



SP 482 CREATIVE WRITING WORKSHOP
IES Abroad Madrid

DESCRIPTION:

This course is aimed at those students with a strong level of communicative competence in Spanish as a foreign language who demonstrate a special interest in developing their own creative experience in Spanish, as well as the desire to acquire the basic techniques and knowledge for the production of creative texts, such as use of figurative language, expressive and cultural keys specific to the conceptual development of Spanish.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: Spanish

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:

The contents will always be articulating and interacting with the practical objective of written production. The way in proposing the experience, (starting point, support utilized, strategies, etc.), will be distinct each case, according to the proposed theory or the expressive orientation that we want to develop, what we want to touch on, and in what moment of the process the group is in.

At the end of the course, we will edit (photocopies of) a *Final Notebook* prepared by all the workshop participants, based on the selection of created materials produced throughout the semester, and that will be given to each of the students.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Mini-novel Creation and Elaboration - 25%
- Writing Assignments - 50%
- Class Discussion – 15%

Course Element

Course Participation

Students will create writings, do group work, act out characters from readings, and others various activities that will require the students' to actively participate in class.

Mini-novel Creation and Elaboration

Students will select a fictitious figure (American, Spanish, student, professor, cafeteria worker, director, administrator, RA, host family member, etc.) based and in relation to IES Abroad, and they will write a short chapter weekly about their lives. The novel will have a maximum of 10 pages. A first draft of the novel will be turned into the professor around week 8 or 9, (though it is not necessary for the novel to be finished but at least be 50% done). The novel's grading will consist of its story and argument, narration and structure of the story, resources and poetic tools, and grammar and lexicon.



Writing Assignments

These exercises will be turned into the professor by email and must turn in a physical printed copy in their mailboxes as well. The final grade of these assignments will be calculated based on the average of the sum of all the assignments' grades turned in and the total number of assigned writings.

Each of these exercises can be turned in multiple times to the professor, as to permit the student to continue working on said text and modify certain aspects of it. The grade and comments will vary going from one version to the next.

Class Discussion

Students will discuss the various styles of writings, the characters and their meanings, the various tools and types of writings used to tell a story, and display their understanding of the previously mentioned tools in their individual and groups writings.

LEARNING OUTCOMES:

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

- Launch themselves on the path to verbal creation, valuing the process itself as a group or individual experience, beyond the greater or lesser literary quality of the texts created
- Articulate creatively amongst all the participants their own writings, experiences, imagination, cultural backgrounds, with the purpose of transforming them into work tools in the service of literary creation
- Work the language material fundamentally in their semiotic and cultural levels with the purpose of acquiring and refining the tools that make possible a written expression that is freer and more personal, in accordance to their own expressive necessities

ATTENDANCE POLICY:

As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For this reason, attendance is **mandatory for all IES Madrid classes**, including course-related excursions. Absences will only be excused in cases of documented medical or family emergencies. Any assessed work, including exams, tests, and presentations, will be rescheduled if the absence is justified; otherwise, it will be graded as 0. You are allowed a maximum of 1 unexcused absence for once-a-week courses and 2 unexcused absences for twice-a-week courses. Each additional absence will deduct 5 points from your final grade. **Accumulating 7 or more absences in twice-a-week courses, or 4 or more in once-a-week courses, may lead to a failing grade.** Students arriving more than 11 minutes after the scheduled start time will be marked as 'late.' Three 'late' arrivals will be counted as 1 absence. Any student arriving 30 minutes or more after the scheduled start time will be marked as 'absent.' For more information, please refer to the full [Attendance and Punctuality Policy](#) document.

CONTENT:

Session	Content	Assignments
Session 1	Beginnings and Endings • Presentation of assignments • Introduction to the readings • Editorial Slogans • “Surprise” words-class exercises • Corrections in groups	• Elaboration of stories from a beginning and/or ending pulled from stories, novels, and poems • Comparison with the proposed models
Session 2	Texts and photos • Descriptions of short novels that will be written throughout the semester • Binomials of adjectives and nouns • Class exercises	• Elaboration of stories from pictures provided • Comparison with the proposed models
Session 3	Headlines and news • Commentary and corrections of assigned activities • Editorial Slogans • Analysis, summary, and outline of a text • Revision of literary authors’ opinions	• Elaboration of diverse types of news from magazines and newspapers

Session	Content	Assignments
Session 4	Feelings’ Descriptions • Selection of characters for the short novels • Correction of activities • Brainstorming of ideas • What is writing? Why? What for? • Assigning activities	• Descriptions of various types of feelings (fear, anger, smile, etc.) following a determined set of rules
Session 5	Points of View • The beginning and ending of a passage • What does a photograph suggest? • Group exercises	• Elaboration of stories from various points of view

Session 6	The Five Senses - Class discussion - What is a newspaper? What is its language? Who is the message directed to? The content's intention. Relation between text and images. - Analysis and Synthesis. Reduce and enrich the style. Persuade with writings	- Making vocabulary and expressions from memories, suggestions, experiences, and fantasies - Senses of hearing, seeing, touching, smelling, and tasting
Session 7	The Limits between Fiction and Reality - Practicing vocabulary for opinions, feelings, self and other's sense of reality, experiences, imagination, preferences, fantasy, metaphors, symbols, and comparisons - Pair group work - Subjectivity and the perspective in writings	- Reading from the <i>Continuidad de los parques</i> by Julio Cortazar - The creative transformation of everyday through a new observation: visual poetry and projection of photos of Chema Madoz
Session 8	Expansion of texts from Micro-stories - First person writing. Third person and omnipresent narrator. Is everything worth writing about? - Individuals tasks - Give a summary of the short novel before presenting 50% of it	Readings from Gabriel Garcia Marquez, Eduardo Galeano, etc.
Session 9	Transformation of texts from poems and short stories - Elaboration of a short story together as a class - Final collective decisions made for the students' writings	Readings from Luis Alberto de Cuenca, Ricardo Molina, etc

Session	Content	Assignments
Session 10	Creation and representation of the sequencing of a script and comparison to a model - Revising the students' mini-novels - Students present their questions and difficulties to the professor for the professor's review	Reading <i>El penalti más largo del mundo</i>

Session 11	Love, life, and death from songs' lyrics • From prose to verse and vice versa • Direct and indirect style • Comparative characteristics for the lyrical and general narrative • Finality and objectivity in poetry • Writing for oneself or for others, the esthetics, didactics, and revolution	• Luis Eduardo Aute, Amaral, Mecan, Mana, etc.
Session 12	Elaboration of passages from movie scenes (with sound and no sound) • Reading selected poems in class, and creating and redacting of prose • Opinions and criticisms • Developing the short-novel • Revising grammar and lexicon before the first submitted draft	• Movie scenes and analysis
Session 13	In the skin of the character • Theater script • Structure building activities derived from a movie • Develop new titles for the assigned movie • Create a new ending as news in a newspaper • Articulate a conversation between the characters of the movie and the students	• Elaboration of texts while taking the personality of historical characters and prototypes
Session 14	Writing stories from themes, contexts, and aspects proposed by the professor • Without sound, have actors and imagine and write the dialogues taking place • Analysis and discussion of the theme: reality and theater OR theater and reality? • Justify own opinion	• Writing • Submit short novel

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Session 15	The collage and the exquisite corpse • Revision and commentary of short novels • Proposals for the short novels' ending • Song selection according to thematic content: love, death, life • Joy and it's literary and social repercussion	• Collective writings
Session 16	Haikus and Aphorisms • Write a song • Personal intent and specific to audience. What reactions do we expect? • Resources to be used • Develop and elaborate a 3-page story and present to class • Movies and music, esthetic and thematic coherence	• Readings and analysis
Session 17	Changes of style • Interviewing characters, a known one and an anonymous one • Written language and idiomatic expressions	• Transformation of the narrative style of diverse texts • Work in pairs to do interviews
Session 18	Creative writings from ideas and personal experiences • The author will take up the personality of one of the characters and act out a tragedy • Development of the narration to end with a happy ending	• Comparison with models
Session 19	Life is a trip • The collage, the <i>cadaver exquis</i>, and <i>el teléfono roto</i> • Creative Techniques for redacting (in groups) • The magical binomial of G. Rodari • Work with improvisation, speed, and the imagination	• Theme about life and the passing of time
Session 20	Commentaries of readings • Analyze the final result: decide on the plan, structure, the driving factor or the personal liberty. What were the consequences • The puzzle: uniting pieces, different endings	• Poems, stories, and fragments of theater and novels from various authors • Create a collage with imagines and letters • Describe the meaning of the titular collage

Session	Content	Assignments
Session 21	Playing with language and circulated writings - My life is a trip. Analysis and classification of the distinct types of trips that exist - Discussion of Cortázar and his trip with words - Who's interested in my experience? I live and tell: criticizing the rest in relation to structure and organization of the descriptors and the personal - Be a literary critic: elaboration of a personal critique of a book passage - Redact a review (summary) for the cultural section of a newspaper - Characteristics and necessary elements	Juan Antonio Masoliver Rodenas, Vicente Huidobro, Jorge Luis Borges, etc.
Session 22	The comic: Elaboration of descriptions and dialogues - Circular or framed structure; lineal or digression <i>In media res</i> - Definition and interpretation of Haikus, aphorisms, refrains, and idioms. Puns and rhetorical expressions. Play of words. The language in synthesis. Analyzing the power of brevity in writings. - Class as a whole: link skills in relation to the theories studied - What purpose does their use have?	- Elaborating pieces - Advance the short novel in preparation for the final
Session 23	Elaboration of the Final Notebook - Choosing an example from the previously studied, syncretic language and criticize the class' writings together as a group, signaling out differences - Study the comic, culture and fun, personalities, and critical and social content - Typological expressions and characteristics as well as personalities, and the public and repercussions in the real world	- Revision of the analyzed principal concepts practiced in class - Elaboration and turning in the class journal - What have we learned?

COURSE-RELATED TRIPS:

- Course related trip to a theater performance

REQUIRED READINGS:

- Úcar Ventura, Pilar: *Otro Siglo de Oro. Pícaras, escándalos y sueños heterodoxos*. Madrid, Aulós, 2024
- Úcar Ventura, Pilar: *Éramos esto*. Madrid, Vitruvio, 2024

*Could be another dictionary, but always monolingual (Spanish to Spanish)



RECOMMENDED READINGS:

- Acquaroni, Rosana (2007): *Las palabras que se lleva el viento: Literatura y enseñanza de español como LE/L2*. Madrid, Santillana.
- Cassany, Daniel, (1995): *La cocina de la escritura*. Madrid. Anagrama.
- Rivadeneira, Ariel (1997): *El escritor y su oficio. Vivencias, experiencias y trucos de los escritores*. Col. Escritura Creativa. Grafein Ediciones.
- Úcar Ventura, Pilar y Olalla, M. Antonia (2013): *Español escrito: idea y redacción. Una propuesta para el taller de escritura*. Madrid. Univ Pontificia Comillas.