Writing Toward Transcendence
Introduction to Prose and Poetry - Summer II 2023 | CRWRI-UA

Instructor: Cassandre Baudouin (Cass) - cb4823@nyu.edu - (774) 826-8193
Stoop Hours: Friday @ 2-4PM @ Lillian Vernon Creative Writers House (or by appointment)

Course Number:
Meetings: M/W 1:30 - 4:40PM
Room:

Course Overview: Welcome to your summer introductory course to prose and poetry! The goal of this class is not only to learn and explore the formal craft techniques of fiction, creative nonfiction, and poetry, but also to uncover your own personal creative identity. We will learn how to engage with a text, investigate how and why it works, and learn how to strip it back and find its meaning, or its sublime.

The first half of the semester will be dedicated to craft lessons with a series of in class exercises and homework assignments. The second half will be entirely workshop! Where each of you will present the class with a short story, and we’ll workshop it as a class to bring your work from bomb to better. You will each have two workshop days. It is imperative that you engage with each other’s work and participate in discussions.

It’s also important to remember that in this course, there is no wrong answer - there is no right answer - and there are no silly questions. Writing provides a road to understanding and a certain freedom, and I encourage you to take advantage of that freedom: be as creative as you want - break boxes and barriers - throw whatever you want at the wall and see what sticks. This course is for YOU.

Readings/Materials: I will provide most of the readings on a week by week basis. Some novels you will have to have for class.

- Autobiography of Red by Anne Carson
- In the Dream House by Carmen Maria Machado
- Pure Color by Sheila Heti
- The Song of Achilles by Madeline Miller
- Notebook specific for this class

Grading:
Homework assignments - 25
Participation - 50
Final Portfolio - 25
**Attendance/Participation:** Please attend class on time! This class relies on lively discussions and participation, so it’s important that you’re here! Your ideas are welcome and so is the sharing of your work (I will often ask for you to share after in-class exercises). Emergencies happen all the time, and sometimes you just need a break. Make sure you email me at the very least the night before your absence. Five unexcused absences will result in -10% of your final grade. The best way to avoid this is to let me know about your absence prior to class starting, or you know… Come to class. However, if you are sick, in any capacity… If you have as much as a sniffle or itchy throat, you go ahead and stay at the crib.

Similarly, if you are going to be late, please let me know (I check my email and texts regularly). There’s a grace period, so you don’t have to put the jets on or anything, that’s wild. To be late in this class is to be 15 minutes late. You have time. With that being said, three unexcused tardies will count as an 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](http://www.nyu.edu/csd)

**Student Wellness Policy:** Unless we see explicit evidence in a 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.

**Plagiarism:** Academic dishonesty is for the birds. You have your own great ideas! There are very severe consequences for plagiarism, so I urge you to look over NYU’s policy here: [https://cas.nyu.edu/content/nyu-as/cas/academic-integrity.html](https://cas.nyu.edu/content/nyu-as/cas/academic-integrity.html).

**Classroom Etiquette:**
- Let’s be respectful of each other’s work and time! Encourage one another to be creative!
- That phone? You don’t know her while you’re in class.
- Follow NYU’s Covid protocol and guidelines.
Assignments:

Homework Assignments:
Homework assignments in this class will be like mini projects peppered in across the first half of the semester. These should help you gain a more independent understanding of the craft and give you the space (and TIME!!) to uncover your own style, in regards to the corresponding lesson. Due dates will vary from assignment to assignment, but will always be made clear in class and on Brightspace.

Final Assignment: Portfolio!!!
1. A revised version of your workshopped short story.
2. A brief explanation of your revisions: How has your story changed? What did you revise, and why? What were the effects of the changes you made? (1-2 pages)
3. All of your homework assignments
4. Get crafty! Your short stories, revision explanation, homework assignments, and forward will consist of your final portfolio. It’ll be good to have a tangible representation of your accomplishments. Your portfolio should consist of:
   ○ A cover page with the title of your portfolio and your name. Get creative here. Create a book cover (I recommend Canva, but whatever software works for you/is available to you is fine).
   ○ A table of contents. Your final pieces should be at the back, with all other assignments in chronological order.
   ○ Create a back cover with:
     i. A summary of your portfolio (ideas/works explored/short author bio)
     ii. An author photo
     iii. Mock quotes and praise from journals, magazines, or even quotes from your classmates

***A quick note on assignments… For the love of all things good and evil, please submit your work in Times New Roman, 12p font, double spaced. Poetry doesn’t need to be double spaced, but everything else should be! Each piece of work should have a title with your name as well. Ex:

   “Glee”
   by Ryan Murphy
## Semester Schedule:

<table>
<thead>
<tr>
<th>WEEK</th>
<th>MONDAY</th>
<th>WEDNESDAY</th>
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| 1    | **INTRO/FORM**  
Syllabus & Introductions  
Approaching Your Approach: What will you write?  
Poetry  
  - “The Case Against the Trauma Plot”  
  - “Bob Ross Paints Your Portrait”  
  - “My Poem”  
  - “How We Are Made (for Philip Levine)”  
   | **NARRATIVE POETRY**  
Story & Verse  
Homer  
  - “Autobiography of Red”  
  - “Burn Center”  
  - “Conversations About Home (at the Deportation Center)”  
   | HW: Unit Poem |
| 2    | **CREATIVE NONFICTION**  
- “In the Dream House”  
- “Epilogue for Aretha Franklin”  
- “An Inventory of Losses”  
- “Intimations”  
   | **SHORT STORIES**  
Beginnings & Endings  
Efficiency  
Five Sentence Short Stories  
  - “Incarnations of Burned Children”  
  - “Carpathia”  
  - “Escape from New York”  
   | HW: Unit Essay |
| 3    | **CHARACTER/STRUCTURE**  
Dialogue/Bad Dialogue  
Soil Layers  
SuperHero Test  
3 - 5 Part  
Fairytales  
  - “Pure Color”  
  - “Edgemont Drive”  
  - “A Bullet in the Brain”  
  - “Riccardo”  
   | **SUBLIME**  
Emotional Transcendence  
Thematic/Craft Tools  
TV/Music/Film//Visual Art  
“Quiet” x Matilda: the Musical  
  - “The Song of Achilles”  
   |
| 4    | WORKSHOP | WORKSHOP |
| 5    | WORKSHOP | WORKSHOP |
| 6    | WORKSHOP | READING SERIES |

**Workshop page maximum: 25**