

2020 English Studies Camp Proposed Offerings

S1 – *Hamilton*: Who Tells Our Story? You Do!

With its race-conscious casting and its tour of American musical styles, *Hamilton* has made the Founding Fathers glamorous again. What can we learn if we consider *Hamilton* in relationship to the stories that early Americans told about their lives? In this session, we'll look at *Hamilton's* lyrics, Lin-Manuel Miranda's annotations of the lyrics, and selected scenes from the show, then sample some true stories written by early Americans as well as some early American fiction, and produce our own creative or critical responses.

S2 - A Novel Idea: How to Get Started, Keep Writing, & Learn about the Book-Publishing Biz

Intended for aspiring novelists, this session will help students tackle large-scale writing projects. From lessons on writing, revising, and marketing strategies to honest discussion about the publishing industry and trends in fiction writing, this course will arm writers with information about how a novel actually reaches readers in this current era.

S3 – Trail of a Tale: The Evolution of Fairy Tales and Their Adaptations

In this course, you will examine the earliest written origins of fairy tales as well as their subsequent adaptations. Through this exploration, you will write your own retelling—short story or poetry—from alternate points of view. Historical and cultural contexts and themes will be discussed to provide a solid foundation for your work. Step into the exciting and changing world of “Once upon a time,” and create your own path

S4 - Essays: The Exploration of What We’re Thinking and What it Means

This session will explore the unique power and delight of essays. In “Why I Write,” Joan Didion explains, “I write entirely to find out what I’m thinking, what I’m looking at, what I see and what it means.” The format of the essay provides writers and readers alike with the opportunity to participate in Didion’s exploration. We will read selections of pieces by Joan Didion as well as Wendell Berry, James Baldwin, and others. Additionally, students will consider the transition of the essay to online culture and the ways the form has changed in the twenty-first century.

S5 – Welcome to Gilead: Are We Living in *The Handmaid's Tale*?

When it was first published in 1985, Margaret Atwood's novel *The Handmaid's Tale* was widely considered a dystopic fantasy that could never actually take place. These days, that seems less clear, as our country moves toward limiting the rights of underrepresented groups. This course will focus on the issues raised in Margaret Atwood's novel *The Handmaid's Tale* and compare them to current challenges to reproductive, minority and LGBTQ rights in the United States.

S6 – Creative Nonfiction-Your Story Matters

“I have been through some terrible things in my life, some of which actually happened” by Mark Twain. In this workshop we will delve into our existing knowledge and personal experience in order to separate the fact from the fiction in telling our own stories, while experimenting with creative techniques in our writing. We will explore the writing process from brainstorming activities, to drafting and revision strategies, to the utilization of peer review to help us learn to translate our thoughts from personal truths to a more public forum. We will use journal writing as a tool of self-discovery, self-expression, and idea generation. Effective journaling also helps build habits of mind that strengthen the writing practice.

S7 - Before CSI: The Rise of the Detective in Literature & Society

In this session, we will trace the origins of detectives and detective stories starting with Edgar Allan Poe's "Murders in the Rue Morgue" and ending with Arthur Conan Doyle's Sherlock Holmes's "Scandal in

Bohemia." In between, we will study historical events, such as the formation of the Detective Department of London's Metropolitan Police in Scotland Yard (1842) and the appearance of the first women detectives in fact and in fiction (1864). We will also explore the many places where detectives appear: in newspapers and magazines, in court reports, and in a range of literary productions such as railway fiction, sensation fiction, "true crime" stories, dramatic plays, and the detective casebook memoir.

S8 – Multi-Genre Creative Writing: Chapbook Workshop

Saddle stitched or stapled? Photocopied or handwritten? Participants dip their toes into writing flash fiction, poetry, and even graphic narratives to create a handmade chapbook of their own by the end of the week.