“This is precisely the time when artists go to work. There is no time for despair, no place for self-pity, no need for silence, no room for fear. We speak, we write, we do language. That is how civilizations heal.”

- Toni Morrison

“You think your pain and your heartbreak are unprecedented in the history of the world, but then you read.”

- James Baldwin

“We have poetry / So we do not die of history.”

- Meena Alexander

Course Description & Objectives:
Welcome to Introduction to Prose and Poetry! In this class we’ll read short stories and poems and try to understand how each piece of writing achieves its lasting effects. Good writing isn’t magic—it’s just that the gears are all hidden under the hood. In order to build a frame of reference you can use to think critically about the craft elements of these pieces, you have to do a good deal of reading. Some weeks will be dedicated to reading and others to workshopping your peers’ writing and your own. By the end of the semester, you’ll have a final portfolio of creative writings and a renewed appreciation for storytelling as an art form.

Course Structure:
Class conversation will be based on assigned readings in weeks 1-4 and 8-11, so please come having read closely. In general, we will discuss poetry on Wednesdays and prose on Fridays. On these days you will complete a brief in-class writing exercise based on a prompt I’ll provide. The exercises are meant to help you generate new work.

In weeks 5-7 and 12-14, we’ll read and discuss (ie, workshop) your own short stories and poems. You are welcome to develop your writings from in-class exercises, but it’s not required. Your first and third submissions will be a short story of between 8-12 double-spaced pages. Your second and fourth submission will be three poems of a decent length (there should be enough content for us to discuss in class).

In addition, you will prepare a thoughtful written critique of at least 300 words for each piece submitted by your peers. We’ll go over best practices for giving gentle but useful feedback to your peers before our first workshop 😉
SUBMISSIONS
Short stories should be between 8-12 pages, double-spaced with size 12 font, Times New Roman. (Approximately 300 words per page.) Poetry submissions should be 3 poems at a time. Please mark each page with page numbers and your last name.

The deadline for submissions is seven days prior to your workshop. It’s crucial that you submit your work on time so that others can adequately read and respond. Your submissions can be uploaded via NYU Classes. Submit workshop pieces via NYU Classes seven days prior to the class you are to be workshopped in.

READING RESPONSES
You will complete three 500-word reading responses, due on the Wednesdays of weeks 3, 8, and 11. In these responses, choose either a short story or two poems from the syllabus that we’ve covered in class and write about an element of its craft. You might choose to talk about how the author develops a main character so that they seem to us like a real person, or why a story’s dialogue is particularly effective, or how the details in a poem manage to be at once specific and universal. Submit reading responses via NYU Classes before class begins on the Wednesday they are due.

CRITIQUES
You are responsible for writing a 300-word critique for each of your peers’ submissions. This should be a typed, one-page letter in which you clearly outline what’s working and what isn’t working in the piece. Aim to be as specific as possible. What do you like about it? A certain image? The point of view? The protagonist or one of the side characters? What suggestions do you have for ways the writer can improve their work? Submit critiques to me via email at least 24 hours prior to class. I will combine and share the critiques with each writer after their workshop.

FINAL PORTFOLIO
At the end of the semester, you will submit a final portfolio. This will include all of your workshop submissions, the feedback I have given you, and revised drafts. Your portfolio should include a 1-2 page letter about your revisions.

EXTRA CREDIT
You can earn extra credit (up to 10% added to your grade) by attending a virtual reading at NYU or any other venue in NYC and writing a 500-word response about the most interesting things you heard or learned. I encourage you to ask the author a craft question during the Q&A portion of the event.

GRADING

- Participation: 25%
- Reading Responses: 15%
- Workshop Submissions: 20%
- Critiques: 20%
- Revised Portfolio: 20%
ATTENDANCE
Your attendance is important, and so is your punctuality. Please arrive/log in on time. You are permitted one unexcused absence. Beyond that, I ask that you communicate with me if circumstances are such that you need to miss class. Each unexcused absence after the first one may lower your grade by five percent.

You will be considered tardy if you arrive to class more than 15 minutes late. Two instances of tardiness will equal one unexcused absence.

CELL PHONES/ELECTRONIC DEVICES
Devices are permitted for in-class use.

OFFICE HOURS
You are not required to attend office hours, but I encourage you to schedule an appointment with me, especially after your first workshop. Please email me to schedule.

PLAGIARISM
Plagiarism is strictly forbidden. Don’t do it. You’ll fail this course and be reported to the University.

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 register with the Moses Center for Students with Disabilities at 212-998-4980, or at 726 Broadway (2nd floor) or at www.nyu.edu/csd.

STUDENT WELLNESS POLICY
Creative writing is a space to explore things that often go left unsaid. It can and should be used to talk about universal fears and experiences. However, if I suspect that you are unwell or that the piece you’ve submitted is a cry for help, it will be my responsibility to alert the University. If you feel you need someone to talk to at any point in the semester, you can feel safe to reach out to me and I can guide you to the NYU Wellness Center.

SCHEDULE
Please complete the assigned reading before the date where the readings are listed.

Week One
Wednesday, Feb 3rd
First day of class // Introduction
Louise Erdrich, “Advice to Myself”; LitHub, “You Don’t Know Anything and Other Writing Advice from Toni Morrison”; What makes a poem... a poem? - Melissa Kovacs (Youtube video)
Writing Prompt

Friday, Feb 5th
Fiction: The Late-Stage Reveal

Writing Prompt

Week Two
Wednesday, Feb 10th
Poetry: Channeling Outrage
Langston Hughes, “I, Too”; Claude McKay, “If We Must Die”; Afaa Michael Weaver, “American Income”; Terrance Hayes, “George Floyd” and “American Sonnet for My Past and Future Assassin [“Why are you bugging me you stank minuscule husk”]”; Danz Smith, “not an elegy for Mike Brown”; Reginald Dwayne Betts, “When I Think of Tamir Rice While Driving”; Audre Lord, “Power”; Aracelis Girmay, “From the Black Maria”

Writing Prompt

Friday, Feb 12th
Fiction: Imagining the Lives of Others
Ta-Nehisi Coates, “Conduction” and Zadie Smith, “Crazy They Call Me”

Writing Prompt

Week Three
Wednesday, Feb 17th
Poetry: Remembering
Gwendolyn Brooks, “The Bean Eaters”; Cortney Lamar Charleston, “When I Grow Up I Want to Be a Martyr”; Joy Harjo, “Conflict Resolution for Holy Beings”; Aracelis Girmay, “& When We Woke”; Ocean Vuong, “Audobade with Burning City” and “Not Even This”; Sally Wen Mao, “Close Encounters of the Liminal Kind”; Kristiana Rae Colón, “a remix for remembrance”

Writing Prompt
First reading response due

Friday, Feb 19th
Fiction: Conversational Dialogue

Writing Prompt

Week Four
Wednesday, Feb 24th
Poetry: Beholding the Self
Lucille Clifton, “homage to my hips” and “poem to my uterus”; Sharon Olds, “Ode to My Whiteness” and “Ode to the Hymen”; Yusef Komunyakaa, “Anodyne”; Dorothy Chain, “Ode to Chinese Superstitions, Haircuts, and Being a Girl”; Lucille Clifton, “won’t you celebrate with me”; Marissa Davis, “In the Beginning Was”

Special Guest: Marissa Davis

Writing Prompt
Friday, Feb 26th
Fiction: Retrospective
Toni Morrison, *Recitatif*; Chimamanda Ngozi Adichie, “Apollo” and “Notes on Grief”

Writing Prompt

**Week Five**
**Wednesday, March 3rd**
Fiction Workshop 1 (Group A)

Friday, March 5th
Fiction Workshop 2 (Group B)

**Week Six**
**Wednesday, March 10th**
Fiction Workshop 3 (Group C)

Friday, March 12th
Poetry Workshop 1 (Group A)

**Week Seven**
**Wednesday, March 17th**
Poetry Workshop 2 (Group B)

Friday, March 19th
Poetry Workshop 3 (Group C)

**Week Eight**
**Wednesday, March 24th**
Poetry: Acknowledging Influence

Writing Prompt
Second reading response due

Friday, March 26th
Fiction: Suspending the Moment // Second Person POV
Edwidge Danticat, “*Without Inspection*”; Jamil Jan Kochai “*Playing Metal Gear Solid V: The Phantom Pain*”

Writing Prompt
Week Nine
Wednesday, March 31st
Poetry: Dream Worlds // Narrative Space
Writing Prompt

Friday, April 2nd
Fiction: Subtlety and Subtext
Writing Prompt

Week Ten
Wednesday, April 7th
Poetry: National Identity
Writing Prompt

Friday, April 9th
Fiction: A Child’s Point of View
Writing Prompt

Week Eleven
Wednesday, April 14th
Poetry: Colloquial Language // Performance
José Olivarez, “wherever i’m at that land is Chicago”, “despecho hour at the casa azul restaurante y cantina”; Hanif Abdurraqib, “It Is Maybe Time to Admit That Michael Jordan Definitely Pushed Off” and “Ode to Biggie” (Youtube video); Danez Smith, “Dinosaurs in the Hood” (watch here) and “dogs!” (watch here); Nas breaks down, "It Ain't Hard to Tell" with Harvard Poetry Prof. Elisa New (Youtube video); Listen: Hip Hop Poetics: A Classroom Playlist; Selection from Zadie Smith’s “On Beauty”
Writing Prompt
Third reading response due
Friday, April 16th
Fiction: Inanimate Objects
Writing Prompt

Week Twelve
Wednesday, April 21st
Fiction Workshop 4 (Group A)

Friday, April 23rd
Fiction Workshop 5 (Group B)

Week Thirteen
Wednesday, April 28th
Fiction Workshop 6 (Group C)

Friday, April 30th
Poetry Workshop 4 (Group A)

Week Fourteen
Wednesday, May 5th
Poetry Workshop 5 (Group B)

Friday, May 7th
Poetry Workshop 6 (Group C)

Your final portfolio is due at midnight on (scheduled exam day).