Transboundaries Lit-lab: from International to Interdisciplinary
Introduction to Creative Writing
2019 Summer Session II: July 8 - August 18 Tue - Thurs 1:30pm-4:40pm
Location:TBD
Instructor: Jiaoyang Li
Email:jl8576@nyu.edu
Office Hours: by appointment

Hi, if you are:
☐ a writer of any color, nationality or background
☐ a writer who loves exploring all kinds of art form
☐ an artist without literature background but who wants to engage with literature
or wants to collaborate with writers

You are more than welcome to this class. We will be meeting twice a week, three hours per class. We are going to read some mixed-genre literary work from different countries, also look at expanded discipline art work like film, photography, sounds, performance as second-hand "text" and "constraint". In this class, you will have the opportunity to try any kind of experimental writing, challenging the form on/outside the pages; you will also be encouraged to collaborate in groups.

Every week the classes will be delivered in four parts: Tuesday: craft talk, in-class exercise, Thursday: presentation and workshop.

Course Requirements
1. Attendance (20%) You are expected to come to class having read the assigned work and prepared for discussion. If you cannot attend class, please be in touch with me. More than one excused absence will jeopardize your grade.
2. Class assignments (40%)
   a) Critical analysis/ artistic response to the assigned work.
   b) Responses to peer's work: you need to print out your peer workshop work, closely read and comment on each work.
   c) Presentations about the assigned subjects.
3. Workshop Submission (40%)
   You will be workshopped twice in a semester, you can submit a poem no longer than two pages or a short story no longer than 2000 words.
4. Extra Credits (10%)
   If you are published by journals, have a performance, shows, exhibitions during the term, tell me, and I can mark it and give you extra credits.

Class Policy:

Late Policy
You are expected to submit all assignments on time. There is no exception for late work.

Food Policy
You are allowed to bring cold refreshment.

Electronic devices Policy
You should be clear in mind that using electronic devices might distract the class conversation and it might also make your classmates feel ignored. Use of your device will be permitted if you need to search or translate something which helps you understand and express yourself better.

Academic Integrity & Plagiarism: Plagiarism is a serious violation with serious consequences. It is absolutely unacceptable and will be reported to the university administration.
Religious Observance
As a nonsectarian, inclusive institution, NYU policy permits members of any religious group to absent themselves from classes without penalty when required for compliance with their religious obligations. The policy and principles to be followed by students and faculty may be found at The University Calendar Policy on Religious Holidays.

Moses Center
Academic accommodations are available to any student with a chronic, psychological, visual, mobility, learning disability, or who is deaf or hard of hearing. Please register with the Moses Center for Students with Disabilities at 212-998-4980.
NYU’s Henry and Lucy Moses Center for Students with Disabilities
726 Broadway, 2nd Floor, New York, NY 10003-6675
Telephone: 212-998-4980
Voice/TTY Fax: 212-995-4114
Web site: http://www.nyu.edu/csd

#Provisional Reading/watching List

Double Game, by Sophie Calle and Paul Auster
The Argonauts, by Maggie Nelson
Collected fiction, by Jorge Luis Borges
Damascene, by Milorad Pavić
S. by J.J. Abrams
Brand New Ancients, by Kate Tempest
The Thing They Carried, by Tim O'Brien
Stag's Leap, by Sharon Olds
The Nature of Things by Francis Ponge
La Boutique Obscure : 124 Dreams, by Georges Perec
Strange Story from a Chinese Studio by Songlin Pu
Instrumental : A Memoir of Madness, Medication and Music by James Rhodes
The Color of Pomegranates, by Sergei Parajanov
Sans Soleil, by Chris Marker

( I will also build a group google doc for sharing resources, announcements )

Course Schedule

Week One:

7.9

Part 1. Discuss and brainstorm what literature will be like in the future?
And what can we learn from traditional resources, especially making use of Cliche
The first class we will talk about folklore, myth, legend, and rumors

Strange story from a Chinese studio, Songlin Pu
Collected Fictions, Jorge Luis Borges
"The old women's tales I have been fed" from Eye Level, Jenny Xie

Part 2. In-Class exercise: collage the images you see this week, collect different materials you've seen lately, bring glue and scissors, make your own mood board

Homework:
1. Research and write down a myth/folklore/legend from your own country/language/town that haunts you
2. Oral history series, interview one of your family members

7.11

Part 3. Presentation of the myth/folklore/legend you found.
Part 4. Workshop group X
Homework: Write a poem or a short story, either based on/adapted from the traditional resources or based on your mood board, or combine elements from both.

Week Two:
7.16
Part 1. Moral Paradox and Testimony of National/Personal Trauma
The Thing They Carried by Tim O’Brien
Stag’s Leap, Sharon Olds
Shoplifters, Hirokazu Kore-eda
Part 2: In-class writing exercise, write about a difficult/extreme situation in your life. Homework: writing a dialogue that is a paradox

7.18
Part 3. Presentation about a photographer (Ren Hang, Takuma Nakahira )
On Photography, Walter Benjamin
Part 4. Workshop group Y
Homework: respond to the photographs, either by writing a creative/critical review of the photograph, or a creative response, a poem, a short story, or by taking some photos.
Week three:

Week Three
7.23
Part 1. What can a personal essay become?
Music Review-Memoir: Instrumental by James Rhodes
Prose-poem: The Argonauts, Maggie Nelson
Part 2. In-class writing exercise
reference: The Nature of Things by Francis Ponge
Georges Perec La Boutique Obscure: 124 Dreams
Homework: Keep a diary or a dream journal

7.25
Part 3. Presentation about the blending of Real life & Fiction, Poetry-Film, Essay-Film Real life & Fiction: Double Game, by Sophie Calle and Paul Auster
Poetry-film: The Color of Pomegranates, Sergei Parajanov
Essay-Film: Sans Soleil, Chris Marker
Part 2. workshop group Z
Homework: record your diary on the train/boat/taxi back home.

Week Four:

7.30

Part 1. How will design construct the book?
Damascene, Milorad Pavić (web-fiction)
S. by J.J. Abrams (footnotes)
House of Leaves, Mark Z.Daniewski (forms on the page)
Pink Noise by Hsia Yu (translation, machine-human, transparent book)
Homework: Brainstorm and draw a blueprint, if you were going to make a book, what structure/form you would like to use.

8.1
Part 3. Presentation about a visual artist (Isaac Julien, Louise Bourgeois)
Part 4, Workshop group X
Homework: response to a piece of visual art work mentioned in class, you could either write a creative/critical review of it, or make a creative response, produce a poem, a short story, or an art work.

Week Five:

8.6
Part 1. Performance poetry, Stand-up comedy, Solo-story-telling-performance
Kate Tempest, Hold Your Own, Brand New Ancients
Part 2. Play improvise theatre game, and 'devising theatre' exercise
8.8
Part 3. Presentation about a piece of performance art and theatre (Jacques Lecoq, Ralph Lemon, John Cage)
Part 4. Workshop group Y
Homework: Adapt and devise a fairytale into a group performance.

Week Six:

8.13
Part 1. Workshop group Z
Part 2. Showcase of performance first part

8.15
Showcase of performance second part;
final party, eat and drink and dance

Final Portfolio:
Build your personal website/podcast/chatbook
upload a collection of short stories, poems or hybrid-format work.

Workshop Sign up sheet:
GroupX :
GroupY :
GroupZ :

Presentation Sign up sheet