Instructor: xtian w (pronouns = they/ them)
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Office Hours: by appointment

Radical Futures: Introduction to Prose & Poetry

Summer Session I 2020
Monday & Wednesday, 1:30-4:30pm

“...poetry is not a luxury. It is the vital necessity of our existence. It forms the quality of light within which we predicate our hopes and dreams toward survival and change, first made into language, then into idea, then into more tangible action. Poetry is the name we give to the nameless so it can be thought.”

—Audre Lorde, from “Poetry is Not a Luxury”

Radical Futures: Introduction to Prose & Poetry will congeal around assigned readings from largely Queer writers (fiction, poetry, and essays on writing) that we’ll use as guides to frame, inspire, and fuse with our own sensibilities as emerging artists. We’ll discuss how fiction writers and poets have envisioned radical futurities, and how the language used in those imaginative processes speaks to a present, not-yet-utopic moment. Finally, the class will devote one meeting per week to discussion of readings and collaborative writing prompts, as well as one given over to workshop. Approximately half the session will wander the world of fiction, the other half, poetry.

We’ll work as individuals and in collaboration to locate and situate our voices on the page with values, hopes, desires, and people whom we wish to celebrate and dream new and novel forms of living (and therefore, writing) alongside. Ultimately, our fixation will move toward addressing the ways in which literature can be used as a tool or lens or dreamscape to carry us into the next moment, our awareness heightened, our language, clear and bold.

Class Vision

Meeting twice weekly, we’ll discuss the styles, concerns, communal values, and obsessions of various writers through round table conversations as well as short written reflections (Mondays). On Thursdays, class will be devoted entirely to workshopping student’s creative writing. These sessions will offer an introduction to various workshop models and allow students to give and receive feedback on their work, while responding to that of their peers.

Grading

40% Class Participation (presence is crucial for the success of workshop, the circulation of ideas, & the development of writing community)
20% Fiction Submission (5-15 pages)  
20% Poetry Submission (10-20 pages)  
10% Revised, Final Portfolio  
10% Attendance at Office Hours (at least once during session)  
up to 5% Extra Credit options will be offered (tbd)

**Required Texts**


Please purchase the above texts. Additional materials—PDFs—will be available on our class page.

**Course Expectations**

Please arrive on time to all sessions. Let’s respect each other’s presence and dedication to class time.

Arrive ready with all necessary materials.

Please, no texting, ringers set to silent, etc.

If you’ve any needs regarding access, course materials, health and emotional needs/concerns, space, or deadlines, please let me know and we’ll work together to sort things out.

Do your work! Reach out for support! Care for one another’s work and dailiness.

…most importantly…

Absolute zero tolerance for racism, homophobia, sexism, ableism, classism, body shaming, or any disrespectful, discriminatory speech, harassment, writing, or behavior, both in class as well as in your work. My expectation is that we treat one another with compassion, care, and sensitivity that offer a respectful critical eye in regards to one another’s work.

During the first week of classes, I will facilitate a discussion re community agreements, boundaries, and workshop pedagogy.
It is my hope that you’ll leave this class midsummer with a deeper understanding of yourselves as individuals, writers in and of the world, and as a community of visionary thinkers and creatives with a sense of mutuality.

**Academic Integrity**

All work submitted must be your own. New York University has a strict no-tolerance policy regarding plagiarism. If there is any indication that the work you submit is not original, it will be reported to a higher academic authority and disciplinary measures will be taken. If you are unsure of what constitutes plagiarism, please see the Academic Integrity for Students at NYU.

**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, 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 my attention. Please send an email putting this work in context before submitting it, 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.