

## DISCIPLINE DESCRIPTION

### 1. Information about the program

1.1 Higher education institution	BABEȘ-BOLYAI UNIVERSITY
1.2 Faculty	FACULTY OF POLITICAL, ADMINISTRATIVE AND COMMUNICATION SCIENCES
1.3 Department	JOURNALISM
1.4 Field of study	COMMUNICATION SCIENCES
1.5 Level of study	BACHELOR
1.6 Study program / Qualification	JOURNALISM

### 2. Information about the discipline

2.1 Discipline title	Creative Writing						
2.2 Course lecturer	Alexandru Oltean						
2.3 Seminar assistant	Alexandru Oltean						
2.4 Year of study	2.5 Semester	1	2.6. Evaluation type		2.7 Discipline type		

### 3. Total estimated time (hours of didactic activities per semester)

3.1 Number of hours per week	3	of which: 3.2 course	0	3.3 seminar/laboratory	3
3.4 Total hours in the study plan	42	of which: 3.5 course	0	3.6 seminar/laboratory	42
Time distribution:					hrs
Studying the manual, course reader, bibliography and notes:					5
Supplementary documentation in the library, on electronic platforms and in the field:					11
Preparing seminars/laboratories, homework, syntheses, portfolios and essays:					16
Tutorials					
Examinations					1
Other activities: .....					
3.7 Total hours of individual study	33				
3.8 Total hours per semester	75				
3.9 Number of credits	3				

### 4. Prerequisites (where applicable)

4.1 based on the curriculum	•
4.2 based on competences	•

### 5. Conditions (where applicable)

5.1 for the course	•
5.2 for the seminar/laboratory	•

## 6. Accumulated specific competencies

<b>Professional competencies</b>	<p>C1.1 Defining the main field-specific concepts, using them and specialized terminology in multiple situations</p> <p>C3.1 Identifying and using the main theories referring to media communication, target audience segmentation, the dynamics of various types of audience</p> <p>C4.4 Applying evaluation criteria, methods and models used in information management</p> <p>C6.2 Formulating editorial objectives which are consistent with the target audience's profile</p>
<b>Transversal competencies</b>	<p>CT1 Resolving in real terms – with both theoretical and practical arguments – useful professional situations, aiming for an efficient and deontological solution to these</p> <p>CT3 Self-evaluation of the need for professional training having in mind inclusion within the work force.</p>

## 7. Discipline objectives (from the accumulated competencies grid)

7.1 General objective	<ul style="list-style-type: none"> <li>• Students will obtain a thorough grasp on the fundamentals of fiction writing</li> </ul>
7.2 Specific objectives	<ol style="list-style-type: none"> <li>1. Understanding specifically how to tackle issues and, in essence, to view the student's world so as to facilitate creative thought</li> <li>2. Understanding specific types of creative texts – what their characteristics are, how they are made, who they are written for.</li> <li>3. The ability to use what the student has learned in order to create original works.</li> </ol>

## 8. Contents

8.1 Course	Teaching methods	Observations
8.2 Seminar / laboratory	Teaching methods	Observations
1. Introduction - Anton Chekov – <i>A Blunder</i>	Interactive practical course, work in pairs/groups, cooperative learning, heuristic conversation, debate, exercises, research and discovery learning, problem-solving, mixed learning, etc.	
2. What to look at when studying short fiction - Ernest Hemingway – <i>Hills like White Elephants</i>	Interactive practical course, work in pairs/groups, cooperative learning, heuristic conversation, debate,	

	exercises, research and discovery learning, problem-solving, mixed learning, etc.	
3. The five elements of the short story - Edgar Allen Poe – <i>The Tell Tale Heart</i>	Interactive practical course, work in pairs/groups, cooperative learning, heuristic conversation, debate, exercises, research and discovery learning, problem-solving, mixed learning, etc.	
4. Genres - Edgar Allen Poe – <i>The Pit and the Pendulum</i>	Interactive practical course, work in pairs/groups, cooperative learning, heuristic conversation, debate, exercises, research and discovery learning, problem-solving, mixed learning, etc.	
5. Large themes in fiction - James Joyce - <i>Araby</i>	Interactive practical course, work in pairs/groups, cooperative learning, heuristic conversation, debate, exercises, research and discovery learning, problem-solving, mixed learning, etc.	
6. The Narrator - Raymond Carver – <i>Cathedral</i>	Interactive practical course, work in pairs/groups, cooperative learning, heuristic conversation, debate, exercises, research and discovery learning, problem-solving, mixed learning, etc.	
7. Styles of (and in) writing - John Cheever – <i>Enormous Radio</i>	Interactive practical course, work in pairs/groups, cooperative learning, heuristic conversation, debate,	

	exercises, research and discovery learning, problem-solving, mixed learning, etc.	
8. Characters I - Denis Johnson - <i>Emergency</i>	Interactive practical course, work in pairs/groups, cooperative learning, heuristic conversation, debate, exercises, research and discovery learning, problem-solving, mixed learning, etc.	
9. Characters II - Stephanie Vaughn – <i>Dog Heaven</i>	Interactive practical course, work in pairs/groups, cooperative learning, heuristic conversation, debate, exercises, research and discovery learning, problem-solving, mixed learning, etc.	
10. Creating Emotion. - Woody Allen – <i>The Whore of Mensa</i>	Interactive practical course, work in pairs/groups, cooperative learning, heuristic conversation, debate, exercises, research and discovery learning, problem-solving, mixed learning, etc.	
11. Creative dialogue - Kurt Vonnegut – <i>Welcome to the Monkey House</i>	Interactive practical course, work in pairs/groups, cooperative learning, heuristic conversation, debate, exercises, research and discovery learning, problem-solving, mixed learning, etc.	
12. Metaphors - Jamaica Kinkaid - <i>Girl</i>	Interactive practical course, work in pairs/groups, cooperative learning, heuristic conversation, debate,	

	exercises, research and discovery learning, problem-solving, mixed learning, etc.	
13. Sources of inspiration - John Barth: <i>Lost in the Funhouse</i>	Interactive practical course, work in pairs/groups, cooperative learning, heuristic conversation, debate, exercises, research and discovery learning, problem-solving, mixed learning, etc.	
14. How to publish	Interactive practical course, work in pairs/groups, cooperative learning, heuristic conversation, debate, exercises, research and discovery learning, problem-solving, mixed learning, etc.	
<p><b>Bibliography:</b></p> <ul style="list-style-type: none"> <li>- Geraghty, Margaret (2006). <i>The Five Minute Writer</i>. Begbroke, Oxford: How to Books Ltd.</li> <li>- Hall, Oakley (2001). <i>How Fiction Works</i>. Cincinnati: Story Press</li> <li>- Charters, Ann (ed) (2003). <i>The Story and its Writer</i>. New York: Bedford/St. Martin's</li> <li>- Furman, Laura (ed) (2006). <i>The O'Henry Prize Stories</i>. New York: Anchor Books</li> <li>- Wolff, Tobias (ed) (1994). <i>The Vintage Book of Contemporary American Short Stories</i>. New York: Random House Inc.</li> <li>- Wordsworth Editors (2005). <i>Irish Ghost Stories</i>. Hertfordshire: Wordsworth Editors Ltd.</li> <li>- Online: <a href="http://www.readbookonline.net/">http://www.readbookonline.net/</a></li> </ul>		

**9. The corroboration of discipline contents with the expectations of epistemic community representatives, professional associations and representative employers in the study program's corresponding field**

The Creative Writing course is aimed at enhancing three skills that the students will find necessary in their future careers as journalists:

Observation skills: A large part of analyzing texts is identifying details that the common reader might miss. In time, this practice allows would-be journalists to pick up on elements that they read, hear or see which are important, but which at first glance would seem trivial.

Perspective: Conducting interviews and writing reports relies heavily on the journalist's capacity to put themselves in someone else's shoes. Since writing short stories is mainly about creating characters, the

practice helps precisely in this area.

Creative language: Often, a journalist's work is appreciated both for what they say and for how they say it. By reading and writing texts, the students improve not only their vocabulary, but also their understanding of how one can play with language.

### 10. Evaluation

Type of activity	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Weight in final mark
10.4 Course		-	
	- attendance and active participation in class	- completion of first short story	40%
10.5 Seminar/laboratory	- correct and timely completion of tasks	- completion of second short story	40%
		completion of two scenes	20%

### 10.6 Minimum performance standard

Students will be able to:

- comprehend basic notions of literary theory, such as story, genre, characters, etc.
- read and provide relevant commentary on mandatory bibliography
- write a creative text that has meaning and consistency.

Date

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Course lecturer signature

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Seminar assistant signature

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Date of approval in the Department

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Head of department's signature

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