



<b>Course Title:</b>	<b>Creative Writing – The Art of Fiction</b>
<b>Course Code:</b>	LONS ENCW 210
<b>Subject:</b>	Creative Writing, English
<b>Credits:</b>	4
<b>Semester/Term:</b>	<input checked="" type="checkbox"/> <b>Semester</b> <input type="checkbox"/> <b>J-Term</b> <input type="checkbox"/> <b>Summer</b>
<b>Course Description:</b>	<p>Students will be encouraged to develop their own creative writing within the context of contemporary British fiction. We will analyze the approaches taken by various British novelists and short story writers. Our focus will be decidedly practical as we learn to read as writers, gleaning tips on the craft of constructing prose fiction. The course will invite students to consider the issues raised in the process of writing, aiming to uncover various methods of confronting potential problems. Our textual analysis will provide a springboard for our own writing. Students will develop their own imagination, self-criticism and craft through a combination of structured creative writing exercises and independent assignments.</p> <p>By the end of the course, each class member will have collected a portfolio of work. The program will end with a literary event, at which each student will have the opportunity to read a selection of his/her work.</p>
<b>Course Requirements:</b>	<p><b>Required Text</b></p> <p>Dawson, Jill, <i>The Great Lover</i>, London, Sceptre (2009). <b>ISBN:</b> 0061924369; <b>Cost:</b> To Be Determined.</p> <p>Hogan, Edward, <i>Blackmoor</i>, London, Hodder and Stoughton (2008). <b>ISBN:</b> 1847370985; <b>Cost:</b> To Be Determined.</p> <p><b>A photocopying packet will be provided, including extracts from the following books</b></p> <p>Brande, Dorothea, <i>Becoming a Writer</i>, London, Pan Macmillan (1983)</p> <p>Hannah, Sophie, <i>The Fantastic Book of Everybody's Secrets</i>, London, Sort of Books (2008)</p> <p>Kay, Jackie, <i>Why don't you stop talking?</i>, London, Picador (2002)</p> <p>Keegan, Claire, <i>Walk the Blue Fields</i>, London, Faber and Faber (2008)</p> <p>Smith, Ali, <i>The Whole Story and Other Stories</i>, London, Penguin (2004)</p> <p>Stafford, Kim, <i>The Muses Amongst Us</i>, Georgia, The University of Georgia Press (2003)</p> <p>Trevor, William, <i>The Collected Stories</i>, London, Penguin (1992)</p> <p>Wigfall, Clare, <i>The Loudest Sound and Nothing</i>, London, Faber and Faber (2007)</p> <p><b>Recommended additional reading</b></p> <p>Anderson, Linda, <i>Creative Writing: A Workbook with Readings</i>, London, Routledge in association with the Open University Press (2006), <b>ISBN:</b> 0415372437; <b>Cost:</b> To Be Determined.</p>



Franzen, Jonathan, *How to be Alone*, New York, Perennial (2004): **ISBN:** 0007153589; **Cost:** To Be Determined.

Gardner, John, *The Art of Fiction: Notes on Craft for Young Writers*, London, Vintage (1991): **ISBN:** 0679734031; **Cost:** To Be Determined.

Graham Robert, ed., *The Road to Somewhere*, Basingstoke, Palgrave (2005), **ISBN:** 1403916403; **Cost:** To Be Determined.

Stafford, Kim, *The Muses Amongst Us*, Georgia, The University of Georgia Press (2003), **ISBN:** 0820324965; **Cost:** To Be Determined.

The New York Writers Workshop, *The Portable MFA in Creative Writing*, Ohio, Writer's Digest Books (2006), **ISBN-13:** 9781582973500; **Cost:** To Be Determined.

**Assignments**

Course Requirements	Percentages
1. Class participation; written and oral feedback in classes and workshops, including peer critiques and literature quizzes, which will be set with no prior warning	20 %
2. Seminar presentation	10 %
3. 1,500-2500 words of revised exercises	20 %
4. Final assessment: 2000-5000 words of original fiction	50 %
<b>Total</b>	<b>100%</b>

**Required Co-curricular Activities**

- The Small Wonder Literary Festival
- Granta events at the South Bank Centre
- Short story readings events in London

**Learning Outcomes and/or Expected Student Competencies:**

On completion of the course, students should be able to:

Learning Outcomes
1. Demonstrate an understanding of contemporary British fiction
2. Demonstrate the ability to read as writers
3. Utilize critical faculties to analyze their own writing as well as that of others.
4. Identify the structure of a narrative through different voices and narrative perspectives.



Course Outline:	Session	Topic
	<b>Session 1</b>	<b>Openings and Introductions</b> <ul style="list-style-type: none"><li>• The introductory session will allow students to introduce themselves and engage in exercises designed to encourage trust within the group.</li><li>• We will start the course with a structured discussion about the practicalities of writing, touching upon subjects such as keeping a writer's notebook, redrafting, discipline, reading as a writer, living as a writer and the role of the subconscious.</li><li>• We will then look at various openings of short stories and novels, discussing what make arresting beginnings. What do these openings lead us to expect about the genre, form, character? How can we start writing? How do we find the courage to set pen to paper?</li><li>• The class will end with timed creative writing exercises aimed to invite the students to set pen to paper. The emphasis will be on experimentation and play.</li></ul> <p><b>Reading:</b> Reading packet provided in class: <i>The Octopus Nest</i> by Sophie Hannah and <i>The Universal Story</i> by Ali Smith.</p>
	<b>Session 2</b>	<b>Characterization</b> <ul style="list-style-type: none"><li>• Student-led presentation on characterization</li><li>• Class discussion about issues raised in the presentation. We will consider how to create a character and examine the ethics of using 'real' people in fiction. Do characters need to be believable? How do we move beyond stereotypes? Does a writer have a responsibility to treat his/her characters with respect? What does this mean?</li><li>• Timed creative writing exercises focusing on character.</li><li>• Learning to read as a writer and to develop as a critic</li></ul> <p><b>Reading:</b> Photocopying packet: 'Trout Friday' by Jackie Kay, <i>The Great Lover</i> by Jill Dawson and extract from <i>Becoming a Writer</i> by Dorothea Brande and <i>The Muses Amongst Us</i> by Kim Stafford.</p>
	<b>Session 3</b>	<b>First and second person narration</b> <ul style="list-style-type: none"><li>• Student-led presentation on first and second person narration.</li><li>• Class discussion about issues raised in the presentation.</li><li>• We will look at what the 'I' perspective offers while also considering its potential limitations. How does a writer identify with and distance his/herself from their first person narrator? Why choose to write in the first person? How can we use the first person narrator to collude with or deceive the reader?</li></ul>



	<ul style="list-style-type: none"><li>• Why is the second person less common? What are the advantages and disadvantages of it? What are the different ways in which it can be used?</li><li>• Timed creative writing exercises focusing on first and second person narration.</li></ul> <p><b>Reading:</b> Photocopying packet: 'Why Don't You Stop Talking' by Jackie Kay, <i>The Great Lover</i> by Jill Dawson and 'The Parting Gift' by Claire Keegan</p>
<b>Session 4</b>	<p><b>Omniscient and third person narration</b></p> <ul style="list-style-type: none"><li>• Student-led presentation on first person, omniscient and third person narration.</li><li>• Class discussion about issues raised in the presentation. We will analyze the recent shift away from omniscient narration. How might we sabotage the third person/omniscient perspective? Are there different levels of third person narration?</li><li>• What are the advantages and disadvantages of it?</li><li>• Timed creative writing exercises focusing on omniscient and third person narration.</li></ul> <p><b>Reading:</b> Photocopying packet: 'In at the Birth' by William Trevor and <i>Blackmoor</i> by Edward Hogan</p> <p><b>Assignment:</b> Submit 1,000-2,500 words of short story for peer review session</p>
<b>Session 5</b>	<p><b>Peer review session</b></p> <p><b>Assignment:</b> Bring critique of peers' work (line-by-line comments and minimum of 150-word summing up comments. You must make two copies of each of your summing up comments, one for each peers and one to submit to me).</p>
<b>Session 6</b>	<p><b>INTENSIVE EXERCISES AND COMPULSORY ONE-TO-ONE TUTORIALS DURING CLASS-TIME</b></p>
<b>Session 7</b>	<p><b>Plot and Structure with guest lecturer Edward Hogan</b></p> <ul style="list-style-type: none"><li>• We will examine the necessity of plot and consider methods of creating and maintaining narrative drive. How should we subvert the reader's expectations? Can a novel be both plot-driven and literary? In what ways does plot relate to genre?</li><li>• Timed creative writing exercises focusing on plot.</li></ul> <p><b>Edward Hogan's biography:</b> After leaving school Edward enrolled on the University of East Anglia's MA in Creative Writing course, winning the David Higham Award, a bursary given annually to a student enrolled on the course. After</p>



		<p>graduating he was signed up with publisher Simon &amp; Schuster. Since the launch of <i>Blackmoor</i>, Edward's been named as 'a writer to watch' by Peter Carty in <i>The Independent</i> whilst authors Miriam Toews and Hilary Mantel are also fans.</p> <p><b>Reading:</b> Photocopying packet: 'The Octopus Nest' by Sophie Hannah, 'In at the Birth' by William Trevor and <i>Blackmoor</i> by Edward Hogan</p> <p><b>Assessed Assignment:</b> 1,500-2500 words of revised exercises (20% of overall grade)</p>
	<p><b>Session 8</b></p>	<p><b>Description</b></p> <ul style="list-style-type: none"> <li>• Student-led presentation on description.             <ul style="list-style-type: none"> <li>• Class discussion about issues raised in the presentation. We will look at the necessity of descriptive writing and how to make it relevant. How does a description of landscape tell us about the narrator's state of mind? How can we ensure that descriptive writing doesn't bog us down.</li> <li>• What is the difference between description and exposition? When do we 'show' and when should we 'tell'.</li> <li>• Timed creative writing exercises focusing on descriptive writing.</li> </ul> </li> </ul> <p><b>Reading:</b> Photocopying packet: 'The Numbers' by Clare Wigfall and <i>Blackmoor</i> by Edward Hogan</p>
	<p><b>Session 9</b></p>	<p><b>The role of research and the imagination with guest lecturer Jill Dawson</b></p> <p><b>Biography</b></p> <p>Jill Dawson was born in Durham and grew up in Staffordshire, Essex and Yorkshire. She read American Studies at the University of Nottingham, then took a series of short-term jobs in London before studying for an MA in Writing at Sheffield Hallam University. In 1997 she was the British Council Writing Fellow at Amherst College, Massachusetts. Her writing life began as a poet, her poems being published in a variety of small press magazines, and in one pamphlet collection, <i>White Fish with Painted Nails</i> (1990). She won an Eric Gregory Award for her poetry in 1992. She edited several books for Virago, including <i>The Virago Book of Wicked Verse</i> (1992) and <i>The Virago Book of Love Letters</i> (1994). She has also edited a collection of short stories, <i>School Tales: Stories by Young Women</i> (1990), and with co-editor Margo Daly, <i>Wild Ways: New Stories about Women on the Road</i> (1998) and <i>Gas and Air: Tales of Pregnancy and Birth</i> (2002). She is the author of one book of non-fiction for teenagers, <i>How Do I Look?</i></p>



	<p>(1991), which deals with the subject of self-esteem. Jill Dawson is the author of five novels: <i>Trick of the Light</i> (1996); <i>Magpie</i> (1998), for which she won a London Arts Board New Writers Award; <i>Fred and Edie</i> (2000); <i>Wild Boy</i> (2003); and most recently, <i>Watch Me Disappear</i> (2006). <i>Fred and Edie</i> is based on the historic murder trial of Thompson and Bywaters, and was shortlisted for the 2000 Whitbread Novel Award and the 2001 Orange Prize for Fiction.</p> <p>Her latest novel, <i>The Great Lover</i>, was published in 2010. Jill Dawson has taught Creative Writing for many years and was recently the Creative Writing Fellow at the University of East Anglia. She lives with her family in the Cambridgeshire Fens.</p>
<b>Session 10</b>	<p><b>Dialogue</b></p> <ul style="list-style-type: none"><li>• Student-led presentation on dialogue.</li><li>• Class discussion about issues raised in the presentation. We will discuss how to achieve a balance between realism and artful presentation of voices. How should we convey dialect? Can too much dialogue be a bad thing? How should dialogue be laid out? What is the role of dialogue in fiction? Do people really say what they mean?</li><li>• What lies behind the words character's say? Is it always a question of power?</li><li>• Timed creative writing exercises focusing on dialogue.</li><li>• Intensive exercises designed to help you further develop your short story</li></ul> <p><b>Reading:</b> Photocopying packet: 'The Parrot Jungle' by Clare Wigfall and extracts of <i>An Artist of the Floating World</i> by Kazuo Ishiguro and <i>Trainspotting</i> by Irvine Welsh</p> <p><b>Assignment:</b> Submit complete 2000-5000 word short story for peer review session</p>
<b>Session 11</b>	<p><b>Peer review session</b></p> <p><b>Assignment:</b> Bring critique of peers' work (line-by-line comments and minimum of 150-word summing up comments. You must make two copies of each of your summing up comments, one for each peers and one to submit to me).</p>
<b>Session 12</b>	<p><b>Moving forwards – Guest Lecturer Patrick Keogh, editor Faber and Faber</b></p> <ul style="list-style-type: none"><li>• How can we incorporate writing into our everyday lives? How significant do we want writing to become? How do writers earn a living? What are the benefits and drawbacks of writing courses? What holds us back as writers? What motivates and helps us?</li><li>• Reading event</li></ul>



	<p><b>Assignment:</b> Bring in 250-500 words of work you've written during this course to share with the class</p> <p><b>Assessed Assignment:</b> 2000-5000 words of original fiction (50% of overall grade)</p>
<p><b>Other Policies:</b></p>	<p><b>Expectations</b> Professional behavior is expected of all students. This includes preparation for classes, on-time attendance at classes, attendance at all group sessions and appropriate participation in the form of attentiveness and contributions to the course. Respect for the academic process is the major guiding principle for professional behavior and extends to all communications, including e-mail.</p> <p><b>Attendance/Participation</b> Class attendance is mandatory. Regular attendance is essential to achieving a passing grade in a course. A class constitutes lectures, student presentations, discussions, seminars, field visits, tests and examinations. Full preparation and active participation in class discussions are expected from every student in every class session.</p> <p><b>Course Policies</b> For e-mail communications, students must use their Arcadia University e-mail account. Students are responsible for any information provided by e-mail or through Intranet postings.</p> <p><b>Plagiarism</b> Representation of another's work or ideas as one's own in academic submissions is plagiarism, and is cause for disciplinary action. <i>Cheating</i> is actual or attempted use of resources not authorized by the instructor(s) for academic submissions. Students caught cheating in this course will receive a failing grade. <i>Fabrication</i> is the falsification or creation of data, research or resources to support academic submissions, and cause for disciplinary action.</p> <p><b>Late or Missed Assignments</b> Will not be accepted for grading.</p> <p><b>Students with Disabilities</b> Persons with documented disabilities requiring accommodations to meet the expectations of this course should disclose this information while enrolling into the program, and before leaving the United States so that appropriate arrangements can be made.</p>
<p><b>Prerequisites:</b></p>	<p>None</p>