard Review</i>, Harvard College Library

This course is intended for writers with advanced writing skills and broad familiarity with the work of American and European masters of the genre. Individuals enrolled in this course will be given reading and writing assignments according to their needs in structure, narrative voice, character development, and style. The class will be run mainly as a workshop: students will read each other's work and respond to it. Students must submit a writing sample to the instructor in advance by e-mail at stratis28635@yahoo.com; admission to the course will be based on this submission.

CREA S-135. Advanced Journalism: Investigative Reporting (CRN: 31672)

Elizabeth Vaughn Chandler BA, Nieman Fellow, Nieman Foundation, Harvard University

The course will focus on reporting and writing longer hard news stories. Topics will include the Freedom of Information Act and the use of publicly available records, online research, computer spreadsheets, and databases. We will discuss strategies for gathering information from sources who may be unwilling to part with it; we will also discuss some of the pitfalls and traps of investigative reporting and how to avoid them.

CREA S-75. Beginning Creative Nonfiction (CRN: 31513)

David Gessner MA, Author

In this workshop, we will read in a variety of nonfiction genres--from memoir to the personal essay to the New Journalism--and examine how we can use the techniques of fiction to cut across traditional genre boundaries and tell our own stories. The emphasis will be on craft and expression.

CREA S-25 Section 5. Beginning Fiction (CRN: 31640)

Deborah Drnec Wilkes BA, Editor, Hackett Publishing Company, Inc.

Students learn and practice the fundamentals of writing fiction--description, dialogue, tone, plotting, and so on--in a workshop setting. By discussing and analyzing published short fiction, students learn the narrative techniques and strategies of creative writers. Intended for those who write regularly and wish to broaden their skills and talents.

CREA S-25 Section 4. Beginning Fiction (CRN: 31658)

Eliezza H. Schaffzin MFA, Preceptor in Expository Writing, Harvard University

Students learn and practice the fundamentals of writing fiction--description, dialogue, tone, plotting, and so on--in a workshop setting. By discussing and analyzing published short fiction, students learn the narrative techniques and strategies of creative writers. Intended for those who write regularly and wish to broaden their skills and talents.

CREA S-25 Section 1. Beginning Fiction (CRN: 31662)

Nina de Gramont BA, Author

Students learn and practice the fundamentals of writing fiction--description, dialogue, tone, plotting, and so on--in a workshop setting. By discussing and analyzing published short fiction, students learn the narrative techniques and strategies of creative writers. Intended for those who write regularly and wish to broaden their skills and talents.

CREA S-25 Section 3. Beginning Fiction (CRN: 31670)

Paul L. Harding MFA, Preceptor in Expository Writing, Harvard University

Students learn and practice the fundamentals of writing fiction--description, dialogue, tone, plotting, and so on--in a workshop setting. By discussing and analyzing published short fiction, students learn the narrative techniques and strategies of creative writers. Intended for those who write regularly and wish to broaden their skills and talents.

CREA S-25 Section 2. Beginning Fiction (CRN: 31671)

Paul L. Harding MFA, Preceptor in Expository Writing, Harvard University

Students learn and practice the fundamentals of writing fiction--description, dialogue, tone, plotting, and so on--in a workshop setting. By discussing and analyzing published short fiction, students learn the narrative techniques and strategies of creative writers. Intended for those who write regularly and wish to broaden their skills and talents.

CREA S-35 Section 3. Beginning Journalism (CRN: 30121)

June Carolyn Erlick MSJ, Publications Director, David Rockefeller Center for Latin American Studies, Harvard University

An intensive workshop for those interested in writing for newspapers or magazines. Assignments may include a short factual report, longer researched article, personal reportage, editorial, obituary, profile, critical review, and query letter. Reporting, interviewing, researching, and writing effectively are stressed, and ethical and legal concerns for a journalist addressed.

CREA S-35 Section 2. Beginning Journalism (CRN: 30122)

Kevin William Cullen BA, Nieman Fellow, Nieman Foundation, Harvard University

An intensive workshop for those interested in writing for newspapers or magazines. Assignments may include a short factual report, longer researched article, personal reportage, editorial, obituary, profile, critical review, and query letter. Reporting, interviewing, researching, and writing effectively are stressed, and ethical and legal concerns for a journalist addressed.

CREA S-35 Section 1. Beginning Journalism (CRN: 31569)

Amy Driscoll BA, Reporter, The Miami Herald, Nieman Fellow, Nieman Foundation, Harvard University

An intensive workshop for those interested in writing for newspapers or magazines. Assignments may include a short factual report, longer researched article, personal reportage, editorial, obituary, profile, critical review, and query letter. Reporting, interviewing, researching, and writing effectively are stressed, and ethical and legal concerns for a journalist addressed.

CREA S-30 Section 2. Beginning Poetry (CRN: 30118)

Janet Sylvester PhD, Preceptor in Expository Writing, Harvard University

Students learn and practice the fundamentals of writing poetry, including poetic elements such as rhythm, imagery, diction, and tone and poetic forms such as blank verse, free verse, the ghazal, and the sonnet. Classes will focus on analysis of work from a range of cultures and periods as well as workshops of student writing. Intended for those who write regularly and wish to develop their skills.

CREA S-30 Section 1. Beginning Poetry (CRN: 30884)

Daniel Bosch MA, Preceptor in Expository Writing, Harvard University

Students learn and practice the fundamentals of writing poetry, including poetic elements such as rhythm, imagery, diction, and tone and poetic forms such as blank verse, free verse, the ghazal, and the sonnet. Classes will focus on analysis of work from a range of cultures and periods as well as workshops of student writing. Intended for those who write regularly and wish to develop their skills.

CREA S-45a Section 2. Beginning Screenwriting (CRN: 31370)

Susan Steinberg PhD, Adjunct Faculty of the Visual and Media Arts Department, Emerson College

An introduction to the craft of screenwriting with an emphasis on story structure, character development, and the language of film. Students will study the films and screenplays of professional writers and be expected to make significant progress on screenplays of their own.

CREA S-45a Section 1. Beginning Screenwriting (CRN: 31568)

Susan Steinberg PhD, Adjunct Faculty of the Visual and Media Arts Department, Emerson College

An introduction to the craft of screenwriting with an emphasis on story structure, character development, and the language of film. Students will study the films and screenplays of professional writers and be expected to make significant progress on screenplays of their own.

CREA S-180 Section 2. Effective Business Communication (CRN: 30141)

Kalo Clarke MFA, Lecturer on English, Northeastern University

This course offers a practical approach to written and oral business communications. It emphasizes effective content, structure, tone, and visual format in letters, memos, and reports, and stresses organization, persuasiveness, and technique in short oral presentations. Each student is responsible for developing a written project upon which an oral presentation is based.

CREA S-180 Section 1. Effective Business Communication (CRN: 30890)

Kalo Clarke MFA, Lecturer on English, Northeastern University

This course offers a practical approach to written and oral business communications. It emphasizes effective content, structure, tone, and visual format in letters, memos, and reports, and stresses organization, persuasiveness, and technique in short oral presentations. Each student is responsible for developing a written project upon which an oral presentation is based.

CREA S-180 Section 3. Effective Business Communication (CRN: 31599)

Kim Cooper BA, Preceptor, Expository Writing, Harvard University, Preceptor in Expository Writing, Harvard University

This course offers a practical approach to written and oral business communications. It emphasizes effective content, structure, tone, and visual format in letters, memos, and reports, and stresses organization, persuasiveness, and technique in short oral presentations. Each student is responsible for developing a written project upon which an oral presentation is based.

CREA S-80. Intermediate Fiction: Short Stories (CRN: 31685)

Eliezra H. Schaffzin MFA, Preceptor in Expository Writing, Harvard University

A workshop for writers with experience in writing fiction and with the workshop setting. Students will study techniques of the form by discussing their own work as well as assigned readings, and will be expected to produce two new stories by summer's end. The course assumes some familiarity with major fiction writers. Students should send a ten-page sample of their fiction to the instructor c/o Harvard Summer School Writing Program, 8 Prescott Street, Cambridge, MA 02138 USA before the term begins; alternately, they may bring a writing sample to the first class.

CREA S-175 Section 1. Legal Writing (CRN: 30138)

Rosemary Daly Esq. JD, , Chief of the Appellate Division, Suffolk County District Attorney's Office

This course is designed for law students, students considering law school, or writers who wish to improve their analytical writing. It is based on the assumption that good legal writing communicates well-considered ideas clearly, concisely, and accurately. Students use the elements of good writing to construct legal arguments, to argue from precedent and principle, and to use facts effectively. They draft a variety of basic legal documents that may include a case brief, a complaint, an answer, an opinion letter, a legal memorandum, and a statute. Course materials are based on contemporary social issues drawing on the areas of constitutional due process, criminal law, domestic relations law, and the right to privacy.

CREA S-175 Section 3. Legal Writing (CRN: 30139)

Gilbert Whitemore PhD, JD, Of Counsel, Stalter and Kennedy, LLP

This course is designed for law students, students considering law school, or writers who wish to improve their analytical writing. It is based on the assumption that good legal writing communicates well-considered ideas clearly, concisely, and accurately. Students use the elements of good writing to construct legal arguments, to argue from precedent and principle, and to use facts effectively. They draft a variety of basic legal documents that may include a case brief, a complaint, an answer, an opinion letter, a legal memorandum, and a statute. Course materials are based on contemporary social issues drawing on the areas of constitutional due process, criminal law, domestic relations law, and the right to privacy.

CREA S-175 Section 2. Legal Writing (CRN: 30140)

Gilbert Whitemore PhD, JD, Of Counsel, Stalter and Kennedy, LLP

This course is designed for law students, students considering law school, or writers who wish to improve their analytical writing. It is based on the assumption that good legal writing communicates well-considered ideas clearly, concisely, and accurately. Students use the elements of good writing to construct legal arguments, to argue from precedent and principle, and to use facts effectively. They draft a variety of basic legal documents that may include a case brief, a complaint, an answer, an opinion letter, a legal memorandum, and a statute. Course materials are based on contemporary social issues drawing on the areas of constitutional due process, criminal law, domestic relations law, and the right to privacy.

CREA S-170 Section 1. Principles of Editing (CRN: 30137)

Valerie Duff MA, MPhil, Adjunct Professor, Boston College

This course is designed to familiarize students with the roles of magazine and book editors. By using an editor's actual working materials--queries, manuscripts, contracts--we consider editors' myriad responsibilities to author, publisher, and reader. Students learn the production process, from acquisitions to line editing and copyediting, design, marketing, and publicity. Guest speakers--literary agents, authors, designers--visit the class to share their various areas of expertise.

CREA S-170 Section 2. Principles of Editing (CRN: 31641)

Don Share PhD, Curator of the George Edward Woodberry Poetry Room, Lamont Library, Harvard University

This course is designed to familiarize students with the roles of magazine and book editors. By using an editor's actual working materials--queries, manuscripts, contracts--we consider editors' myriad responsibilities to author, publisher, and reader. Students

learn the production process, from acquisitions to line editing and copyediting, design, marketing, and publicity. Guest speakers--literary agents, authors, designers--visit the class to share their various areas of expertise.

CREA S-112. Travel Writing (CRN: 31648)

Eric Weinberger BA, Preceptor in Expository Writing, Harvard University

A workshop for students interested in writing about travel to places near or far. Students will read and discuss selections from some of the great twentieth-century travel writers (Waugh, Theroux, Naipaul, Stark, Orwell, and others) as well as current travel writing published in newspapers and magazines. Regular, short writing assignments will prepare students for their final project: a substantial travel narrative of their own.

CREA S-165 Section 1. Writing Grant Proposals (CRN: 30136)

Frank White MPhil, Deputy Director, Communications, Alumni Affairs and Development, Harvard University

This course provides a thorough introduction to the planning and preparation of grant proposals. Topics include proposal planning; identifying and approaching a sponsor; planning, drafting, and revising the proposal document; and continued contacts with the sponsor after a proposal has been submitted. Each student develops a project for which support is sought, conducts extensive research on potential sponsors, and prepares a finished grant proposal to one of these sponsors. The course emphasizes the range of writing skills needed to make an effective case for one's project.

CREA S-165 Section 2. Writing Grant Proposals (CRN: 31236)

Frank White MPhil, Deputy Director, Communications, Alumni Affairs and Development, Harvard University

This course provides a thorough introduction to the planning and preparation of grant proposals. Topics include proposal planning; identifying and approaching a sponsor; planning, drafting, and revising the proposal document; and continued contacts with the sponsor after a proposal has been submitted. Each student develops a project for which support is sought, conducts extensive research on potential sponsors, and prepares a finished grant proposal to one of these sponsors. The course emphasizes the range of writing skills needed to make an effective case for one's project.