Introduction to Creative Writing
CRWRI-UA.815.013
Instructor: Sonja Bjelić
T/TR 8:00-9:15
Location: TBA
shbjelic@gmail.com
Office hours: by appointment

Course overview: Together we will cultivate a practice of close reading, rigorous inquiry, experimentation, and play. Through exposure to a spectrum of canonical texts, lively and engaged discussions, and open-ended writing prompts, this course is designed to be as generative as possible.

Course Objective: To come to see writing as a creative process rather than an isolated act.

Structure: This course will be a combination of workshop and craft class. Tuesdays will be devoted to discussing course readings while Thursdays will be workshop days. Writing exercises, recitations and reading responses/presentations will be periodically integrated into classes.

Grading

Attendance and participation (50%) 
Your consistent and timely presence in class is expected. Two unexcused absences will result in a grade reduction. Three instances of tardiness or early departure will likewise result in a grade reduction. Please come with a thoughtful, engaged, and collaborative spirit. The success and energy of the class depends on everyone’s willingness to contribute.

Assignments (30%) 
All assignments should demonstrate thoughtfulness and an earnest effort. The bulk of your assignments will be weekly creative writing assignments. Other assignments may include recitations and reading responses/presentations. To receive full credit, all work must be submitted on time.

Final Portfolio and Statement of Purpose (20%) 
Your final portfolio is the culmination of a semester’s work and is a reflection of your growth and engagement as a student. The portfolio will consist of 15-20 pages of thoroughly revised creative writing and a Statement of Purpose.

Academic Integrity: All the work you submit must be your own. Remember, New York University has a strict no-tolerance policy when it comes to plagiarism. If there is any indication that the work you submit is not original, it will be reported to a higher academic authority and disciplinary measures will be taken. If you are unsure of what constitutes plagiarism, please see the Academic Integrity for Students at NYU.
Disability Disclaimer: If you have a disability requiring accommodations, please come see me after class or during office hours.

Sexual Harassment: Harassment of any form will not be tolerated. If you feel unsafe at any point during the semester, please come see me after class or during office hours.

Wellness and Support: Being a student comes with a whole slew of unique stressors and challenges. If at any point during your academic career you feel that you need some additional support, please be aware of New York Universities health and wellness services, which offer a variety of counseling services and psychiatric care. For more info and/or urgent care, call the 24/7 Wellness Exchange # at: (212) 443-9999.
SYLLABUS

Jan 29 (T)  Introductions, course overview, collaborative writing exercise, read *The Cares of a Family Man*

Jan 31 (Th)  Introduce the deconstruction method *The Seven Aspects* and practice applying to *The Cares of a Family Man*  
**Read:** *Metamorphosis*  
**Write:** a piece of flash fiction from the perspective of an unlikely character, inhabit the consciousness of something unexpected and surprising (1 page)

Feb 5 (T)  Discuss *Metamorphosis*  
**Read:** *In the Penal Colony*

Feb 7 (Th)  Discuss: *In the Penal Colony*  
**Read:** *Three Lives*  
**Write:** a short story that relies on obscurity and/or withholds important information (3+ pages)

Feb 12 (T)  Discuss: *Three Lives*  
**Read:** select short story from *The Dubliners*

Feb. 14 (Th)  Discuss: select story from *The Dubliners*  
**Read:** *Waiting for Godot*  
**Write:** a Triptych—a scene from three different perspectives and/or three different styles (1-2 pages)

Feb. 19 (T)  Watch *Waiting for Godot* performance  
**Read:** excerpts from *Exercises in Style*

Feb. 21 (Th)  Workshop X  
**Read:** *The Glass Essay*  
**Write:** a stream of consciousness story

Feb. 23 (T)  Discuss: The Glass Essay  
**Read:** *Variations on the Right to Remain Silent*

Feb. 28 (Th)  Workshop Z  
**Read:** select essay from *The Undercommons*  
**Write:** imagine a conceptual art project and manifest it as a text (1 page)

March 5 (T)  Discuss: select essay from *The Undercommons*
Read: Marginality of Resistance Bell Hooks

March 7 (Th) Workshop X
Read: Dictee
Write: a text that utilizes either physical or metaphysical silence (1-2 pages)

March 12 (T) Discuss: Dictee

March 14 (Th) Workshop Z
Read: Catchup and/or relax
Write: Catchup and/or relax

BREAK

March 26 (T) Discuss: Whatever we haven’t gotten around to, collaborative writing exercise
Read: Poetry is Not a Luxury

March 28 (Th) Workshop X
Read: excerpts from Emily Dickinson
Write: a disjunctive text that retains cohesion

April 2 (T) Discuss: excerpts from Emily Dickenson
Read:

April 4 (Th) Workshop Z
Read: excerpts from Tender Buttons
Write: a poem that uses concrete images to describe abstract ideas (1 page)

April 9 (T) Discuss Tender Buttons
Read: The Poem as a Field of Action

April 11 (Th) Workshop X
Read: select poems from H.D., Marianne Moore, Mina Loy, Harryette Mullen, Mary Jo Bang, Lisa Robertson
Write: a poem that uses abstract language to describe concrete things/objects (1 page)

April 16 (T) Discuss: select poems from multiple authors
Read:

April 18 (Th) Workshop Z
Read: Bash, Paul Celan, Li-Young Lee
Write: Write a poem where several words, phrases, and/or ideas repeat (1 page)

April 23 (T)     Discuss: select poems from
Read:

April 25 (Th)   Workshop X
Read: select poems from
Write: poem as prayer, or that leaves a little room for “God to rush in,” as Anne Carson says (1 page)

April 30 (T)    Discuss:
Read:

May 2 (Th)       Workshop Z
Read: select poems from Frank Bidart
Write: an elliptical poem (1 page)

May 7 (T)      Discuss: select poems from Frank Bidart

May 9 (Th)     Recitations
Write: a persona poem from the perspective of someone and/or something that you wouldn’t generally think of as “poetic” (1 page)

May, 14 (T)    Celebrate, eat food, class reading

May, 16 (Th)  Turn in portfolios