

ENGL 3238 Introduction to Creative Writing

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Office Hours: Appointment only

COURSE DESCRIPTION

Intensive individual work in the writing of literary forms. This course teaches the basics of storytelling through a series of practical workshops in conjunction with a theoretical survey of several literary categories, genres and structures, including Aristotelian narrative. The course will delve into an analysis of specific storytelling strategies and concepts, and how they can be applied to literary narratives. At the end of the course students will have developed a writing portfolio.

COURSE OBJECTIVES

To study and practice the techniques of creative writing.

By the end of this course, students will be able to:

1. Demonstrate a continuous search for their own voice through their writing.
2. Demonstrate ability and disposition to write about any topic regardless of theme.
3. Productively engage in critique of others' work.
4. Demonstrate improved critical thinking about creative writing.
5. Offer a presentation of the development of their "body of work", and answer on the spot questions pertaining to their project.

COURSE FORMAT

- Students will participate in daily writing exercises in class, as well as writing assignments, which will be read and critiqued by the professor and the group.
- Students are expected to actively participate in class readings and discussions regarding cultural theory and analysis.

GRADING CRITERIA AND METHODS OF EVALUATION

Attendance 30% Students must attend each class. After three unexcused absences the grade will be affected.

Discussion, Presentation and Participation 40% Students are expected to participate in class discussions, writing workshops, assignments and presentations during the semester. Students must constantly present the progress made on their writing pieces and participate in the critique of their peers' projects. Students will be writing several scenes, treatments, synopsis, among other writing exercises in class, as well as outside of class.

Final Project 30% The final project is a complete/revised "draft" of a writing piece or portfolio. (30 pages)

Acomodo Razonable (Ley 51):

Las y los estudiantes que reciban servicios de Rehabilitación Vocacional deben comunicarse con el profesor al inicio del semestre para planificar el acomodo razonable y equipo asistido necesario conforme a las recomendaciones de la Oficina de Asuntos para las Personas con Impedimentos (OAPI) del Decanato de Estudiantes. También aquellos estudiantes con necesidades especiales que requieran algún tipo de asistencia o acomodo deben comunicarse con el profesor.

METHODOLOGY

There is a possibility of covering up to 11.25 hours of the 45-hour course with alternative methods.

BIBLIOGRAPHY

(Class readings will be announced.)

Beck Peacock, Richard *Art of Movie Making, The Script to Screen*. USA: Prentice Hall, 2000. Print.

Campbell, Joseph. *The Hero with a Thousand Faces*. USA: New World Library, 2008. Print.

Hudson, Kim. *The Virgin Promise: Writing Stories of Feminine Creative, Spiritual and Sexual Awakening*. CA: Michael Wiese Production, 2009. Print.

Iglesias Karl. *Writing for Emotional Impact: Advanced Dramatic Techniques to attract, engage, and fascinate the reader from beginning to end*. California: WingSpan Press, 2005. Print.

Mckee, Robert. *Story: Substance, Structure, Style and the Principles of Screenwriting*. New York: Regan Books, Harpers Collins Publishers, 1997. Print.

Sánchez-Escalonilla. *Estrategias de guión cinematográfico*. Esapaña: Ariel Cine, 2001. Print.

Seger, Linda. *Creating unforgettable Characters*. USA: Henry Holt & Company, Inc., 1990. Print.

---. *Making A Good Script Great*. USA: 2nd edition, Samuel French, 1994. Print.

Tierno, Michael. *Aristotle's Poetics for Screenwriters: Storytelling Secrets from the Greatest Mind in Western Civilization*. New York: Hyperion, 2002. Print.

Vogler, Christopher. *The Writer's Journey: Mythic Structure for Writers*. USA: Michael Wiese Productions, 2007. Print.

COURSE SCHEDULE

I. INTRODUCTION TO CREATIVE WRITING

- Synopsis
- Storytelling
- What constitutes the dramatic conflict?
- Personal Narratives

II. STORYTELLING OVERVIEW: THE DRAMATIC CONFLICT

- Aristotle's Poetics
- The three act formula
- Conflict, crisis, and climax
- Resolution and outcome
- Structure

TURN IN FIRST DRAFT

IN CLASS PRESENTATION OF FIRST DRAFT

(Be prepared to share your writing with the class and receive feedback. Bring an outline of what you are looking to work with in your project, and your main major concerns so far.)

III. THE CHARACTER'S JOURNEY

- Introduction to characters
- Personal, private and love life
- Archetypes
- Hero and Antagonist
- Background, trauma

III. IDENTITY AND CULTURE: BODIES IN LITERATURE

- Language and culture
- Cultural Representations
- Identities: Race, gender, sexuality, social class
- Historical and Cultural Contexts
- Writing Politics

IV: REVISIONS

Oral Presentations.

IN CLASS PRESENTATION OF FINAL PROJECT

FINAL DRAFT OR PORTFOLIO DUE.