

Syllabus template

Semester: 4				
Programme : ENGLISH				
Course : CREATIVE WRITING				
Paper code: S2EN230411T			Credits: 3	
Hours/week : 3				
Category: Core/MDC/SEC/VAC : SEC				
Theory / Practical / Composite : THEORY				
No of Modules : 1				
<p>Course Overview: This course is an introduction to the craft of creative writing with a particular focus on the art and craft of the short story. Readings, critical analysis, writing exercises and projects are designed to provide students with the tools and techniques of creative writing and to foster both an appreciation of literary craft and the development of an individual voice and style through the practice of writing.</p>				
Course Outcome:				
1. Remember: Define different aspects of short fiction.				
2. Understand: Explain and interpret relevant texts through technical frameworks				
3. Apply: Demonstrate the technical and philosophical skills acquired through nuanced analysis and presentations				
4. Analyze: Compare and examine relationships arising out of issues related to different modes of writing.				
5. Evaluate: Critique and argue assumptions regarding creative writing.				
6. Create: Implement skills acquired through training and write short works of original fiction.				
Prerequisites: <i>Basic knowledge about any prior course</i>				
SYLLABUS				
UNIT/Module	CONTENT	HOURS or NUMBER OF CLASSES	CO Mapping	COGNITIVE LEVEL
I.	<ul style="list-style-type: none"> • Short Story Introduction: characteristics of and the difference between the short story, novelette, novella or novella and novel. Difference between story and plot. Origin and a brief history of the short story; features of the short story; purpose and impact of the short story. • Aspects of fiction in general: 1) Plot (Elements of plot: situation, disjunction, trajectory, conflict, proleptic events, reversal, discovery, wind up, resolution and denouement); 2) Character; 	36	CO1 CO2 CO3 CO4 CO5 CO6	K1 K2 K3 K4 K5 K6

	<p>3) Setting; 4) Atmosphere; 5) Narrative points of view; 6) Theme.</p> <ul style="list-style-type: none"> • Types of short stories: Stories with a plot and stories without a plot; Stories written in 1st person, 2nd person and 3rd person narrative points of view, Fable; Parable; Allegory; Flash fiction; Anecdote. • Writing short stories: What short story deals with and what it does not deal with; Raw material for a short story; How to structure a short story – how to begin, develop and conclude a short story. (This exercise will involve the students familiarising themselves with various kinds of short stories by close reading and analysis of several stories belonging to different categories of short stories.) • Sample short stories for discussion: <ol style="list-style-type: none"> 1. Story with Plot: O Henry, “After Twenty Years”; Roald Dahl, “Lamb to the Slaughter” W.W Jacobs, “The Money’s Paw” 2. Story without Plot: James Joyce, “Eveline;” Anton Chekhov, “Gusev” 3. Story in 1st person narrative style: Salman Rushdie, “The Free Radio,” Edgar Allen Poe, “The Black Cat,” & “The Cask of Amontillado” 4. Story in 2nd person narrative style: Jamaica Kincaid, “Girl” Excerpts from Jay McInerney’s novel, Bright Lights, Big City.” 5. Story in 3rd person narrative style: O Henri, “The Gift of the Magi,” Saki, “The Open Window,” R K Narayan, “Out of Business.” 6. Stories for Fable: Selections from Aesop fables and Panchantantra fables; Hans Christian Andersen, “The Ugly Duckling” 			
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	<p>7. Stories for Parable: Hans Christian Andersen's "The Emperor's New Clothes," Aesop, "The Boy Who Cried Wolf," Biblical parable of the Good Samaritan and the Prodigal Son</p> <p>8. Stories for Allegory: Jomo Kenyatta, "The Gentlemen of the Jungle;" Richard Shelton, "The Stones"</p> <p>9. Stories for Flash Fiction: Selections from various authors for different kinds of flash fiction.</p> <p>10. Stories for Anecdote: selections to be made at the discretion of the course instructor</p>			
Text Books				
1. TO BE SPECIFIED BY COURSE INSTRUCTORS				
2.				
3.				
Suggested readings				
1. Margaret Lucke, Schaum's Quick Guide to Writing Great Short Stories				
2. Christine Reynier, Virginia Woolf's Ethics of the Short Story				
3. James Scott Bell, Crafting novels & short stories: the complete guide to writing great fiction				
4. Alisa Cox, Writing Short Stories: A Routledge Writer's Guide				
5. Paul March-Russell, The Short Story An Introduction				
6. Michael Hoffman & Patrick Murphy eds., Essentials of the Theory of Fiction				
7. Robert Paul Lamb: Art Matters: Hemingway Craft, and the Creation of the Modern Short Story				
8. Ian Reid, The Short Story (The Critical Idiom Series)				
9. Steven Earnshaw, The Handbook of Creative Writing				
10. Kurt Vonnegut, "Creative Writing 101", excerpt from "Introduction," Bagombo Snuff Box				
Web Resources				
1. TO BE SPECIFIED BY COURSE INSTRUCTORS				
2.				
3.				
4.				
Evaluation CIA: 15 13 marks Assessment 2 marks Attendance End-Semester: 35				
Paper Structure for Theory Semester Exam: 5 Marks questions: 2 x 5 = 10 15 Marks questions: 1 x 15 = 15 10 Marks question (Developing a story out of the given specifications): 1x 10= 10				

Course outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive levels
CO1	Remember: Define different aspects of short fiction.	K1
CO2	Understand: Explain and interpret relevant texts through technical frameworks	K2
CO3	Apply: Demonstrate the technical and philosophical skills acquired through nuanced analysis and presentations	K3
CO4	Analyze: Compare and examine relationships arising out of issues related to different modes of writing.	K4
CO5	Evaluate: Critique and argue assumptions regarding creative writing.	K5
CO6	Create: Implement skills acquired through training and write short works of original fiction.	K6