Creative Writing

LIST FOR EXAM IN CREATIVE WRITING

The list for Creative Writing consists of 100 books (or equivalent), derived from five “Modules” (each containing 20 books), all assigned from the options outlined below. When constructing a list for the examination, the student must begin with the compulsory selections in the two “Core” modules ("Creative Pedagogy" and "Literary Criticism"). The student may then select two modules from the optional "Areas" of speciality (outlined below), after which the student must supply 20 books of their own for the “Open” module (explained in detail below). For the purposes of calculating workload, five texts, equal in length to either an essay or a story, constitute the equivalent of a book.

The structure of this list for Creative Writing owes its rationale to the precedent already set by the structure of the list for Media and Digital Humanities—(a list based upon the use of Modules to orchestrate emphases of specialization in a broad field of research).

LIST OF MODULES

A. Core Modules (Both Compulsory)

01. Creative Pedagogy

02. Literary Criticism

B. Area Modules (Any Two Options)

03. Novel

04. Poetry

05. Short Story

06. Translation

07. Popular Genre*

C. Open Module (Compulsory Task)

08. Open Module

*Students who select Module 07 (Popular Genre), must choose ONE of the following categories (representing classes supported by teaching resources in the Department):

07a. Children’s Literature

07b. Comic Books and Graphic Novels

07c. Detective Fiction

07d. Speculative Fiction

01. CREATIVE PEDAGOGY
Books

06. Anna Leahy, ed. *Power and Identity in the Creative Writing Classroom* (2005)

Essays


### 02. LITERARY CRITICISM

#### Books

**Study of Fiction**

01. Virginia Woolf. *A Room of One’s Own* (1929)


06. Mieke Bal. *Narratology* (1985)


**Study of Poetics**


#### Essays

17. Victor Shklovsky. “Art as Technique” (1925)

Charles Olson. “Projective Verse” (1950)

Roland Barthes. “The Death of the Author” (1968)
Steve McCaffery. “Writing as General Economy” (1986)
Susan Stewart. “Notes on Distressed Genres” (1991)
Jane Gallop. “The Author Is Dead, But I Desire the Author” (2011)

03. NOVEL
01. Herman Melville. Moby Dick (1851)
02. Joseph Conrad. Heart of Darkness (1899)
03. Franz Kafka. The Metamorphosis (1915, Trans. 1937)
04. James Joyce. A Portrait of the Artist as a Young Man (1916)
05. Virginia Woolf. Orlando (1928)
06. William Faulkner. As I Lay Dying (1930)
07. Djuna Barnes. Nightwood (1936)
08. Jack Kerouac. On the Road (1957)

04. POETRY

01. Gertrude Stein. *Tender Buttons* (1914)
03. Hart Crane. *The Bridge* (1930)
06. Yoko Ono. *Grapefruit* (1964)
08. Phyllis Webb. *Naked Poems* (1965)
05. SHORT STORY

Collections

01. Edgar Allan Poe. *Tales of Mystery and Imagination* (1908)
02. James Joyce. *Dubliners* (1914)
03. Sherwood Anderson. *Winesburg, Ohio* (1919)
06. J. D. Salinger. *Nine Stories* (1953)
08. Angela Carter. *The Bloody Chamber and Other Stories* (1979)

Stories

17. Herman Melville. “Bartleby, the Scrivener” (1853)
19. Anton Chekhov. “The Lady with the Dog” (1899)
Ernest Hemingway. “Hills Like White Elephants” (1927)

Shirley Jackson. “The Lottery” (1948)

Hisaye Yamamoto. “Seventeen Syllables” (1949)


James Baldwin, “Sonny’s Blues” (1957)

John Cheever. “The Swimmer” (1964)


Toni Cade Bambara, “Gorilla, My Love” (1971)

19. Austin Clarke. “Leaving this Island Place” (1971)


Lorrie Moore. “How to Become a Writer” (1985)


Sherman Alexie. “This is What It Means to Say Phoenix, Arizona” (1994)


Jhumpa Lahiri. “When Mr. Pirzhada Came to Dine” (1999)

06. TRANSLATION

Books

01. Howard L. Chace. Anguish Languish (1956)


05. George Steiner. After Babel (1975)

06. bpNichol. Translating Translating Apollinaire (1979)


08. Rainer Schulte and John Biguenet, eds. Theories of Translation (1992)


**Essays**


**07a CHILDREN’S LITERATURE**

**Picture Books**

01. Beatrix Potter. *The Tale of Peter Rabbit* (1902)


Janet Ahlberg and Allan Ahlberg. *Each Peach Pear Plum* (1978)


**Other Children’s Books**

02. Lewis Carroll. *Alice’s Adventures in Wonderland* (1865)
03. Louisa May Alcott. *Little Women* (1869)
04. L. M. Montgomery. *Anne of Green Gables* (1908)
05. J. M. Barrie. *Peter Pan* (1911)
06. A. A. Milne. *Winnie-the-Pooh* (1926)
07. J. D. Salinger. *The Catcher in the Rye* (1951)
08. E. B. White. *Charlotte’s Web* (1952)

**07b. COMIC BOOKS AND GRAPHIC NOVELS**


**07c. DETECTIVE FICTION**

**Stories**

01. Anonymous. “The Tale of the Three Apples” in *One Thousand and One Nights* (ca. 10th cent., Trans. 1838)


Edgar Allan Poe. “Murders in the Rue Morgue” (1841)

Edgar Allan Poe. “The Mystery of Marie Rogêt” (1843)

Edgar Allan Poe. “The Purloined Letter” (1845)

**Novels**

02. Anonymous. *Celebrated Cases of Judge Dee* (ca. 1700s, Trans. 1949)

03. Wilkie Collins. *The Moonstone* (1868)


05. Dashiell Hammett. *The Maltese Falcon* (1930)

06. Agatha Christie. *Murder on the Orient Express* (1934)

07. Raymond Chandler. *The Big Sleep* (1939)

08. Graham Greene. *The Third Man* (1949)

09. Patricia Highsmith *The Talented Mister Ripley* (1955)


**07d. SPECULATIVE FICTION**

01. Mary Shelley. *Frankenstein* (1818)


03. Bram Stoker. *Dracula* (1897)


05. H. P. Lovecraft. *At the Mountains of Madness* (1936)


07. Isaac Asimov. *Foundation* (1951)


09. Frank Herbert. *Dune* (1965)


13. Anne Rice. *Interview with the Vampire* (1976)


Creative Writing often involves academic research outside the disciplinary boundaries of literature in English; and consequently, space is being made upon the exam for students to include 20 books not enumerated in other modules so as to enable broad study outside the field (if necessary) in preparation for the dissertation. The student can augment selections from other areas of specialization already cited on the list, or the student can elect to include other kinds of books related to the proposed, doctoral research (including, among other options, works of historiography, works of autobiography, etc.)—any titles that might be deemed appropriate, in consultation with the supervisor. The module is intended to give the student an opportunity to practice the kind of study, normally expected of creative writers, who conduct research in support of a creative project, often reading work in other fields, such as history, science, etc. The module fulfills the criteria of granting the student the option of modifying 20% of the list for any of the field exams; and consequently, the student cannot make any alterations to other readings in other modules, but must use this open list, instead, to make amendments to the syllabus.