



# aces ECA

Educational Center for the Arts  
**CREATIVE WRITING  
DEPARTMENT**

## **Screenwriting**

Students will focus on writing, revising and completing a five-to-ten page short screenplay. We will investigate premise, plot, sub plot, local color, the dramatic question, conflict, desire, antagonist/protagonist, subtext, formatting, action and exposition, consistency of character, theme and compressed dialogue. We will read and view scenes from classic and contemporary screenplays to better understand structure and theme. Robert McKee's *Story* will be used to better understand terminology and structure.

## **Fiction & Flash Fiction**

In these courses, writers will learn how to take the mundane, ordinary stuff of reality and transform it into literary fiction. A primary focus is on using imagery and metaphor as tools to communicate complex emotions and ideas. Lecture, discussion, workshops of student writing, close critical critique of modern and contemporary authors, and in-class writing exercises are components of every class. Students will develop a critical understanding and vocabulary for addressing how literary texts function—how fiction writers “show” more than they “tell,” how literary meaning emerges out of provocative imagery and compelling drama—and apply this understanding both to their analysis of the writing of their peers and of assigned texts. The ultimate aim is for each student to grow as a writer and to produce publishable, quality fiction. Students will create successive drafts of their work and help each other with extensive written and verbal critiques of each other's stories. They also will work closely, one-on-one with the instructor, to revise and strengthen their writing and their overall understanding of the process. Authors studied include (but are not limited to): Alice Munro, Raymond Carver, Amy Hempel, Gish Jen, John Edgar Wideman, Reginald McKnight, Ernest Hemingway, James Joyce, Richard Brautigan, and Jayne Ann Phillips.



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### **Memoir/Personal Essay**

In this course, writers will learn how to elevate writing about the real to the level of art, and how to celebrate human frailty by making it the source of humor. Lecture, discussion of course reading, and critiques of successive drafts of students' works of memoir and humor are components of every class. Course reading will include the work of established memoirists, essayists, and humorists representative of diverse cultures. Students will learn to sharpen such elements of craft as the creation of resonant imagery and narrative drive, and they will learn how to activate their critical vocabularies by offering constructive analysis of each other's drafts in the workshop. As well as responding to critiques from fellow students, writers will work intensively with their teacher, receiving criticism on the drafts they have composed in the form of extensive oral and written commentary and line edits. Such attention to detail will enable students to craft final products worthy of publication.

### **Poetry**

Students will focus on writing, revision and critical discussion of student poems, and on reading and understanding the craft elements of poems by canonical and contemporary poets, including William Shakespeare, Walt Whitman, Emily Dickinson, Rainer Maria Rilke, Robert Frost, Langston Hughes, Hart Crane, Wallace Stevens, T.S. Eliot, Robert Hayden, William Carlos Williams, Theodore Roethke, Marianne Moore, Elizabeth Bishop, Pablo Neruda, Sylvia Plath, Yusef Komunyakaa, Mark Doty, Lucia Perillo, Rodney Jones, Judy Jordan, Jorie Graham, Rita Dove, Sandra Cisneros, Mark Strand, Lucille Clifton, Robert Hass, Natasha Tretheway, and others. Students' verbal and written critical analyses of their peers' work will be informed by their reading of published poems representing a range of formal strategies and historical and cultural contexts, and by their reading in prosody and poetics.