Creative Writing

The Creative Writing list consists of 100 books (or equivalent), derived from nine “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 “Core” module. The student may then select two modules from the optional “Areas” of specialty (outlined below), after which the student must supply 20 book equivalents of their own for the “Open Practice” module (explained in detail below), and 20 book equivalents for the “Open Theory” module. For the purposes of calculating workload, five texts, equal in length to either an essay or a story, constitute the equivalent of a book.

LIST OF MODULES

A. Core Module (Compulsory)

01. Creative Writing Theory and Methods

B. Area Modules (Any Two Options)

02. Novel
03. Poetry
04. Short Story
05. Translation
06. Other Genre (Students who select Module 06, must choose ONE of the following categories, representing classes supported by teaching resources in the Department):

06a. Children’s Literature
06b. Comic Books and Graphic Novels
06c. Detective Fiction
06d. Speculative Fiction
06e. Creative Writing Pedagogy

C. Compulsory Open Practice Module (Primary Sources) – 20 book equivalents

The open practice list is a companion to the Open Theory list, consisting of the equivalent of 20 books addressing the topic or concern of the student’s Open Theory list. In other words, it should consist of

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primary texts – poetry books, novels, films, video games, comic books etc. The emphasis is on cutting edge/contemporary texts addressing the current state of the field.

D. Compulsory Open Theory Module (Secondary Sources – 20 book equivalents)

Students are required to produce an Open Theory list consisting of the equivalent of 20 books as a companion to the Open Practice module. The Open Theory list is meant to focus students’ field exams in the interest of both teaching practice, area specialization and dissertation preparation. As such, it should be directed towards a specific critical/creative area of interest, for example, Queer Theory, Debates in Creative Writing Pedagogy, or Indigenous Studies. In selecting these texts, students (in consultation with their supervisory committee) are specifically directed to finding and reading cutting edge texts in their field. This section is directed towards contemporary debates and the theoretical grounding for those debates.

01. CREATIVE WRITING THEORY AND METHODS

Study of Creative Writing Pedagogy and General Practice

01. Gertrude Stein. *How to Write* (1931)

Study of Fiction (Books)

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

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**Study of Poetics (Books)**


**Essays**


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


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**03. NOVEL**


03. Virginia Woolf. *Orlando* (1928)

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04. William Faulkner. *As I Lay Dying* (1930)
05. Djuna Barnes. *Nightwood* (1936)
17. Richard Wagamese. *Indian Horse* (2012)

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**04. POETRY**

01. Gertrude Stein. *Tender Buttons* (1914)
03. Allen Ginsberg. *Howl* (1956)
05. Yoko Ono. *Grapefruit* (1964)
06. Sylvia Plath. *Ariel* (1965)
Creative Writing Field of Study List


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05. SHORT STORY

Collections

01. Edgar Allan Poe. *Tales of Mystery and Imagination* (1908)
02. James Joyce. *Dubliners* (1914)
03. Langston Hughes. *The Ways of White Folks* (1934)
05. Angela Carter. *The Bloody Chamber and Other Stories* (1979)
<table>
<thead>
<tr>
<th>#</th>
<th>Author</th>
<th>Title</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>08</td>
<td>Alice Munro</td>
<td><em>Selected Stories</em></td>
<td>1996</td>
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<tr>
<td>09</td>
<td>Nalo Hopkinson</td>
<td><em>Skin Folk</em></td>
<td>2001</td>
</tr>
<tr>
<td>10</td>
<td>Octavia E. Butler</td>
<td><em>Blood Child and Other Stories</em></td>
<td>1984</td>
</tr>
<tr>
<td>11</td>
<td>Carmen Maria Machado</td>
<td><em>Her Body and Other Parties</em></td>
<td>1984</td>
</tr>
<tr>
<td>12</td>
<td>Junot Diaz</td>
<td><em>This Is How You Lose Her</em></td>
<td>2017</td>
</tr>
<tr>
<td>13</td>
<td>Ted Chiang</td>
<td><em>Stories of Your Life and Other Stories</em></td>
<td>1998</td>
</tr>
<tr>
<td>14</td>
<td>Susan Power</td>
<td><em>The Roof Walker</em></td>
<td>2002</td>
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<tr>
<td>15</td>
<td>Lisa Bird-Wilson</td>
<td><em>Just Pretending</em></td>
<td>2013</td>
</tr>
<tr>
<td>16</td>
<td>Nathaniel Hawthorne</td>
<td>“Young Goodman Brown”</td>
<td>1835</td>
</tr>
<tr>
<td>17</td>
<td>Herman Melville</td>
<td>“Bartleby, the Scrivener”</td>
<td>1853</td>
</tr>
<tr>
<td>18</td>
<td>Guy de Maupassant</td>
<td>“The Necklace”</td>
<td>1884, Trans. 1982</td>
</tr>
<tr>
<td>19</td>
<td>Anton Chekhov</td>
<td>“The Lady with the Dog”</td>
<td>1899</td>
</tr>
<tr>
<td>20</td>
<td>D. H. Lawrence</td>
<td>“The Odour of Chrysanthemums”</td>
<td>1911</td>
</tr>
<tr>
<td>21</td>
<td>Katherine Mansfield</td>
<td>“The Doll’s House”</td>
<td>1922</td>
</tr>
<tr>
<td>22</td>
<td>Lu Xun</td>
<td>“The True Story of Ah Q”</td>
<td>1923, Trans. 1960</td>
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<tr>
<td>23</td>
<td>Ernest Hemingway</td>
<td>“Hills Like White Elephants”</td>
<td>1927</td>
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<tr>
<td>24</td>
<td>Shirley Jackson</td>
<td>“The Lottery”</td>
<td>1948</td>
</tr>
<tr>
<td>25</td>
<td>Hisaye Yamamoto</td>
<td>“Seventeen Syllables”</td>
<td>1949</td>
</tr>
<tr>
<td>26</td>
<td>J. D. Salinger</td>
<td>“A Perfect Day for Bananafish”</td>
<td>1953</td>
</tr>
<tr>
<td>27</td>
<td>Julio Cortázar</td>
<td>“Letter to a Young Lady in Paris”</td>
<td>1951, Trans. 1963</td>
</tr>
<tr>
<td>28</td>
<td>James Baldwin</td>
<td>“Sonny’s Blues”</td>
<td>1957</td>
</tr>
<tr>
<td>29</td>
<td>John Cheever</td>
<td>“The Swimmer”</td>
<td>1964</td>
</tr>
<tr>
<td>30</td>
<td>Joyce Carol Oates</td>
<td>“Where Are You Going, Where Have you Been?”</td>
<td>1966</td>
</tr>
<tr>
<td>31</td>
<td>Toni Cade Bambara</td>
<td>“Gorilla, My Love”</td>
<td>1971</td>
</tr>
</tbody>
</table>

*Creative Writing Field of Study List*

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25. Austin Clarke. “Leaving this Island Place” (1971)
27. Frederick Busch. “Bread”
34. Jhumpa Lahiri. “When Mr. Pirzhada Came to Dine” (1999)

**NON FICTION**

01. Emily Carr. *Klee Wyck* (1941)
02. Truman Capote. *In Cold Blood* (1965)
03. James Baldwin. *Notes of a Native Son* (1955)

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**06. TRANSLATION**

**Books**


05. George Steiner. *After Babel* (1975)

06. bpNichol. *Translating Translating Apollinaire* (1979)


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


**Essays**


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**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)


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


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**07c. DETECTIVE FICTION**

**Stories**

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


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

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

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

**Novels**

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

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


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

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13. 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)

*Revised 2019*
13. Anne Rice. *Interview with the Vampire* (1976)

07d. Creative Writing Pedagogy [MLA formatting still needs to be corrected]

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

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Creative Writing Field of Study List


24. Mina Loy. “Aphorisms on Futurism” (1914)

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 texts 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 supervisory committee.

08. OPEN PRACTICE MODULE (Primary Sources) – 20 book equivalents

The open practice list is a companion to the Open Theory list, consisting of the equivalent of 20 books. In other words, it should consist of primary texts-- poetry books, novels, films, video games, comic books etc. The emphasis is on cutting edge/contemporary texts addressing the current state of the field.

09. OPEN THEORY MODULE (Secondary Sources) – 20 book equivalents

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Students are required to produce an Open Theory list consisting of the equivalent of 20 books as a companion to the Open Practice module. The Open Theory list is meant to focus students’ field exams in the interest of both teaching practice, area specialization and dissertation preparation. As such, it should be directed towards a specific critical/creative area of interest, for example, Queer Theory, Debates in Creative Writing Pedagogy, or Indigenous Studies. In selecting these texts, students (in consultation with their supervisory committee) are specifically directed to finding and reading cutting edge texts in their field. This section is directed towards contemporary debates and the theoretical grounding for those debates.