

DEGREE: **JOURNALISM**

1. GENERAL DETAILS OF THE SUBJECT

Name: **CREATIVE WRITING**

Level: Fourth

Term: Spring

Type: Basic

Compulsory

Elective subject

Credits (LRU / ECTS): 6

Theoretical credits: 3

Practical credits: 3

Year: 2010

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2. DESCRIPTION

The present course provides a collaborative didactic space in which to encourage among the students the processes of creative literary writing in its different formats. In the planning and implementation of the course activities, the exploration of the synergies between writing techniques and the audiovisual media, as well as the new creative fields fostered by the emergence of digital culture, will be enhanced. The approach adopted to support class programming will lead to the accomplishment of multiple activities and writing tasks, both individually and as a group. At the same time, a selection of sources (texts, videos, links to web content, etc.) will be exposed for the analysis and debate on the creative principles (formal and stylistic) that sustain each of the blocks / units of class contents. Class dynamics, based on creative teaching-learning as experience and process, will respond to a hybrid model between the writing workshop, the reading club and the content creation lab for new media. Overall, the course is proposed as a complement or alternative to other modules of the curriculum more focused on theoretical or historical training and the development of mainly analytical skills.

3. SITUATION

PREVIOUS KNOWLEDGE AND SKILLS:

Prior knowledge or skills are not required, although experience in creativity courses, artistic / literary expression, or studies in any of the creative areas covered in the program will be useful. Likewise, a certain initial skill in the design and use of blogs and similar network writing platforms will be beneficial.

RECOMMENDATIONS:

The course is grounded in a decidedly practical approach, either during the plenary sessions in the classroom or in relation to the activities and tasks that students must complete outside of it. Therefore, the **constant and voluntary attendance and participation** will be decisive factors when evaluating students' progress.

The course encourages a continuous debate on writing techniques based on samples and paradigmatic examples; that is why completing reading assignments on a weekly basis will be of great importance for students. The successful participation of students in class activities will reside, to a large extent, in their ability to express and share their viewpoints on compulsory/suggested readings.

Students are encouraged to check the class schedule to arrange their own calendar of tasks and professional commitments in advance.

Please keep mobile phones (and / or similar devices) off during class time.

ADAPTATION FOR STUDENTS WITH SPECIAL NEEDS (FOREIGN STUDENTS, STUDENTS WITH SOME KIND OF DISABILITY)

Any situation or incidence requiring an adaptation of the class schedule for justified reasons will be discussed and agreed upon with both the student and the head of studies.

4. SKILLS

SPECIFIC SKILLS

Among the specific skills listed in the Verification Report, the following should be considered:

- E07. Implementation of skill development techniques in creative literary writing.
- E09. Development of skills for the generation of new formats and audiovisual genres.
- E25. Ability to design and communicate their own ideas, as well as working as a team and being able to integrate into a common project aimed at obtaining results.
- E60. Mastery of production models and generation of multimedia content.
- E61. Ability to fluently write texts and scripts in the fields of film, television, video, radio or multimedia discourses, regardless of specific contents.

The following should also be considered:

1. Learn to predict and control the difficulties of written language (readability).
2. Master the different stylistic registers.
3. Master the different generic channels.
4. Develop and organize ideas. Elaboration of conceptual maps.
5. Know how to find the generic and expressive channels suitable for creative writing.
6. Master the correction and rewriting dynamics.
7. Know how to plan creative writing projects and meet the schedule.

TRANSVERSAL GENERIC SKILLS

Among the general competences outlined in the Verification Report, this course reinforces the following:

G02. Ability to work in teams for the completion of specific tasks in the field of media and communicate own ideas by creating an enabling environment, as well as the ability to integrate into a common project aimed at obtaining results.

G03. Ability to take expressive and thematic risks within the framework of audiovisual production, applying solutions and personal points of view in the development of projects.

G04. Decision making: ability to choose correctly in situations of uncertainty, assuming responsibilities.

G05. Systematic practice of critical self-assessment of results: assessment of the importance of correcting and constantly adjusting the errors committed in the creative or organizational processes of audiovisual productions.

G07. Collective conscience and solidarity: solidarity and respect for the different people and peoples of the planet, as well as knowledge of the great cultural currents in relation to individual and collective values and respect for human rights.

G08. Promotion of the entrepreneurial spirit.

G09. Promotion of equality guarantees.

The following should also be considered:

1. Fully develop intelligence (rational, emotional, motor and executive) applied to creative writing.
2. Promote creative skills, verbal or not.
3. Increase the communicative capacity associated with goals, achievements and purposes.
4. Improve verbal skills.
5. Promote the necessary conditions for personal and individual writing.
6. Enhance the dynamics of shared writing and teamwork.
7. Exercise and increase memory, will and perseverance, understanding, imagination and fantasy.
8. Advance self-knowledge and the construction of your own creative style.

5. OBJECTIVES

OBJECTIVES

1. Advance in the command of the language, spoken and written, in all its dimensions (phonic, syntactic, lexical and semantic).
2. Promote the acquisition and consolidation of reading and writing habits.
3. Enhance factors, skills and abilities related to creativity.

SPECIFIC OBJECTIVES

1. To favor the advanced use of techniques and registers of verbal aesthetic creativity, especially oriented to journalistic, audiovisual and advertising communication.
2. Get the student to acquire a critical awareness of the various writing processes.

6. METHODOLOGY AND TEACHING TECHNIQUES

METHODOLOGY

The methodological guidelines of the course aim to de-routinize the teaching-learning process. This foundation seeks to do justice to the nature of any authentically creative practice. Therefore, we will opt for a class work dynamic based on the centrality of the *process* itself, understood here in its heuristic and pragmatic dimensions. The five guiding principles of this methodological approach can be enumerated as follows:



- Class planning and the classroom space are transformed into a **field of experience** destined to promote, simultaneously, the critical-analytical spirit and the appreciation of the literary work / works as well as creativity in a broad sense.
- Class planning will take into account, and will adapt during the semester, to **the personal characteristics of the students**, to their preferences and writing rhythms and habits.
- Written tests in conventional format (exams) are discarded and replaced by a **continuous assessment** based on the development and gradual presentation of different writing tasks.
- The **professor will act as a facilitator, involved subject and participant** of the varied proposal of activities in and beyond the classroom.
- Class contents are scheduled in different blocks so as to arrange a **sequence of continuous writing practice** in relation to specific areas (from the narrative text to the mutant writing styles and formats of the digital era).

The proposal of an inclusive and exploratory teaching-learning process will be applied through the following teaching techniques:

- Brief introductory lectures to theoretical issues in relation to each of the blocks of contents / units in the class schedule.
- In-class screenings and presentations.
- Free or guided writing activities, individual or collaborative, whether in the classroom or as homework.
- Group discussions and reading in class of writing assignments.
- Special sessions with guests speakers (talk, workshop or master class).
- Meeting during office hours to diagnose students' progress throughout the academic semester.
- Interaction and individual or collaborative work on digital platforms (especially in blog format).

For all the above, it should be noted that the content schedule is potentially open to changes or variations depending on the needs and preferences of the class group itself.

TEACHING TECHNIQUES

- | | | |
|---|--|---|
| <input checked="" type="checkbox"/> Master class and discussion | <input checked="" type="checkbox"/> Tutorial session | <input checked="" type="checkbox"/> Practical lessons |
| <input checked="" type="checkbox"/> Visits and trips | <input type="checkbox"/> Reading test | <input checked="" type="checkbox"/> Others: Presentations & performance |

7. LIST OF TOPICS

1. Fundamentals of creative writing: theoretical introduction and initial practices: How to rationalize creativity? Creative functions of writing. Historical methodologies.

2. Narrative writing: What is narrating?: theoretical approaches. Narration vs. description. Fiction vs. nonfiction narratives. Fiction (formats): micro fiction, short story, novel. Non-fiction (formats): reportage, (auto)biography, essay, travel chronicles /travelogues. Beyond the narrative "anecdote": when the fictions (do not) narrate. The literary narrative in its relationship with the other arts. The mutant narratives of the 21st century.

*Graded writing assignment 1.

3. The dramatic writing: Principles of the dramatic text. Word and / vs. gesture. Creating the dramatic space through words. The role of dialogues.

*Graded writing assignment 2.

4. Poetic writing: Poetic usages of language. The centrality of the metaphor. Formal components of the poetic text (rhyme, rhythm, verse, etc.). Variable poetic focalizations: from the 'I' to the 'us'. Poetry beyond the written poem.



*Graded writing assignment 3.

5. The audiovisual script: Foundations of the audiovisual script: thinking with images. Writing stages (from the idea to the literary script). Formats of the audiovisual script. Fiction script vs. documentary script. The art of the adaptation: transfers between literature and audiovisual media/ other media. Open audiovisual writing.

*Graded writing assignment 4.

6. Creative writing in the context of new digital media: Writing in the era of the multiple screens. New digital formats / new creative interfaces: literary and / or travel blog, literary profile on Twitter, Youtube literature channels, networked fan communities, etc.

*Graded writing assignment 5.

8. REFERENCES

The professor will use a wide variety of sources, both theoretical and literary, in multiple formats (journalistic texts, reviews, films and short films, graphic work, etc.). Only a significant sample of references (in English) covering one or more of the content blocks of the course is listed here. The teacher will also use translations or adaptations of texts originally written in Spanish and representative of the past and present background of Hispanic literature (Andrés Neuman, Mario Vargas Llosa, Jorge Carrión, Agustín Fernández Mallo ...).

All course readings will be available to students on/through the virtual platform.

SPECIFIC

- BLOCK, B. (2007). *The visual story. Creating the visual structure of film, TV and digital media*. Burlington, MA: Focal Press.
- BRADBURY, R. (1994). *Zen in the art of writing: essays on creativity*. Santa Barbara, CA: Joshua Odell Editions.
- BURROWAY, J. (2010). *Imaginative writing: the elements of craft*. London: Pearson.
- GIOIA, D. & GWYNN, R. S. (2005). *The art of the short story*. London: Pearson.
- GOLDBERG, N. (2013). *The true secret of writing: connecting life with language*. NY: Atria Books.
- RODARI, G. (1996). *The grammar of fantasy. An introduction to the art of inventing stories*. NY: Teachers and Writers Collaborative.
- FIELD, S. (2005). *Screenplay: the foundations of screenwriting*. NY: Delta.
- FOSTER WALLACE, D. (1997). *A supposedly fun thing I'll never do again*. NY: Little, Brown & Co.
- GORNICK, V. (2002). *The situation and the story: the art of personal narrative*. NY: Macmillan.
- JACEY, H. (2010). *The woman in the story: writing memorable female characters*. Studio City, CA: Michael Wiese Productions.
- KUNDERA, M. (2003). *The art of the novel*. NY: HarperCollins Publishers.
- LAPLANTE, A. (2010). *The making of a story. A Norton guide to creative writing*. NY: W. W. Norton & Co.
- MCKEE, R. (1997). *Story: substance, structure, style and the principles of screenwriting*. NY: HarperCollins Publishers.
- WHEELER, A. (2019). *Writing for the media*. Bingley, UK: Emerald Publishing.
- SCOTT CARD, O. (1990). *How to write science fiction and fantasy*. Cincinnati, OH: F & W Publications.
- SEGER, L. (1990). *Creating unforgettable characters: a practical guide to character development in film, tv series, advertisements, novel & short stories*. NY: Henry Holt & Co.

GENERAL

- BONO, E. (1990). *Lateral thinking: a textbook of creativity*. London: Penguin.
- CAMERON, J. (2002). *The artist's way. A spiritual path to higher creativity*. NY: Jeremy P. Tarcher/Putnam.
- CALVINO, I. (2009). *Why read the classics?*. London: Penguin.

- GÓMEZ LARA, M. J. & PRIETO PABLOS, J. A. (2002). *The ways of the word: an advanced course on reading and the analysis of literary texts*. Huelva: Universidad de Huelva, Servicio de Publicaciones.
- K. LE GUIN, U. (2004). *The wave in the mind: talks and essays on the writer, the reader, and the imagination*. Boulder, CO: Shambala Publications.
- KING, S. (2012). *On writing. A memoir of the craft*. NY: Pocket Books.
- VOGLER, C. (1998). *The writer's journey*. Studio City, CA: Michael Wiese Productions.
- PENNAC, D. (1994). *Reads like a novel*. London: Quartet Books.
- PINKOLA, ESTÉS, C. (1996). *Women who run with the wolves: myths and stories of the wild woman archetype*. NY: Ballantine Books.

ONLINE SOURCES

- The Academy of American Poets: <https://poets.org/>
- Literary Hub: <https://lithub.com/>
- The Write Practice: <https://thewritepractice.com/>
- Writer's Digest: <https://www.writersdigest.com/>

9. ASSESSMENT CRITERIA

OPTION A

Attendance (> 75%)	
Attitude and participation	20%
Writing assignments (x5)	80 %

OPTION B

Attendance (< 75%)
Attitude and participation: 5%
Writing assignments (x5): 80%
Readings and reviews (x2): 15%

The criteria that will be taken into account when assessing the participation of students will be:

- Regular attendance to class.
- Preparation: having completed readings and intermediate tasks.
- Contribution to class debates with informed opinions based on knowledge of the compulsory readings.
- Ability to work both individually and in teamwork.

Students will have to complete five activities or writing assignments in accordance with the successive blocks of contents /units of the course. All activities present different versions (equivalent in value) to make it easier for each student to work according to their own motivations and personal preferences. Below is a brief description and clarification of weight of each one of these activities:

- 1) **Narration (20%):** writing of a collection of micro-stories (minimum of 3) / short story / travel chronicle / imaginary (auto)biography / character development for a hypothetical novel; or preparation of a short video essay (5-10 minutes).
- 2) **Dramatic writing (10%):** writing of a brief dramatic act (with dialogues) or development of main characters.

- 3) **Poetry (10%):** writing of a collection of poems (minimum of 3) or elaboration of visual poems either in classic formats, or in those related to digital culture (gifs, memes, short videos, audiovisual montage, etc.).
- 4) **Script (20%):** writing sections of a literary adaptation, treatment for short film, or character development for a hypothetical feature film. This task should be completed in groups of no more than three students. Each member of the group will receive the same grade.
- 5) **New media/new writing styles (20%):** writing a blog or creating a literary profile on Twitter.

The teacher will provide specific guidelines/handouts for each compulsory writing assignment. Students may alternatively meet the professor during office hours to check the progress of the tasks or to ask any questions regarding their requirements. Additionally, multiple non-graded writing tasks will be considered. In general, the following criteria will be taken into account to assess the writing activities:

- Coherence and cohesion of the texts.
- Clarity and precision in the use of written language.
- Ability to incorporate varied writing techniques and to adapt them to the different proposed formats (from the written text to the audiovisual / digital text).
- Formal aspects of presentation of tasks (format, etc.).
- Originality and inventiveness.

*Writing assignments not meeting the deadlines will not be accepted. Deadlines will be flexible and will try to adjust to the writing rhythms of course participants.

10. TEACHING ACTIVITIES

ECTS	
Lessons (6 * 10)	60
Students' work (6 * 15)	90
TOTAL (6 * 25)	150

	Theoretical sessions		Practical sessions		Activity			Exams		Units
	Lessons	Students' work	Lessons	Students' work	Nº	Length	Students' work	Exams	Students' work	
Week 1 ^a	2	2	1	2	1	1	2			1
Week 2 ^a	2	2	1	2	1	1	2			1
Week 3 ^a	2	2	1	2	1	1	2			2
Week 4 ^a	2	2	1	2	1	1	2			2
Week 5 ^a	2	2	1	2	1	1	2			2
Week 6 ^a	2	2	1	2	1	1	2			2
Week 7 ^a	2	2	1	2	2	1	2			3
Week 8 ^a	2	2	1	2	2	1	2			3
Week 9 ^a	2	2	1	2	3	1	2			4
Week 10 ^a	2	2	1	2	3	1	2			4
Week 11 ^a	2	2	1	2	4	1	2			5
Week 12 ^a	2	2	1	2	4	1	2			5
Week 13 ^a	2	2	1	2	5	1	2			5
Week 14 ^a	2	2	1	2	5	1	2			6
Week 15 ^a	2	2	1	2	5	1	2			6
Week 16 ^a										
Week 17 ^a										
Week 18 ^a										
Week 19 ^a										
Week 20 ^a										
	(A)	(B)	(C)	(D)		(E)	(F)	(G)	(H)	TOTAL
Horas Totales	30	30	15	30		15	30			150

Activities	
Nº	Description
1	Narration
2	Dramatic Writing
3	Poetry
4	Script (teamwork)
5	New Media / New Writing Formats and Styles
6	
7	
8	

Organization	
Theoretical and practical lessons (A)+(C)	45
Activities developed in the class (E)	15
Exams and test (G)	
Attendance	60
Study (theory and practice) (B)+(D)	60
Preparation of the activities (F)	30
Study for exams (H)	
Students' work	90
TOTAL (STUDENTS' WORK)	150