

CREATIVE WRITING CLUB

with writer Marina Burana 明蓮花

This workshop is designed to attend to the writing needs of every participant in the best way possible, respecting their own pace, interest and available time to write and produce work.

This is not a rigid course with terrible deadlines, but it is a space to truly commit yourself to something you like/love.

There is a tentative schedule for the development of our workshop, but it will be adjusted depending on the actual needs of the group.

This workshop is intended to be a space of learning, cooperation and, above all, fun! We will have, at some point, a field trip to a specific location in Taipei or elsewhere (to be announced) to explore a specific setting and write based on what we learn in-situ.

The method of exploration for this workshop is based on writing prompts, games and reading literature critically. We will share our writing with others and engage in constructive conversations to help each other fully develop the potential of a body of work.

Course Objectives:

- to explore writing and the creative process,
- to become familiar with conventions pertaining to the chosen genre,
- to learn various techniques of poetry and fiction,
- to practice how to critique and be critiqued in a constructive way,
- to refine and expand English grammar, vocabulary and style resources,
- to access a deeper appreciation of the expressive potential of the English language,
- to acquire a broader cultural literacy,
- to ultimately finish a piece of writing (e.g. a poem or several poems and a short story).

CONTENT

Poetry	Fiction
• Introduction to Poetry	• Introduction to Fiction
• Form and context	• Form and context
• Aspects of the syllable and line breaks	• Plot & narrator
• Point of view	• Point of view
• Figurative language	• Narrative situation
• Imagery and sensory experience	• Construction of images

Bibliography for **Poetry**:

Margaret Ferguson, Tim Kendall, Mary Jo Salter, *Norton Anthology of Poetry*, 6th edition, W. W. Norton & Company, Inc., New York, 2018.

Ocean Vuong, *Night sky with exit wounds*, Coper Canyon Press, London, 2017.

Anna Akhmatova, *Selected poems*, Vintage, London, 2009.

Stanley Kunitz, *The collected poems*, W. W. Norton & Company, Inc., New York, 2002.

Sylvia Plath, *Ariel*, Harper Collins, New York, 2004.

Denise Levertov, *Poems 1960-1967*, New Directions, New York, 1983.

William Carlos Williams, *The collected poems*, New Directions, New York, 1986.

Kenneth Rexroth, *The collected longer poems*, New Directions, New York, 1994.

Ilya Kaminsky, *Deaf Republic*, Graywolf Press, Minneapolis, 2019.

Myung Mi Kim, *Under Flag*, Kelsey St. Press, Berkeley, California, 2008.

Bibliography for **Fiction**:

Claudia Piñeiro, extracts from *Elena knows*, Charco Press, Edinburgh, 2021.

Elena Ferrante, extracts from *The days of abandonment*, Europa Editions, USA, 2015.

William Faulkner, extracts from *The sound and the Fury*, Modern Library, USA, 2012.

Ernest Hemingway, *The Old Man and the Sea*, Scribner, USA, 2003.

Paul Auster, extracts from *The New York Trilogy*, Faber & Faber Ltd., London, 2015.

Oscar Wilde, short stories from *The complete works*, Collector's Library, USA, 2011.

Sylvia Plath, extracts from *The bell jar*, Faber & Faber Ltd., London, 2013.

David Foster Wallace, extracts from *Infinite Jest*, Back Bay Books, USA, 1996.

Ben Okri, extracts from *The famished road*, Vintage, London, 2003.

Kurt Vonnegut, extracts from *The sirens of Titan*, Dial Press, USA, 2009.

METHOD

This workshop is both about individual exploration and also about a group dynamic. Participants should be honest and involved in their own and in other participants' works, listening actively and speaking in turn. Not only do we benefit from what is critiqued about our own writing, but we also learn a good deal by analyzing other people's work and processes. There is no "good" or "bad" writing. There are processes, stages, evolution.

We will meet once a week for 2 hours, with a 10 minute break for every hour of class. We will devote the first hour to a reading part, followed by a writing part on the second hour.

During the **reading** part of the workshop we will:

- have an introduction to the historical context of the literary piece we are working with and its author,
- approach literary pieces in order to read them critically, following individual and group discussion activities and games,
- play with certain images and formal structures from the texts as a warm-up for our own writing.

During the **writing** part of the workshop we will:

- write based on themes, images, ideas, personal explorations, texts and different sources,
- discuss what the writing achieved or tried to achieve,
- share ideas about what the writing triggers in us,
- explore how to navigate it to help it get to its most developed stage.

So, then...let's have fun!!



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