

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

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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

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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/pod cast/chatbook

upload a collection of short stories, poems or hybrid-format work.

Workshop Sign up sheet:

GroupX :

GroupY :

GroupZ :

Presentation Sign up sheet