

STREET PERFORMANCES ARE PROSE? BEYONCÉ'S LYRICS ARE POEMS?

Syllabus ~ Intro to Fiction & Poetry
Tuesdays & Thursdays 9:30 AM - 10:45 AM

Instructor: Amanda Dettmann
Course #: CRWRI-UA.815.014
Office Hours: By appointment –
Wednesdays 12:30-2, Fridays 1-2:30
(We will all sign up on google sheets)
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Course Overview: Rap. Movies. Musicals. That street performer who jumped over your head. In this class, writing does not just mean a poem by a white man from the 1800s. Writing is the accordion player on the subway. The giggling baby dancing in a snow suit. Swears shouted between drivers in traffic. Our world is extremely diverse. Therefore, we will look at art and read works by authors of many backgrounds and experiences.

I never wanted to believe this when I was younger, but it's true: The more we read, the better we write. Our toolbox is fuller. Through outside readings, individual conferences, short presentations, workshops, and class discussions, we'll uncover the complex art in our everyday surroundings through (non?)fiction and poetry. How can we tune ourselves in to the noises the elevator makes going up? How can we sharpen our senses and send this energy to the page?

Course Objectives:

- To identify the puzzle pieces that build a story (Rhythm, metaphor, character arc, conflict/tension, voice, line breaks, world building, etc.)
- To deepen our vocabulary in discussing written pieces in an effective manner
- To engage with each other's work and grow with critique
- To enrich our understanding of story, personal experience, and vulnerability through the written word
- To revise our short stories and poems based on feedback, leading to a final portfolio

Required Texts: Unless otherwise stated due to current COVID policies or if we're using Zoom, all readings will be posted to NYU Classes. You must print the readings before every class and bring them for our discussions OR print the pdf I post which includes all the readings. (Order of texts is on the last page of this syllabus)

Assignments: All work should be typed when handing in workshop pieces or final portfolio pieces. If you want to write by hand for in-class exercises, go for it! You can always type it up later. Workshop pieces and final stories should be between 4 to 6 pages each, double-spaced. Poems can be of any length.

Reading Responses: After any assigned homework reading, you will write a short two paragraph response of at least 250 words. **The first paragraph:** Your general impressions, observations, reactions, anything personal in your life that connects you to this story. **The second paragraph:**

What have you read before that ties to this piece? What other pieces of art/songs/movies/etc. did it remind you of? What conclusions have you made about the speaker or story? (*These reading responses should be written or typed in your Zero Journal, which you will hand in at the end of the semester. These notes are not busywork, as you will use them in our class discussions.)

Zero Journal: Think of this as your compost writing heap. Put any class notes, in-class writing exercises, and reading responses in here. All wacky ideas welcome! Lists, funny receipts, photographs, doodles, observations of the old man sitting across from you at the doctor's office, etc. You will turn in your Zero Journal in at the end of the semester, which should be in hard copy. If anything is typed up online for your Zero Journal, please print that and place inside. You can use an actual journal, a folder, a binder, etc. *Remember, the Zero Journal is not an extra homework assignment but to show that you are taking notes, doing readings, and participating in class.

Poem Memorization: Everyone will memorize one poem of their choosing and recite it for the class. This allows a poem to become one with your body. Be ready to discuss what you learned from this experience and how you worked on memorizing the poem you picked.

5 Minute Author Presentations (Groups A, B, & C): Give us the backstory/life of this author! What are they known for? Hidden info about these authors is welcome. This presentation can be in any form of your choosing. A rap song, an improvisation on piano, a commercial, a podcast, etc. Be creative. *You should also bring an excerpt for us to hear from any piece your author wrote.

We'll sign up from this list:

Gwendolyn Brooks
Elizabeth Bishop
Terrance Hayes
Yukio Mishima
Sonya Sanchez
Franz Kafka
Marianne Moore
Audre Lorde
Yusef Komunyakaa
Joy Harjo
James Baldwin
Li-Young Lee
Sherman Alexie

Don Mee Choi
Cecilia Vicuña
Naomi Shihab Nye
Theresa Hak Kyung Cha
Claude McKay
Natasha Tretheway
June Jordan
Adrienne Rich
Amiri Baraka
Alberto Ríos
Haruki Murakami
Layli Long Soldier
Lucille Clifton

Final Portfolio: Your final portfolio will consist of 2 short stories and 3 poems submitted at the end of the semester, which will be mainly evaluated for the attention given to revisions. Creativity and boundary-pushing is encouraged. Stories should be between 4 to 6 pages, double-spaced, and poems can be of any length. (Remember: Quality over quantity for any piece)

Laptops/Phones: We can all spot Google searching, buying things on Amazon, and checking Instagram a mile away. I've done it. But those classes I definitely wasted my money, time, and

attention toward exam material. All laptops should be closed unless we're using them to research something during class time. This is why we'll print out all the readings as well as each other's work.

Grading:

| | | |
|--------------------------------|-----|--|
| Attendance & Participation | 20% | |
| In-Class Writing Exercises | 20% | |
| Poem Memorization | 5% | |
| 5-Minute Presentation | 5% | |
| Zero Journal/Reading Responses | 20% | |
| Final Portfolio | 20% | *This will include revised work |
| Final Presentation | 10% | *You will share an excerpt of one of your final pieces |

Course Schedule: Please notice that assignments listed for any given day are *due* the next class. Deadlines are crucial to this writing class; any work handed in after its prescribed deadline will receive a full-grade markdown (Ex: "A" becomes an "A-"). If for any reason you find a deadline challenging, come talk with me.

CLASS SCHEDULE:

WEEK ONE: ~Get Psyched~

- Sept. 2 (R) -Intros, discuss overrated art, "What is fiction? Nonfiction? Poetry?"
-Go over syllabus, discuss workshop etiquette, any Qs
-In-class collaborative exercise with index cards = Character, Place, Dialogue

***Homework:** 1) Bring in your own "hero/mentor." This can be your favorite Beyoncé song, a meme, a piece of art, a short video we watch in class, etc.
-2) **Write a short one paragraph letter to me:** What do you love about writing/reading? What do you hate about writing/reading? If you could invite three authors to breakfast, who would they be? Identify three books you wish you had written. If you could reset your Spotify by wiping out all of your music, what three albums would you leave remaining? What three movies are necessary to understand who you are? What has been your big "aha" during the pandemic?

PART ONE: (non?)FICTION

WEEK TWO: Character as Tension & Dialogue

- Sept. 7 (I) -Share homework "heros/mentors"
-John Irving, *A Prayer for Owen Meany* excerpts
-Read Toni Morrison, "Sweetness"
-In-class character photograph exercise

***Homework:** 1) Go sit in a public space. Café. Park. Subway. A bench on a sidewalk. Listen to people's conversations around you for a half hour. Write down everything you hear. Then, create a short scene using this dialogue.
-2) Read Ryan Harty, "Why the Sky Turns Red When the Sun Goes Down"

- Sept. 9 (R) -Share homework of public space exercise
-Discuss Ryan Harty, “Why the Sky Turns Red When the Sun Goes Down”
-In-class exercise: Character Sketch Worksheet

***Homework:** 1) Watch the movie *Being John Malkovich* – be ready to discuss

WEEK THREE: World Building & Halted Time

- Sept. 14 (T) -In-class exercise: The Dinner Table
-Discuss *Being John Malkovich*
-Watch “The Hitchhiker” from *The Twilight Zone*
-Read Gabriel García Márquez, “The Handsomest Drowned Man in the World”

***Homework:** 1) Read Tobias Wolff, “Bullet in the Brain”
-2) Read Group A’s work & write short letters

- Sept. 16 (R) **-Workshop: Group A**
-Discuss Tobias Wolff, “Bullet in the Brain”

***Homework:** 1) Prepare for in-class debate: Read Shirley Jackson, “The Lottery” and Lisa Tuttle, “Wives.” Whatever story you are grouped with, come with evidence why your story is stronger than the other. This can include depth of character, persuasive description of environment, emotional impact, etc.

WEEK FOUR: Conflict (yes. the duel in Hamilton.)

- Sept. 21 (T) -In-class DEBATE: Which story is stronger? Shirley Jackson, “The Lottery” vs. Lisa Tuttle, “Wives”
-Read Brit Bennett, “Ain’t That Good News” and discuss
-In-class exercise: List ten conflicts happening in your neighborhood or on your street. Choose one to write a small scene about.

***Homework:** 1) Read W.E.B. Dubois, “The Comet”
-2) Read Group B’s work & write short letters

- Sept. 23 (R) **-Workshop: Group B**
-Discuss W.E.B. Dubois, “The Comet”

***Homework:** 1) Choose one of the stories you’ve started and add more/revise for your final portfolio.
-2) Read John Cheever, “The Swimmer”

WEEK FIVE: Symbolism & Metaphor

Sept. 28 (T) -In-class exercise: Write an email to the ghost of your choice.
-Discuss John Cheever's short story, "The Swimmer"

***Homework:** 1) Read Carmen Maria Machado, "Real Women Have Bodies" from *Her Body and Other Stories*
-2) Read Group C's work & write short letters

Sept. 30 (R) **-Workshop: Group C**
-Discuss Carmen Maria Machado, "Real Women Have Bodies"

***Homework:** 1) Read Haruki Murakami, "Super-Frog Saves Tokyo"
-2) Come to class with 2 questions for our virtual author visit

WEEK SIX: **Structure/POV**

Oct. 5 (T) -In-class exercise: POV exercise: You're going to the grocery store. Write from the perspective of your worst enemy. For example, you're allergic to milk. What is milk's POV?
-Discuss Haruki Murakami, "Super-Frog Saves Tokyo" (Hero's Journey)
-Alexa Barstow, "Code Red" = Virtual author visit (TBD)

***Homework:** 1) Read Junot Díaz, "The Cheater's Guide to Love"
-2) Read Group A's work & write short letters

Oct. 7 (R) **-Workshop: Group A**
-Discuss Junot Díaz, "The Cheater's Guide to Love"

***Homework:** 1) Read Derrick Bell, "The Space Traders"

WEEK SEVEN: **To be or not to be... True?**

Oct. 12 (T) ***No class ~ Legislative Day (Monday classes meet)***

Oct. 14 (R) -In-class exercise: Random line in our pdf packet...
-Tim O'Brien, *The Things They Carried* excerpts
-Watch "The Space Traders" & discuss movie vs. story

***Homework:** 1) Read Jonathan Safran Foer, *Extremely Loud & Incredibly Close* passages
-2) Pick one of your short story pieces and keep revising for final portfolio.

WEEK EIGHT: Voice

Oct. 19 (T) -In-class exercise: *Extremely Loud & Incredibly Close* photo choice & discuss reading
-Read Jamaica Kincaid, “Girl” and discuss

***Homework:** 1) Read Daniel Keyes, “Flowers for Algernon” (epistolary) and Eve Ensler, *The Vagina Monologues* excerpts
-2) Read Group B’s work & write short letters

Oct. 21 (R) **-Workshop: Group B**
-Discuss Daniel Keyes, “Flowers for Algernon” and Eve Ensler, *The Vagina Monologues* excerpts

***Homework:** 1) Watch Phil Kaye’s performance of “Repetition”; Javon Johnson’s performance of “cuz he’s black”; & Sabrina Benaim, “Explaining Depression to My Mother”

PART TWO: POETRY

WEEK NINE: Performance/Slam Poetry

Oct. 26 (T) -In class writing exercise: Sell an unusual product in a poem (Group activity)
-Discuss homework
-Watch Sarah Kay & Phil Kaye, “An Origin Story”; Porsha O., “Angry Black Woman”; Carlos Andrés Gómez, “Where are you really from?”; & Raymond Antrobus perform

***Homework:** 1) Find a street performance in the city. Watch for as long as possible. Write a poem about it.
-2) Read Group C’s work & write short letters

Oct. 28 (R) **-Workshop: Group C**
-Guest Author Visit (Cortez-TBD)

***Homework:** 1) Watch “Ocean Vuong on War, Sexuality, and Asian-American Identity” & Cynthia Erivo, “I’m Here”
-2) “Told You Can’t Write” list & exercise
-3) **If you’re Group C = 5-Minute author presentations next class**

WEEK TEN: Letter Poem, Exploring Identity

Nov. 2 (T) **-Group C = 5-Minute author presentations**
-Read Ocean Vuong, “Someday I’ll Love Ocean Vuong” (discuss interview)
-Read June Jordan, “Letter to the Local Police”

- Read Fatimah Asghar, "Pluto Shits on the Universe"
- In class exercise: Jenny Slate 3 versions of self, text messages
"I Was Born: The List"

- *Homework:** 1) Your choice, pick 1:
Choice 1: Write a poem starting with "I was born" and see where it takes you
Choice 2: Write a poem starting with "When I grow up I want to be"
Choice 3: Write a poem starting with "What my name should have been"
- 2) Read Group A's work & write short letters

Nov. 4 (R)

-Workshop: Group A

- Read Safia Elhillo, "Self Portrait With No Flag"
- Read Chen Chen, "Self-Portrait With & Without"

- *Homework:** 1) Your choice, pick 1:
Choice 1: Write a poem that starts with the answer to this question: Is your face the same as mine?
Choice 2: What is it you want to know? Discuss this in a poem.
Choice 3: What names have you been called or mistaken for at Starbucks?
- 2) **Next Tuesday: Meet under Washington Square arch for class (TBD)**
- **Memorized poem due next class!**

WEEK ELEVEN: Time/Place/Memory

Nov. 9 (T)

***Class at Washington Square Arch* (TBD)**

- Writing "tour" exercise
- All Memorized Poems due!**

- *Homework:** 1) Type up/draft/revise one of your pieces of writing from today. Work on turning one of these starts into a poem. Keep working on pieces for final portfolio.
- 2) Read Natalie Diaz, "Why I Hate Raisins"
- 3) Read Group B's work & write short letters

Nov. 11 (R)

-Workshop: Group B

- Jon Sands, "New Year's"
- Sharon Olds, "I Go Back to May 1937"

- *Homework:** Your choice, pick 1:
Choice 1: Read Charles Simic, "The Week" and write a poem including every day of the week doing an action and/or feeling something.
Choice 2: Read Eve L. Ewing, "I saw Emmett Till this week at the grocery store" and write a poem imagining someone who died being in a space you frequently visit.
- 2) **If you're Group B = 5-Minute author presentations next class**

WEEK TWELVE: Love, Sex, Desire & Odes

- Nov. 16 (T) **-Group B = 5-Minute author presentations**
-Watch Sarah Kay & Phil Kaye “When Love Arrives”
-Read Arhm Choi Wild (selected poems)
-Read Audre Lorde, “Movement Song”

***Homework:** 1) Write down 10 things that loving you requires (stuff you’d leave off your Tinder profile). Look at your list, what is loving you really like? Then, write a poem from this starting place.
-2) Read Group C’s work & write short letters

- Nov. 18 (R) **-Workshop: Group C (last workshop day)**
-Read Ross Gay, “Love, I’m Done With You”
-Read Brenda Shaughnessy, “Straight’s the New Gay”

***Homework:** 1) Your choice, pick 1:
Choice 1: “Enough of…” poem
Choice 2: “Given the…” poem (Vievee Francis from “Altruism”)
Choice 3: “Love, I’m Done With Your…”
-2) **If you’re Group A = 5-Minute author presentations next class**

WEEK THIRTEEN: First Time Poem

- Nov. 23 (T) **-Group A = 5-Minute author presentations**
-In-class exercise: “First time” 20 slides, 20 seconds each
-Major Jackson, “Blunts”
-Sharon Olds, “First Sex”
-Eve L. Ewing, “the first time [a re-telling]”

***Homework: (Due Nov. 30)** 1) Write a First Time poem (can be on any subject of a first time)
-2) Read Robin Coste Lewis, *Voyage of the Sable Venus* (selected poems); read Kortney Morrow, “American Girl Dolls Attend Mandatory Diversity Training”; read Tyehimba Jess, *Olio* (selected poems)

- Nov. 25 (R) ***Thanksgiving Recess – No Class***

WEEK FOURTEEN: Experimental Poetic Forms

- Nov. 30 (T) -In class exercise: Answered Questions... Unanswered?
-Discuss homework readings
-Watch part of “Shirtology” by Jérôme Bel
-Watch M. NourbeSe Philip perform “Discourse on the Logic of Language” from

She Tries Her Tongue, Her Silence Softly Breaks

***Homework:** 1) Revise poems and continue to edit/add to final portfolio.
-2) Read Ocean Vuong, “Aubade with Burning City” and then write a poem using song lyrics.

Dec. 2 (R) -Share homework ~ song poem excerpts
-Discuss history of Marina Abramovic performances: Rhythm 0, Imponderabilia, Relation (bow & arrow), Great Wall of China, Cleaning the Mirror, Count on Us, The House With the Ocean View, The Artist is Present (w/in-class exercise)

***Homework:** 1) Revise poems and continue to edit/add to final portfolio.

WEEK FIFTEEN: Spirituality & (non?)Religion ~ Including the Underworld

Dec. 7 (T) -In-class exercise: Write an “I’m sorry, religion” poem OR “A poem at the end of the world”
-Read Chen Chen, “I’m Not a Religious Person But”
-Read Kazim Ali, “Home”
-Read Naomi Shihab Nye, “For Palestine”

***Homework:** 1) Revise poems and continue to edit/add to final portfolio.

Dec. 9 (R) -Discuss reading next class, Zero Journal, and final portfolios
-Discuss publishing possibilities, future goals/careers

***Homework:** 1) Revise poems and continue to edit/add to final portfolio.
-2) Make sure Zero Journal is ready to turn in next class.
-3) Know which excerpt of one of your short stories or poems you will read next class.

WEEK SIXTEEN:

Dec. 14 (T) Last day of fall classes! ***Reading**/Celebration/No stress ☺/Pizza
-Portfolios due = 2 short stories & 3 poems, hard copy
-Zero Journal due = hard copy (could be in binder)

Workshop Etiquette:

For readers:

- Start your commentary with the work's strengths. Everyone loves to point out the places in a piece that need work, but we learn from our strengths as well as our weaknesses.
- Whenever possible, speak to the story and not the writer. "You did this," is harder to take than "the story did this." It's helpful to say "the speaker shows" instead of "you showed." We must remember the speaker in a story can be very different than the actual author.
- Try using the language of "What if you..." instead of "I loved/hated this." This language allows the author to engage in greater curiosity rather than an ind. reader's subjectivity.
- Disagreement is encouraged in workshop! If you don't agree with what was said just before you, feel free to speak up. We can disagree while leading with respect.

For the author:

- The author should not speak during the critique. We tend to want to explain or defend the work, but the work should speak for itself.
- Take notes!
- Don't get defensive. It's easy to feel threatened by criticism of creative work, since its sources are often deeply personal. But the workshop process is designed to help you develop as a writer, and that requires focusing a critical eye on your own work.
- When the critique is over, you'll have a chance to ask your own questions. Come prepared. What do you want to know? What are you unsure of? What reader responses would you like clarified?
- Remember: this is a draft. The entire piece has the ability to change!

Workshop: You will be divided randomly into three groups: A, B, & C. We will alternate weeks: Group A will workshop at the end of week 3, Group B will workshop at the end of week 4, and so on. Because we workshop on Thursdays, all pieces on your workshop group's day are due **Tuesday at 11:59pm EST**. This gives everyone a whole day (Wednesday) to read your piece BEFORE we workshop on Thursday morning. You will upload your workshop pieces online to a class folder.

*Workshop pieces should be submitted in **size 12 Times New Roman font**

The Letter:

When you read other students' pieces before workshop, you must write them a short letter answering the questions below. This should be typed and printed out = 2 COPIES: 1 for me, 1 for the writer being workshopped. The letter should be respectful and written with generosity.

Questions to answer:

- o Address the piece's language. What is the author doing with the sound of the words? What voice is the piece told through?
- o Address the characters or speaker. When did they come across as vivid and real? What aspects of the characters seemed flat or stereotypical?
- o Address the images. What was striking? Confusing?
 - Start with the positives. Be specific about what worked for you, and why.
 - If aspects of the work are unclear, try telling the author exactly what you read without passing judgement.

Discussion/Participation: The best classes I've ever had were handed over to the students. So, here you go! Expect to come to class fired up and ready to chat.

- For workshops, everyone will provide verbal feedback before we start our general discussion. When we discuss published work of other authors, I may ask one or two students to read their written responses/notes.

Attendance: We owe it to everyone: We will all be here at 9:30 on Tuesdays and Thursdays, no matter what we did the night before.

*You get one Monopoly "get outta jail free card" for an unexcused absence. After that, every missed class results in a grade deduction (e.g. "A" becomes "A-"). If you're fifteen minutes late, it counts as a half-absence. After twenty minutes you will be marked absent regardless of whether you show up or not. If you're having trouble getting to class on time, come speak with me and we can figure out a solution.

Office Hours: We will meet together individually at least twice this semester. Feel free to come with questions, how this class could improve, your writing process, writing as a career, publications, etc. If the time slots do not work for your schedule, please let me know and we'll arrange another time to meet. ***By appointment on Wednesdays 12:30-2, Fridays 1-2:30; location TBA**

Plagiarism Policy: You came to this class to write creatively, so write your own words! It's simple: Do not plagiarize. It's not your voice. It's extremely easy to spot. There are only consequences, and no benefits. If a student hands in work that is not their own, the student will fail this class and be reported to the department as well as to the Associate Dean for Students.

*If you write a poem or short story that includes information/words from another author, cite the author and put it in quotes to show someone else wrote it. If you need help citing something, feel free to email or talk with me anytime.

Disability Disclosure Statement: Academic accommodations are available to any student with a chronic, psychological, visual, mobility, learning disability, or who is deaf or hard of hearing. Students should 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>

Student Wellness Policy: Unless we see explicit evidence in workshop that the speaker of a work is the writer themselves, we assume the speaker is fictional. However, certain content relating to murder, depression, suicide, sexual assault, or severe mental distress, such as seems to be a possible cry for help, will likely prompt the instructor's attention. Please send an email putting this work in context before submitting work, especially for workshop, that may be interpreted as such. If you do feel you need someone to talk to at any point in the semester, please feel safe to reach out to me and I can guide you to the NYU Wellness Center.

LIST OF READINGS

(in order of your pdf packet)

PART ONE: (non?)FICTION

John Irving, *A Prayer for Owen Meany* excerpts

Toni Morrison, "Sweetness"

Ryan Harty, "Why the Sky Turns Red When the Sun Goes Down"

Gabriel García Márquez, "The Handsomest Drowned Man in the World"

Tobias Wolff, "Bullet in the Brain"

Shirley Jackson, "The Lottery"

Lisa Tuttle, "Wives"

Brit Bennett, "Ain't That Good News"

W.E.B. Dubois, "The Comet"

John Cheever, "The Swimmer"

Carmen Maria Machado, "Real Women Have Bodies" from *Her Body and Other Stories*

Tim O'Brien, *The Things They Carried* excerpts

Derrick Bell, "The Space Traders"

Haruki Murakami, "Super-Frog Saves Tokyo"

Alexa Barstow, "Code Red"

Junot Díaz, "The Cheater's Guide to Love"

Jonathan Safran Foer, *Extremely Loud & Incredibly Close*

Jamaica Kincaid, "Girl"

Daniel Keyes, "Flowers for Algernon"

Eve Ensler, *The Vagina Monologues* excerpts

PART TWO: POETRY

Ocean Vuong, "Someday I'll Love Ocean Vuong"

June Jordan, "Letter to the Local Police"

Fatimah Asghar, "Pluto Shits on the Universe"

Jenny Slate, "I Was Born: The List"

Safia Elhillo, "Self Portrait With No Flag"

Chen Chen, "Self-Portrait With & Without"

Natalie Diaz, "Why I Hate Raisins"

Jon Sands, "New Year's"

Sharon Olds, "I Go Back to May 1937"

Charles Simic, "The Week"

Eve L. Ewing, "I saw Emmett Till this week at the grocery store"

Arhm Choi Wild (selected poems)

Audre Lorde, "Movement Song"

Ross Gay, "Love, I'm Done With You"

Brenda Shaughnessy, "Straight's the New Gay"

Vievee Francis, "Altruism"

Major Jackson, "Blunts"

Sharon Olds, "First Sex"

Eve L. Ewing, “the first time [a re-telling]”
Robin Coste Lewis, *Voyage of the Sable Venus* (selected poems)
Kortney Morrow, “American Girl Dolls Attend Mandatory Diversity Training”
Tyehimba Jess, *Olio* (selected poems)
M. NourbeSe Philip, “Discourse on the Logic of Language”
Ocean Vuong, “Aubade with Burning City”
Chen Chen, “I’m Not a Religious Person But”
Kazim Ali, “Home”
Naomi Shihab Nye, “For Palestine”