

Course Title: Creative Writing Workshop II  
Course Code: ENGL 332 / COMM 332  
Credit Hours: 3  
  
Location: Classroom 1, Main building  
Instructor: George Crane or Barry Tagrin  
Email: [geo.crane@gmail.com](mailto:geo.crane@gmail.com) or [hisa@paros-island.com](mailto:hisa@paros-island.com)  
Office Hour: by appointment  
Office location: by appointment

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## Syllabus

### Course Description:

An advanced workshop in creative prose, script writing and poetry, traditional and non-traditional, centered on the completion of an accomplished manuscript tailored to the interests and ambitions of each workshop member. Selected course readings will be decided on jointly at the start of the course and reflect the critical and creative demands and interests of the workshop members, though all course texts must be read in their entirety and thoroughly discussed and analyzed.

### Course Structure:

Each week workshop members will offer for discussion portions of their work and provide copies of selected works for member evaluation, comment and suggested editing points. In addition, workshop members will be asked to lead discussions of other students' manuscripts and to prepare a detailed written critique of each manuscript under discussion.

### Course objectives:

- To further enhance one's ability to achieve a natural and unique voice.
- To improve the skill of critiquing and editing one's own work and the work of others, as well as of accepting well-intentioned criticism.
- To examine the use of persona, voice and character by studying the works of various writers.
- To accomplish a sustained period of writing each day

### Learning outcomes:

Upon completion of this course, students will:

- Will have a manuscript of poems, prose or film script prepared for submission to publishers.
- Have accomplished to a significant extent a sense of their own original voice.
- Be able to discern the significance of substantial content in their work.

- Developed a disciplined and workable schedule to create their work.
- Appreciate and understand the methods and themes relevant to the chosen texts.

### **Required Work**

- Consistent daily writing
- Significant works of original fiction and/or poetry
- Disciplined reading of texts.
- Sincere and well-intentioned discussion and criticism of works and readings.
- Primary and critical response to one's own work.

Attendance and participation are vital. Workshop members will be expected to be present at *every* class meeting, and absences will seriously affect one's grade. Class members will be graded on the quality of their written work; on the thoroughness and perceptions of their critiques, both written and oral, and on their participation in class

### **Grading:**

- Final Project: 40%
- Take-Home Exercises and Writings: 30%
- Discussion on Writers and Craft: 10%
- Participation: 10%
- Peer Reviews: 10%

### **Grading Scale, Attendance and Make-up, Academic Integrity and Americans with Disabilities Act (ADA) Policies:**

See HISA's policy sheet attached.

### **Reference Texts:**

- *Why Poetry Matters*, by Jay Parini
- *Wingbeats II: Exercises and Practice in Poetry*, by Scott Wiggerman and David Meischen
- *The Elements of Style* by William Strunk and E.B. White's
- *Screenplay*, by Syd Field

### **Selected readings may include:**

- *Snow*, by Orhan Pamuk
- *The Sheltering Sky*, by Paul Bowles
- *Beauty and Sadness*, by Yasunari Kawabata

- *A Moveable Feast*, by Ernest Hemingway
- *The Axion Esti*, by Odysseas Elytis
- *In The Middle Distance*, by Linda Gregg
- Selected Works of various writers of poetry and prose.

**Bibliography of Other Reference Materials:**

- Anadolu-Okur, Nilgun., ed. *Essays Interpreting the Writings of Novelist Orhan Pamuk: The Turkish Winner of the Nobel Prize in Literature*. Lewiston, N.Y. : Edwin Mellen Press, 2009.
- Bowles, Paul. *The Spiders House*. New York: Harper Perennial, 2006.
- . *The Sheltering Sky*. New York: Harper Collins, 1998.
- . *Travels: Collected Writing 1950-93*. London: Sort of Books, 2010.
- . *Without Stopping: An Autobiography*. New York: Ecco Press, 1985.
- Caponi, Gena Dage. *Paul Bowles: Romantic Savage*. Carbondale: Southern Illinois University Press, 1994.
- Goldberg, Natalie. *Writing Down the Bones*. Boston: Shambhala Publications, 1986.
- Green, Michelle., ed. *The Dream at the End of the World: Paul Bowles and the Literary Renegades in Tangier*. New York: Harper Collins, 1991.
- Elytis, Odysseus. *The Axion Esti*. Pittsburgh: The University of Pittsburgh Press, 1974.
- . *The Sovereign Sun: Selected Poems*. Philadelphia: Temple University Press, 1974.
- Hibbard, Allen. *Paul Bowles: Magic and Morocco*. Tiburn: Cadmus Editions, 2004.
- Kawabata, Yasunari. *Snow Country*. New York: Knopf, 1956.
- . *Thousand Cranes*. New York: Knopf, 1959.
- . *The Sound of the Mountain*. New York: Knopf, 1970.
- Keen, Donald. *Dawn to the West: Japanese Literature of the Modern Era*. San Diego: Holt, Rinehart & Winston, 1984.
- Levine, Philip and Coulette, Henri, eds. *Character and Crisis; a Contemporary Reader*. New York: McGraw-Hill, 1966.
- McGaha, Michael D. *Autobiographies of Orhan Pamuk: The Writer in His Novels*. Salt Lake City: Univ. of Utah Press, 2008.
- Nelson, Cary., ed. *The Oxford Anthology of Modern American Poetry*. UK: Oxford University Press, 2000.
- Pamuk, Orhan. *The White Castle*. London: Faber & Faber, 2001.
- . *The Black Book*. London: Faber & Faber, 2006.
- . *My Name is Red*. London : Faber & Faber, 2001.
- . *Snow*. London: Faber & Faber, 2004.
- Pounds, Wayne. *Paul Bowles: The Inner Geography*. New York: Peter Lang, 1985.
- Starrs, Roy. *Soundings in Time: The Fictive Art of Kawabata Yasunari*. University of Hawaii Press, 1998.
- Tomlinson, Barbara. *Authors on Writing: Metaphors and Intellectual Labor*. New York: Palgrave Macmillan, 2005.