This survey of creative writing will question concepts of genre and explore diverse forms. Through a combination of reading, viewings, craft discussions, and workshops, we will study and create. We will reconsider the page and get off the page. We will consider word as medium.

**The Shared World**

To create a safe environment, we will collectively discuss and create community agreements on the first day of class. This conversation will serve as the basis of how we maintain a respectful space.

The fundamental social contract of this course is that you show up for others, and they show up for you. Give and receive. We will conduct ourselves as respectful, compassionate, contributing citizens of a shared and potentially vulnerable space.

What does this look like in practice?

It means fully reading the texts for each class so that you can contribute equally to conversation. It is generosity of attention to your fellow writers’ work, approaching it with curiosity, offering constructive response. It’s investing, as best you can, in what you bring to workshop.

**Logistics**

Each class is divided in two parts with a 20-minute break in the middle.

We will dedicate the first half of each class to discussions of craft—looking deeply at how something is made.

Most reading/viewing materials will be provided as handouts or via online resources, but please note that you are responsible for obtaining a copy of Sitt Marie Rose by Etel Adnan. If this presents a financial difficulty, please talk to me! We will work it out.

Workshop will constitute the second half of each class.

Group A will workshop on Tuesdays; work is due to me by midnight of Thursday prior.

Group B will workshop on Thursdays; work is due to me by midnight of Saturday prior.

**Attendance**

You are expected to attend each class. For each unexcused absence and every two tardies more than 15 minutes, your grade will be lowered one step (A to A-, etc).

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.

Technology in Class
Please keep your cellphones completely stored away and don’t mess with your fancy watch.

Laptop/Tablet Policy: Laptops and tablets in class can be distracting, both to those using the devices and to others. Class materials such as handouts or readings will be printed and provided beforehand.

*You are responsible for printing classmates’ and your own poems/stories on workshop days. Note-taking by hand is encouraged, and will benefit our writing practice.

Grades
In-class participation: 25%
Workshop submissions: 20%
Written responses: 20%
Individual conference: 10%
Portfolio: 25%

The final portfolio will include two components:
• Your own work from the semester, which may include multimedia or performance pieces
• Your written responses to assigned material and peers’ work

You may earn extra credit in the amount of 2.5%, up to 5%, for:
• a written response to or critique of (2 pages) a literary reading, exhibition, performance, or other art that involves creative writing—we must discuss your topic in advance;
• a class presentation (5-10 minutes) on something you’re interested in that is related to creative writing, such as specific forms, individual writers and their work, schools/genres/movements, history, etc.—we must discuss your proposed topic in advance;
• an exercise of your proposal, so long as it is proposed to me in writing by August 1.

All extra credit must be completed by August 9.

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
http://www.nyu.edu/csd
Telephone: 212-998-4980
Voice/TTY Fax: 212-995-4114
Week 1: Who Makes the Rules? Questions of Genre, Grammar, Form, and Market

Tuesday:
Introductions, course overview, community groundwork, in-class readings and film viewings (Etel Adnan, Mirtha Dermisache, tele-magazine), in-class writing exercise, syllabus revisions

Thursday:
1: Discussion of “To Be in a Time of War” by Etel Edan, excerpts from “300 Arguments” by Sarah Manguso, excerpts from “Dance Dance Revolution” by Cathy Park Hong
2: Full workshop

Week 2: Hybridity, Dialogue, Performance, Public Art

Tuesday:
1. Discussion of work by Claudia Rankine, “Sans Soleil” by Chris Marker, work by Louise Bourgeois, work by Christine Sun Kim
2. Workshop A

Thursday:
1. Discussion of work by Jennifer Tamayo, “Partita for Eight Voices” by Caroline Shaw and Room Full of Teeth, work by Ross Gay, work by Wo Chan, work by Jenny Holtzer
2. Workshop B

Week 3: What is “Poetry”?

Tuesday: Devices, Style, and Voice
2. Workshop A

Thursday: New and Old, Forms and Modes
1. Discussion of work by Terrance Hayes, Wanda Coleman, Shakespeare, Olena Kalytiak Davis, Tyehimba Jess, Elizabeth Bishop, Marwa Helal, Joshua Bennet, Chase Berggrun, Tiana Clark
2. Workshop B

Week 4: What Do We Make of Life? “Creative Non-Fiction”, “Memoir”, “Essay”

Tuesday:
1. Discussion of work by Audre Lorde, excerpts from “The Argonauts” by Maggie Nelson; excerpts from “The Pillow Book” by Sei Shōnagon
2. Workshop A

Thursday:
1. Discussion of essays from “Slumber” by Angela Pelster, work by Marcelo Hernandez Castillo, work by Joan Didion
2. Workshop B
**Week 5: What is “Fiction” (of Various Lengths)?**

**Tuesday: Shorter**
1. Discussion of work by Carmen Maria Machado, Liyun Li, Borges, Anne Carson
2. Workshop A

**Thursday: Longer**
1. Discussion of Sitt Marie Rose by Etel Adnan, excerpts from “Orlando” by Virginia Woolf
2. Workshop B

**Week 6: Further Considerations and Celebration**

**Tuesday:**
1. Publishing, criticism, conversation, community
2. Full Workshop

**Thursday:**
Readings, performances, and celebration

**Friday: Portfolios due**