

MEDAILLE COLLEGE
AGASSIZ CIRCLE
BUFFALO, NEW YORK

COURSE OUTLINE

Program: Humanities
Course Number: ENG 210
Course Title: Introduction to Creative Writing
Number of Credits: 3
Prerequisites: GEN 110

A. Catalog Description of Course:

A course designed to introduce students to the tools and techniques needed to compose different types of creative writing, including fiction, poetry, drama and, at the discretion of the instructor, perhaps one other genre such as creative non-fiction or the personal essay. This course also is designed to help students learn how to express idea, emotion, and other experiences in language through traditional, contemporary, and experimental forms of stories, poems, plays, and essays. This course also will help build students' confidence in the oral performance of their creative writing and provide them knowledge about how to publish their own work.

B. Goals:

- II To learn how to express creative energy and imaginative insight effectively in creative writing.
- II To sharpen a student reader's and writer's perception and understanding of creative writing.

C. Objectives:

Upon completion of this course students will be able to:

- II Distinguish good fiction, poetry, drama, or other creative writing from poorly written work.
- II Demonstrate the tools and techniques required to compose different kinds of effective creative writing.
- II Use the workshop to listen, critique, edit, and revise the students' creative writing.
- II Gain confidence in composing various types and lengths of creative writing: traditional, contemporary, and experimental short fiction, poetry, drama, or other creative texts.
- * Gain confidence in the oral performance of a student's creative writing.
- II Submit students' own creative writing for publication.

D. Outline of Course Content:

- II Share terminology, skills, and strategies of fiction writers.
- II Share terminology, skills, and strategies of poetry writers.
- II Share terminology, skills, and strategies of play writers.
- II When applicable, share terminology, skills, and strategies used by writers of creative non-fiction or the personal essay.
- II Engage in workshops to improve students' ability to read, discuss, critique, edit, and revise creative writing.
- II Practice oral performance of creative writing.
- II Share knowledge about how to publish student creative writing.

E. Suggested Texts:

Minor, Stephen. Three Genres: The Writing of Fiction, Poetry, and Drama. Englewood Cliffs, NJ: Prentice-Hall, 1985.

Stern, Jerome. Making Shapely Fiction. New York City, NY: W.W. Norton & Co., Inc., 1991.

Sossamen, Stephen. Writing Your First Play. Upper Saddle River, NJ: Prentice-Hall, Inc., 2001.

F. Suggested Modes, Media, and Techniques of Instruction:

Lecture
 Large and small group discussion
 Workshops
 Films
 Videos
 Guest lectures and visits to local on and off-campus readings and dramatic performances

G. Instructor References:Fiction

Boles, Paul D. Storycrafting. Cincinnati, OH: Writer's Digest Books, 1984.

Cowley, Malcolm, ed. Writers at Work: The Paris Review Interviews. New York: Viking, 1959.

Derleth, August William. Writing Fiction. Boston: The Writer Inc., 1946.

Esenwein, I. Berg. Writing the Short Story. New York: Hines, Noble, Eldridge, 1909.

- Koontz, Dean R. Writing Popular Fiction. Writers Digest, 1972.
- Fox, Edward. How to Write Stories That Sell. Boston: The Writer Inc., 1981.
- Maugham, William Somerset. The Art of Fiction: an Introduction to Ten Novels and Their Authors. 1st American ed. Garden City, NY: Doubleday, 1955.
- Minot, Stephen. Three Genres: The Writing of Fiction, Poetry, and Drama. Englewood Cliffs, N.J.: Prentice-Hall, 1985.
- Norville, Barbara. Writing the Modern Mystery. 1st ed. Cincinnati, Ohio: Writers Digest Books, 1986.
- Polti, Georges. Thirty-Six Dramatic Situations. Boston: Writer, Inc., 1931.
- Reed, Kit. Story First: The Writer as Insider. Englewood Cliffs, N.J.: Prentice-Hall, 1982.
- Surmelian, Leon. Techniques of Fiction Writing: Measure and Madness. Doubleday, 1968.
- Uzzell, Thomas H. The Technique of the Novel: A Handbook on the Craft of the Long Narrative. New York: Citadel Press, 1959.
- Wharton, Edith. Writing of Fiction. Octagon, 1977.

Poetry

- Beaty, Jerome. Poetry: From Statement to Meaning. Oxford University Press, 1985.
- Bogan, Louise. A Poet's Alphabet: Reflections on the Literary Art and Vocation. New York: McGraw-Hill, 1970.
- Daringer, Helen Fern. The Poet's Craft. Yonkers on Hudson, N.Y.: World Book Company, 1935.
- King, Joyce. Imagine That! Illustrated Poems and Creative Learning Experiences. Pacific Palisades, California: Goodyear Publishing Company, 1976.
- Minot, Stephen. Three Genres: The Writing of Poetry, Fiction, and Drama. 3rd ed. Englewood Cliffs, N.J.: Prentice-Hall, 1982.

Cincinnati, Ohio: Writer's Digest Books, 1989.

Perrine, Laurence. Poetry: Theory and Practice. New York: Harcourt, Brace and World, 1962.

The Poet's Work: 29 Masters of 20th Century Poetry on the Origins and Practice of Their Art. Boston: Houghton Mifflin, 1979.

Pratt, John Clark. The Meaning of Modern Poetry. Garden City, N.Y.: Doubleday, 1962.

Sitwell, Edith. Poet's Notebook. London: Macmillan, 1944.

Unger, Leonard. Poetry for Study. New York: Rinehart & Company, 1953.

Untermeyer, Louis. Forms of Poetry: a Pocket Dictionary of Verse. Harcourt, 1932.

The Personal Essay

Lopate, Phillip. The Art of the Personal Essay. New York: Anchor Books, Doubleday, 1994.

Drama

Aristotle. The Poetics.

Aykourn, Alan. The Crafty Art of Playmaking. NY: Palgrave Macmillan, 2002.

Baldwin, Chris. Stage Directing: A Practical Guide. Ramsbury, Marlborough, UK, 2003.

Boal, Augusto. Theatre Games for Actors and Non-Actors. Translated by Adria Jackson. NY: Routledge, 2002.

Carolson, Marvin. Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present. Ithaca: Cornell University Press, 1993.

Cole, Toby & Chinoy, Helen Krich. Directors on Directing: A Sourcebook of the Modern Theatre. New York: Allyn & Bacon, 1963.

Actors on Acting: The Theories, Techniques and Practices of the World's Greatest Actors, Told in Their Own Words. Three River's Press, 1995.

Dukore, Bernard. Dramatic Theory & Criticism: Greeks to Grotowski. Harcourt, 1974.

Egri, Lajos. Art of Dramatic Writing: Its Basis in the Creative Interpretation of Human Motives. Touchstone, 1972.

Elam, Keir. The Semiotics of Theatre and Drama. London & New York: Methuen, 1980.

- Esslin, Martin. An Anatomy of Drama. NY: Hill & Wang, 1977.
- Linklater, Kristin. Freeing the Natural Voice. New York: Drama Publishers, 1976.
- McKee, Robert. Story: Substance, Structure, Style & the Principles of Screenwriting. Regan Books, 1997.
- Minot, Stephen. Three Genres: The Writing of Fiction, Poetry, and Drama. Englewood Cliffs, NJ: Prentice-Hall, 1985.
- Polti, Georges. Thirty-Six Dramatic Situations. Boston: Writer, Inc., 1931.
- Schechner, Richard. Performance Theory. New York: Routledge, 1988.
- Sossamen, Stephen. Writing Your First Play. Upper Saddle River, NJ: Prentice-Hall, Inc., 2001.
- Spolin, Viola. Improvisation for the Theatre. 3rd ed. Evanston, ILL: Northwestern University Press, 1999.

Screenwriting

- Keane, Christopher. How to Write a Selling Screenplay. NY: Broadway Books, 1998.
- Trotter, David. The Screenwriter's Bible. 3rd ed. LA: Silman-James Press, 1998.