

Creative Writing: Introduction to Poetry and Prose

Spring 2022 CRWRI-UA 815

M/W 8:00-9:15AM

Office Hours: By Appointment

Course Details

Welcome welcome – please come through and make yourselves comfortable! Over the course of this semester, we will be reading widely and scribbling often. The goal here is to offer consistent space and inspiration for your own creative writing. This is not a class where we will obsess over literary interpretations. Instead, we will approach all the work as writers – thinking more about how the craft elements and language are working.

Structure: Craft & Workshop

This course is structured with two types of class days – Craft and Workshop. On most weeks we will run a schedule where on Mondays we will have our Craft classes and spend the time discussing the assigned readings. Each week's readings are grouped under a theme that will guide the discussion, and should time permit we will also do in-class writing exercises in response to them.

On Wednesdays we will have our Workshops and offer generous, constructive feedback to the work we bring into class. Everyone will be writing 4 pieces throughout the semester and be split across three groups to ensure ample attention to everyone. As we will be reading both poetry and prose almost every week, please feel free to bring in whichever form and genre speaks to the piece (and you) the most. Writing pieces are due a week before you are up for workshop. Please see class schedule for more.

Course Texts

There are no required texts to purchase for this class. Each week's readings and materials will be made available on Brightspace. All that I ask here is that you print them out and bring them into class.

Assignments

There will be two types of recurring assignments throughout the semester – responses and letters.

Responses are reactions to the assigned readings and are not meant to be traditional academic papers arguing for a thesis. I am genuinely asking you for your opinions here! Give your hot takes and honest feelings. Not all readings are meant to be “liked” – so if you didn't, please share and explain why. If you did – what was the language doing that made you feel that way? Should something creative be a more appropriate way for you to respond, I will also be offering writing exercises (poetry or prose) related to the readings you can choose to do instead. There is no minimum length

for these responses. I am solely grading on whether you are genuinely engaging. I'll take a paragraph or your manifesto. **These are to be emailed to me before class.**

In addition to this, you will also be writing letters to writers up for workshop. These letters are to be used as space for feedback and constructive criticism. This is your chance to offer the writer the perspective you had while engaging with the work and any potential suggestions that you think are worth spending time on. For an example of what these could look like please see Brightspace. **These letters are due to the writer and me via email before workshop.**

Final Portfolio

In lieu of a midterm, final, or exam of any kind, I am asking you all to compile a portfolio that includes a minimum of 3 revised pieces and an artist statement. Although you have the flexibility to bring in whichever type of writing (poetry, prose) into each workshop, please keep in mind that this portfolio will require at least one of each genre. The artist statement is to include a brief overview of what you've written, how the texts have impacted the writing, and most importantly what revisions were made. More on this to come.

Grading

- Participation and Attendance (35%)
- Creative pieces (25%)
- Assignment (responses, letters) (20%)
- Final Portfolio (20%)
- Extra Credit (up to 5%)
 - Be on the lookout for additional writing prompts, experiential exercises, and more!

Plagiarism

Please don't even think about it, as it would be immediately reported to the Department and potentially lead to a failing grade.

Office Hours

Happy to discuss any of the readings or any writing you're working on. Simply email me at no571@nyu.edu to schedule a time. **Please note that you are to schedule at least one office hours with over the semester.** This will fall under the "Participation and Attendance" portion

Late Work

Things happen and life can get unpredictable. Throughout the semester you are allowed 2 passes (no questions asked) on late assignments so long as 1) you email me at least a day before it is due and 2) commit to a new due date. Outside of this, unexcused late work will be penalized a letter grade per day it is late.

Attendance and Tardiness

Absences can come up for a variety of reasons (health, illness, personal situations, etc.) and as they do all I ask is that you communicate with me. These are wild times we live in, and the last thing I want is for this class to be a source of stress or strife. That said, every unexcused absence, without any notice, will result in a 5% penalty on your final grade. Being late past 15 minutes to class will result in an unexcused absence.

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.

Class Schedule

WEEK 1 – Getting Situated

Mon. (1/24): Syllabus overview, in-class readings, writing exercise

Wed. (1/26): Celebration, Joy, Praise

- Selected works by Etheridge Knight, Ada Limón, Marge Piercy, Kim Addonizio. Naomi Shihab Nye

WEEK 2 – Narrative &(vs.) Lyric

Mon. (1/31): Plotting Plot

- “A Temporary Matter” by Jhumpa Lahiri

Wed. (2/2): Mind in Motion

- Selected works by Anis Mojgani, Claudia Rankine, Yusef Komunyakaa

WEEK 3 – Voice, Character, POV

Mon. (2/7):

- “The Weirdos” by Ottessa Moshfegh
- Selected works by Frank O’Hara, CA Conrad

Wed. (2/9): Workshop Group A

WEEK 4 – Detail and Memory

Mon. (2/14)

- “Sticks” by George Saunders
- Selected works by Elizabeth Bishop, Ocean Vuong, Marwa Helal

Wed. (2/16): Workshop Group B

WEEK 5 – Workshop

Mon. (2/21): No Class / Legislative Holiday

Wed. (2/23): Workshop Group C

WEEK 6 – Forms

Mon. (2/28): Sestinas, Pantoums, Ghazals, Tankas, Contrapuntals

- Selected works by John Ashbery, Natasha Trethewey, Agha Shahid Ali, Rita Dove, Harryette Mullen

Wed. (3/2): Workshop Group A

WEEK 7 – Oh ... Forms?

Mon. (3/7): Throw last week away! (for now)

- Selected works by Gwendolyn Brooks, Terrance Hayes, Jericho Brown, Claudia Rankine, Douglas Kearny, Marwa Helal

Wed. (3/9): Workshop Group B

WEEK 8 – SPRING BREAK – NO CLASS

Relax and stay safe!

WEEK 9 – Family & Relationships

Mon. (3/21):

- Excerpts from “Afterparties” by Anthony Veasna So
- Selected works from Natalie Diaz, Tina Chang, Suji Kwock Kim

Wed. (3/23): Workshop Group C

WEEK 10 – Nation and Border

Mon. (3/28):

- “The Autumn of the Patriarch” by Gabriel García Márquez
- Selected works by Eduardo Corral, Claudia Rankine, Solmaz Sharif, Eileen Myles, Ilya Kaminsky

Wed. (3/30): Workshop Group A

WEEK 11 – Sci-Fi, Future, Technology, _____ topias

Mon. (4/4):

- “Tower of Babylon” by Ted Chiang
- Selected works by Franny Choi, Lewis Carroll, Jenny Xie, Matthew Rohrer

Wed. (4/6): Workshop Group B

WEEK 12 – Responding to the Natural World

Mon. (4/11):

- Selected works by Patricia Smith, Ellen Bryant Voigt, Kay Ryan, Jamaal May, CAConrad, Jack Collom

Wed. (4/13): Workshop Group C

WEEK 13 – “The” City

Mon. (4/18):

- “Nighthawks” by Stuary Dybek
- Selected works by Frank O’Hara, James Schuyler, Terrance Hayes, Maya Angelou, Alice Notley, Allen Ginsberg

Wed. (4/20): In-Class Revision Workshop (A, B, and C)

WEEK 14 – Erasures, Visuals, Performances, Experimentation

Mon. (4/25):

- Selected works by Tom Phillips, Matthea Harvey, M. NourbesSe Phillip
- Performances by Sam Sax, Jon Sands, Patricia Smith

Wed. (4/27): Workshop Group A

WEEK 15 – Workshops

Mon. (5/2): Workshop Group B

Wed. (5/4): Workshop Group C

WEEK 16 – Finally

Mon. (5/9): You made it!

- Final class reading and celebration!