

## Course outline for Anne Greene's HUMS 608: Voice and Story – Shaping a Narrative

This course includes a mix of readings and allows you to focus on work that interests you most. Class discussion will focus both on the readings—as models for writing—and on students' work-in-progress. This is not a workshop, however. You will have private conferences to discuss your writing. Writing assignments are described in general terms below. You are encouraged to develop a fiction or nonfiction project that interests you, including a piece of professional work that might not seem literary.

### Readings include:

Your selections in:

O.Henry Prize Stories 2010

Best American short Stories 2011

Your selections in:

Best American Essays 2008, edited Adam Gopnik

Best Science Writing 2010, edited Jerome Groopman

[Best Food Writing 2001, edited Holly Hughes (optional)]

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Michael Kimmelman, *The Accidental Masterpiece*

George Orwell, *A Collection of Essays*

Rebecca Skloot, *The Immortal Life of Henrietta Lacks*

Tea Obreht, *The Tiger's Wife*

Chimamanda Adichie, *Half of a Yellow Sun*

Short bits:

Other readings include pieces by

Atul Gawande, William Finnegan, George Packer, Brian Greene, and others, all distributed as xeroxed copies or on the course's Moodle site.

We'll also look at speeches (JFK, Churchill), and at selections from reports, grant proposals, and professional papers.

### Writing schedule:

Again, the course gives you flexibility.

Weekly, before semester break:

In the first part of the course, before semester break, you will write a short exercise each week, fiction or nonfiction. A topic will be proposed, but you're free to substitute your own.

If you hope to work for the full semester on one project, you may start it immediately.

After semester break:

The weekly assignments as you to work on drafts of your final project, a piece of any suitable length (anywhere from 8 pages to 20 pages, perhaps).