

Introduction to Prose & Poetry
 Fall 2021 | CRWRI-UA.815.019
 Tues. & Thurs. 12:30–1:45 p.m.
 Location TBA

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 Office hours by appointment

Course Overview: Great writing assuages our existential loneliness. It brings us deep into the mind of another and reveals, to our surprise, that we are the same. In this course we will be writing weekly and learning to read as writers. We will approach writing not as an inborn talent but as a craft—one which we can hone through our attention to the world, our study of writing that precedes us, and our discipline in working with language on the page. All are welcome here, regardless of ability or prior experience. This course is a field of infinite play, a place to experiment, to try new ways of writing and thinking. You will hopefully come away with a new lexicon for discussing literature, an expanded pantheon of favorite authors, a useful set of writing habits, and possibly even some new friends who may become lifelong readers of your work.

Structure: Tuesday classes will be dedicated to craft; Thursday classes will be dedicated to workshop. On the craft side, we will analyze an array of virtuosic writing, old and new, from various literary traditions, considering specific formal strategies and the ways we can adapt these strategies to our writing. We may do some in-class writing exercises inspired by the reading. In workshop, you will share new writing with the class and engage in close, insightful critique of your peers' submissions. More on the workshop process below.

Coursework: Please make careful note of the following assignments.

Weekly craft readings — *due by class on Tuesdays*

You must read the assigned texts for each craft class. **Please be prepared to give a brief summary of the week's readings at the beginning of each class.** I will cold-call everyone at different stages. I encourage you to print out the readings and to read with a pen in hand. All texts will be available as PDFs on our course site unless otherwise noted.

Weekly workshop readings and responses — *due by class on Thursdays*

You must read and annotate the pieces being workshoped each Thursday. Read your peers' work with the same care and intention you wish you to receive for your own workshop submissions. After reading each submission, you must write a one-page response (300 words minimum) to the writer offering constructive commentary. Begin by describing the piece as you encountered it. Tell the writer which parts of the piece stood out to you and why. Be specific; quote the text. What's working well for you? What questions remain unanswered? What suggestions can you share for revision? **Please print two copies of each response and bring them to class on Thursdays—one copy for the writer, one copy for me.**

Four workshop submissions — *due by class on Thursdays the week before your workshop*

You will submit four pieces for workshop throughout the semester. One must be a prose submission, one must be a poetry submission, and the other two can be in any genre. One

of the four submissions must be a revision of an earlier piece. Prose submissions should be 5-12 pages, double-spaced, 12-pt font. Poetry submissions should be 1-3 pages, or up to two poems. **Please print twelve copies of your submission and bring them to class one week before your scheduled workshop date.**

One presentation — *in class on Tuesdays*

At the beginning of each Tuesday class, one student will give a short presentation (5-10 minutes) on a work of art that is meaningful to them. These should be informal—give us some historical and biographical context for the work, tell us what you find compelling about it, tell us what aspects of its craft we might find useful for our writing. The work of art need not be a piece of writing—you can present on a painting, a movie, a song, a poem, a story, an essay, a photograph, etc. Each student will present once.

Final portfolio + artist's statement — *due Dec. 20 by midnight*

You must submit an artist's statement and a portfolio of revised work at the end of the semester. We will discuss this later in the class.

Grading: Participation — 40% (attendance, reading and discussion, presentation)
 Workshop submissions — 20%
 Weekly workshop responses — 20%
 Final portfolio + artist's statement — 20%

Extra credit opportunities — up to 5%
 Attend a literary reading and write a one-page response.
 Memorize a mid-length or longer poem and recite it for class or in conference.

Assigned Reading: Our readings for Tuesdays may include the following (subject to change). All readings will be available as PDFs on our course site.

Hilton Als, "Revealing and Obscuring Myself on the Streets of New York"
 John Ashbery, "Into the Dusk-Charged Air"
 Anne Carson, "The Glass Essay," "Kinds of Water: An Essay on the Road to Compostela"
 Teju Cole, *Known and Strange Things* (excerpts)
 Michael Cunningham, "White Angel"
 Gabriel García Márquez, *One Hundred Years of Solitude* (excerpts)
 Lydia Davis, "Revising a Single Sentence," "A Mown Lawn," "Getting to Know Your Body," "The Left Hand"
 Emily Dickinson, "There's a certain Slant of light," "A Light exists in Spring"
 Joan Didion, "On Keeping a Notebook," "The White Album," "Why I Write"
 Annie Dillard, "The Deer at Providencia," "Total Eclipse"
 Jonathan Escoffery, "Under the Ackee Tree"
 Louise Glück, "A Village Life"
 Robert Hass, "Time and Materials"
 Terrance Hayes, "Pseudacris Crucifer," "Snow for Wallace Stevens"
 Maxine Hong Kingston, *Woman Warrior* (excerpts)

Jamaica Kincaid, "Girl"
 Audre Lorde, "Power," "Coal"
 James Merrill, "Investiture at Ceccoli's," "Self-Portrait in Tyvek Windbreaker"
 Maggie Nelson, *Bluets* (excerpts)
 Frank O'Hara, "Having a Coke with You," "St. Paul and All That"
 Michael Ondaatje, *Running in the Family* ("The Babylon Stakes")
 Xandria Phillips, *Hull* (excerpts)
 Claudia Rankine, *Citizen* (excerpts), *Don't Let Me Be Lonely* (excerpts)
 Adrienne Rich, *Diving into the Wreck* (excerpts), "North American Time"
 Rainer Maria Rilke, *Duino Elegies* (excerpts), "Eingang"
 Danez Smith, *Don't Call Us Dead* (excerpts)
 Zadie Smith, "Two Men Arrive in a Village"
 Wallace Stevens, "The Snow Man," "Sunday Morning"
 John Jeremiah Sullivan, "Death Rattle"
 Jean Toomer, *Cane* ("Bona and Paul")
 Ocean Vuong, "Aubade with Burning City"
 Walt Whitman, "A Noiseless Patient Spider," "Song of Myself," "Crossing Brooklyn Ferry"
 Virginia Woolf, "The Death of the Moth," *A Writer's Diary* (excerpts)

Office Hours: Weekly by appointment; please schedule by email. You are required to meet with me at least once during the semester, but I encourage you to meet with me more often. These conferences are great opportunities to discuss your creative practice, to look at your writing together at the micro level, and to plan for your submissions and revision work. If you have questions or concerns about the class at any point, please don't hesitate to reach out.

Policies:

Workshop etiquette: It is of the utmost importance that we treat each other with courtesy and respect in workshop. Your peers are entrusting you with their creative work, which is often highly personal in nature. Treat your peers as you would like to be treated with your own creative work on the line. This means coming to workshop prepared, having read and annotated submissions, having spent time writing conscientious responses. Everything submitted in workshop must remain confidential. The workshop is a space of mutual trust, compassion, and excitement. We are here to support each other's creative practices.

Attendance & tardiness: You are required to attend all classes unless you are unable to do so for a serious reason. Please contact me if this is the case as soon as possible. After two unexcused absences, your grade will drop by half a letter for each subsequent unexcused absence. Please arrive for class on time. If you are more than twenty minutes late to class, you will be marked absent. If you are concerned about the number of times you have been absent or late, please contact me.

Academic integrity: There is a zero-tolerance policy for plagiarism of any kind in this course. Instances of plagiarism will be reported to the university. Consequences are severe. Please refer to NYU's policy here: <https://cas.nyu.edu/content/nyu-as/cas/academic-integrity.html>.

Disability Disclosure Statement & Resources: 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>

Student Wellness Policies & Resources: 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.

Counseling Services: 726 Broadway New York, NY 10003 (212) 998-4780
 Wellness Center: 24-hour hotline at (212) 443-9999, email: wellness.exchange@nyu.edu

Class Schedule:

Th Sept. 2 Introductions

Week 1

T Sept. 7 **Openings**
 Student Presentation 1
 Readings TBA

Th Sept. 9 **TBA**
 Workshop Group 1 circulates first submission

Week 2

T Sept. 14 **TBA**
 Student Presentation 2
 Readings TBA

Th Sept. 16 **Workshop Group 1**
 Workshop Group 2 circulates first submission

 Week 3

T	Sept. 21	TBA Student Presentation 3 Readings TBA
Th	Sept. 23	Workshop Group 2 Workshop Group 3 circulates first submission

 Week 4

T	Sept. 28	TBA Student Presentation 4 Readings TBA
Th	Sept. 30	Workshop Group 3 Workshop Group 1 circulates second submission

 Week 5

T	Oct. 5	TBA Student Presentation 5 Readings TBA
Th	Oct. 7	Workshop Group 1 Workshop Group 2 circulates second submission

 Week 6

T	Oct. 12	LEGISLATIVE DAY Class does not meet
Th	Oct. 14	Workshop Group 2 Workshop Group 3 circulates second submission

 Week 7

T	Oct. 19	TBA Student Presentation 6 Readings TBA
Th	Oct. 21	Workshop Group 3 Workshop Group 1 circulates third submission

Week 8

T Oct. 26 **TBA**
Student Presentation 7
Readings TBA

Th Oct. 28 **Workshop Group 1**
Workshop Group 2 circulates third submission

Week 9

T Nov. 2 **TBA**
Student Presentation 8
Readings TBA

Th Nov. 4 **Workshop Group 2**
Workshop Group 3 circulates third submission

Week 10

T Nov. 9 **TBA**
Student Presentation 9
Readings TBA

Th Nov. 11 **Workshop Group 3**
Workshop Group 1 circulates fourth submission

Week 11

T Nov. 16 **TBA**
Student Presentation 10
Readings TBA

Th Nov. 18 **Workshop Group 1**
Workshop Group 2 circulates fourth submission

Week 12

T Nov. 23 **TBA**
Student Presentation 11
Readings TBA

Th Nov. 25 THANKSGIVING RECESS

Week 13

T Nov. 30 **TBA**
Readings TBD
Student Presentation 12

Th Dec. 2 **Workshop Group 2**
Workshop Group 3 circulates third submission

Week 14

T Dec. 7 **TBA**
Readings TBA

Th Dec. 9 **Workshop Group 3**

Week 15

T Dec. 14 **Celebration and Reading**
Last day of classes

Final

*M Dec. 20 **Final portfolio + artist's statement due by midnight***