

MODULE CODE: CSCW7009

TITLE: Approaches to Creative Writing: Form, Theory and Practice

LEVEL: 7

CREDITS: 30

AIM(S)

- To give students a broad understanding of the theories which underpin Creativity within writing.
- To advance students' technical abilities in handling those elements in their own creative writing.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate:

- a systematic and comprehensive understanding of some of the theories which underpin Creativity in relation to creative writing;
- a systematic and comprehensive knowledge and understanding of the distinctive features of some of the major forms of writing;
- a systematic and comprehensive knowledge of theories of narrative, form and genre;
- a clear understanding of the roots of narrative and form, and genre;
- a high degree of craftsmanship, and of originality and imagination, in their own writing across a range of forms.

INDICATIVE CONTENT

This module will be underpinned by an exploration of theories of creativity as they relate to creative writing, paying particular attention to formal and narrative structures and form.

The focus of the module, in keeping with the general nature of the programme, will be on the formal or technical elements of form and structure, and while each session will involve some theoretical reflection and advanced critical analysis and discussion of texts, the main emphasis will be on writing activities designed to facilitate an understanding of those elements "from the inside".

A typical session will concentrate on a specific formal feature (or features) of a particular kind of writing and will be divided roughly into three parts:

- (i) an introduction to the topic by the tutor, followed by group discussion and analysis of textual examples of the generic/formal feature(s) under consideration (with examples taken from the works of a range of established writers);
- (ii) a writing activity (or activities) devised by the tutor to provide insights into the generic/structural feature(s) under consideration, as well as practice in manipulating those features for specific writing purposes;
- (iii) feedback and discussion of the results of the writing activity.

It will be assumed that, from their undergraduate studies and/or previous writing experience, students will already possess a good working knowledge of the rudimentary features of prose, poetry and dramatic writing, and, in sessions dealing with these, the aim will be to promote an appreciation of, and technical facility with, more complex literary techniques and effects (though some consolidation of "basics" will inevitably occur in the programme of most sessions). In the case of sub-genres which are less familiar (technically speaking) to some or all of the students, more emphasis will be placed on rudimentary features, and sessions in these cases will be of a largely introductory nature.

The formal features to be considered in individual sessions will vary from year to year. The following is an indicative list of the sorts of features that might be dealt with in the main areas of prose fiction, poetry, and drama:

- (i) methods of narration;
- (ii) creation and control of narrative, poetic, or rhetorical voice;
- (iii) control of points of view/focalisation;
- (iv) advanced methods of characterisation;
- (v) mood creation; tension release;
- (vi) deployment of figurative language;
- (vii) control of rhythm;
- (viii) audience construction;
- (ix) deployment and control of dialogue.

The types of writing activity to be undertaken in sessions will vary according to the topic and the ingenuity of tutors, but they will usually involve a degree of "formal modelling" based on the example texts discussed in the first part of each session: this may involve straightforward imitation, creative re-writing, parody or pastiche, or the production of a short original composition incorporating certain technical elements identified in the example texts; or it may involve a sequence of short exercises designed to clarify the process by which a particular textual effect is achieved.

LEARNING AND TEACHING STRATEGY

The allocation of teaching to deliver the module is:

<i>Activity type</i>	<i>Hours</i>	<i>Percentage</i>
Scheduled learning	30	10%
Independent learning	270	90%
TOTAL	300	100%

ASSESSMENT

Coursework 100%

Assessment Component 1 – 75%

5000 word portfolio to include: A series of creative tasks

Assessment Component 2 – 25%

2000 word Reflective journal

TOTAL 100%

Exemplar: 'Write a sonnet which creatively explores the demands of the form and the complexities of anterior discourse.'

BIBLIOGRAPHY

Essential

Brand, D. *Becoming a Writer*, London: Tarcher, 1981.

Goldberg, N. *Writing Down The Bones*, Boston, Mass.: Shambhala, 1988.

Newman, J. Cusick, E. and La Tourette, A. eds. *The Writer's Workbook*, London: Arnold, 2004.

Specific primary texts for workshop discussion will be supplied by tutors.

Recommended

Abbs, P. and Richardson, J. *The Forms of Poetry*, Cambridge: Cambridge University Press, 1990.

Anderson, L. *Creative Writing: A Workbook*, London: Routledge, 2006.

Birkett, J. *Word Power: A Guide to Creative Writing*, London: A and C Black, 1993.

Blacker, R. *The Elements of Screenwriting*, Basingstoke: Macmillan, 1986

Blyth, R.H. *The Genius of Haiku*, London: British Haiku Society, 1994.

Catron, L. E. *The Elements of Playwriting*, Basingstoke: Macmillan, 1993.

Chisolm, A. *The Craft of Writing Poetry*, London: Allison and Bushby, 1997.

Cole, T. ed. *Playwrights On Playwriting*, London: Hill and Wang, 1982.

Cox, A. *Writing Short Stories*, London: Routledge, 2005.

Curtis, T. ed. *How Poets Work*, Bridgend: Seren, 1996.

Doubtfire, D. *The Craft of Novel Writing*, London: Allison and Bushby, 1996.

Field, S. *Screenplay - The Foundation of Screenwriting*, New York: Dell, 1982.

Gooch, S. *Writing a Play*, London: A and C Black Ltd, 1988.

Leech, H. *Everything you need to know about Creative Writing*, London: Continuum, 2007.

McKee, R. *Story Structure*, London: Methuen, 1988.

Mills, P. *Writing in Action: A Resource Book for Writers*, London: Routledge, 1995.

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Nowotny, W. *The Language Poets Use*, London: Athlone Press, 1996.

Packard W. *The Art of the Playwright*, London: Paragon Press, 1987.

Pope, R. *Textual Intervention: Critical and Creative Strategies for Literary Studies*, London: Routledge, 1994.

Rabiger, M. *Developing Story Ideas*, London: Focal Press, 2000.

Roberts, P. D. *How Poetry Works*, Harmondsworth: Penguin, 1983.

Roorbach, B. *Contemporary Creative Non-Fiction*, Oxford: Oxford University Press, 2001.

Singleton, J. & Luckhurst, M. *The Creative Writing Handbook*, Basingstoke: Macmillan, 2000.

Taylor, K. *Stages in Writing*, New York: McGraw-Hill, 1973.

Walters, R. L. *Broadcast Writing*, New York: Random House, 1988.

Williams, R. *On Television*, London: Routledge, 1989.

Wright, L. and Hope, J. *Stylistics: A Programme book*, London: Routledge, 1995