**CREATIVE WRITING IN ENGLISH**

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| COURSE CODE | ENG5D02 |
| TITLE OF THE COURSE | CREATIVE WRITING IN ENGLISH |
| SEMESTER IN WHICH THE COURSEIS TO BE TAUGHT | 5 |
| NO. OF CREDITS | 3 |
| NO. OF CONTACT HOURS | 54 hrs (3 hrs per week) |

**AIM OF THE COURSE:** To expose the students to the different kinds of writing and to enable them to write creatively

**COURSE OUTCOME:**

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| --- | --- | --- | --- | --- | --- | --- |
| **CO** | **Course Outcome** | **PO** | **PSO** | **CL** | **KC** | **Sessions****allotted** |
| **CO1** | To help the students to analyze and appreciatepoems and short stories | PO1 | PSO4 | U | C | 15 |
| **CO2** | To identify different literary forms and genres. | PO1 | PSO5 | U | C | 15 |
| **CO3** | To enable the learners to write professional articles – blogs,book and film reviews etc. | PO2 | PSO3 | Ap | P | 10 |
| **CO3** | To train students in free translation and therebyimprove their professional and linguistic skills. | PO7 | PSO1 | Ap | P | 14 |

**COURSE DESCRIPTION:**

* 1. COURSE SUMMARY:

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| --- | --- | --- |
| Module 1: | ` | 10 hrs |
| Module 2: |  | 10 hrs |
| Module 3: |  | 10 hrs |
| Module 4: |  | 12 hrs |
| Evaluation**Total** |  |  12 hrs **54 hrs** |

* 1. COURSE DETAILS:

**MODULE I – INTRODUCTION TO CREATIVE WRITING**

Defining and measuring creativity– looking inward and outward– inspiration, imagination and writing– resistance and propaganda– teaching to write – importance of reading.

**MODULE II – THE ART AND CRAFT OF WRITING**

Tropes and figures: Metaphor, simile, homonym, metonymy, synecdoche, allusion, symbol, antithesis, paradox, oxymoron, personification, hyperbole, irony, euphemism, ambiguity, pun, alliteration, onomatopoeia, homophones, chiasmus, acronyms, palindrome

– language and gender– playing with words.

**MODULE III – MODES OF CREATIVE WRITING**

1. **POETRY:** Definitions - functions of language - poetry and prose – fixed forms: sonnets, villanelle, haiku and free verse – Modes of poetry: lyrical, narrative, dramatic –
	* Workshops
2. **FICTION:** Fiction and non-fiction – Types of novels: Realistic, romance, novel of incident, novel of character, epistolary novel, picaresque, historical novel, regional, non- fictional, bildungsroman, graphic novel – literary and popular fiction – short story and novel: character, plot, point of view, setting.
	* Workshops
3. **DRAMA:** Attributes of drama: spectator art, dramatic art, visual art, auditory art, physically produced art – Forms: traditional and modern tragedy, types of comedy, heroic drama, melodrama, domestic drama – verbal and non verbal elements
	* Workshops

**MODULE IV- WRITING AND TRANSLATING**

A brief glance at the history of translation theory and practice – Source language and target language – creative exercise – cross-cultural and intercultural phenomenon – Human and computer mediated translation- TMS, CMS, CAT.

* + Workshops

**MODULE V – PUBLICATION TIPS**

Revising and rewriting – proof reading – editing – submitting manuscript for publication.

**EXTENSION ACTIVITY (READING)**

A reading of a few pieces of creative writing of well-known authors is to be undertaken as an extended activity. The reading may be done as a class room activity under the guidance of teacher or optionally, students read the pieces at home and a discussion on the various aspects may be undertaken later in class. It could also be done as a group activity in classroom with the group leader presenting the summary of the ideas generated at the discussion. Loud reading of poems and stories and role plays of sections of plays is to be encouraged. A sample collection of pieces is given. The list is only suggestive. A resourceful teacher is free to select any number of pieces of his/her choice. Being an open course, such an activity will be of a serious nature.

**POETRY**

Wordsworth : The Solitary Reaper

Robert Frost : Stopping by the Woods on a Snowy Evening Shakespeare : Shall I compare thee to a summer's day?

Pablo Neruda : Tonight I Can Write the Saddest Lines Wole Soyinka : Telephone Conversation

Ted Hughes : The Thought Fox K. Satchidanandan : Stammer

**FICTION**

O. Henry : The Last Leaf

Guy de Maupassant : The Necklace

Chinua Achebe : Marriage is a Private Affair Anton Chekhov : The Bet

Saki : The Open Window

**DRAMA**

Shakespeare : The Merchant of Venice (The Trial Scene) Girish Karnad : Nagamandala

Tagore : Chandalika

Chekhov : The Bear

**4. READING LIST**

1. CORE TEXT

|  |  |  |  |
| --- | --- | --- | --- |
| Sl. | Title | Author/s | Place/Publisher/Year |
| No |
| 1 | *Creative Writing: A* | Anjana Neira Dev, | Delhi, Pearson Longman, |
| *Beginner's Manual* | Anuradha Marwah, Swati Pal | 2009 |
| 2 | Translation: The Basics | Juliane House | Abingdon, Routledge, 2018 |

1. FURTHER READING

|  |  |  |  |
| --- | --- | --- | --- |
| Sl. | Title | Author/s | Place/Publisher/Year |
| No |
| 1 | *Elements of* | Robert Scholes, Nancy | Delhi, OUP, 2007 |
| *Literature:* | R. Comley, Carl H. |
| *Essay, Fiction, Poetry,* | Klaus, Michael |
| *Drama, Film* | Silverman |
| 2 | *Write from the Heart:* | Hal Zina Bennet | California, New World |
| *Unleashing the power* | Library, 2001 |
| *of Your Creativity* |  |
| 3 | *A Guide to Writing* | Sylvan Barnet, | New Delhi, Pearson, 2006 |
| *about Literature* | William E. Cain |