This writing seminar will explore the fragment as a literary genre and as a modality for literary production. Our engagement with the fragment will focus on interruption as a force for generating writing, a dynamic that leaves in its wake literary debris to be collected and recouped. Revisiting our own literary scenes of destruction we will develop a writing technique based on bricolage. Using the writing workshop as a literary archeological dig we will learn to recognize our usable fragments, to reconfigure and recontextualize them into revitalized works. (Students will bring fragments from their own work to the project.) We will look at some famous literary fragments such as the classic “Anaximander Fragment” and the remains of Sappho’s odes on love. Shelley’s “Ozymandias,” Eliot’s “Wasteland,” Rilke’s “Archaic Torso of Apollo,” and selections from Benjamin’s monumental bricolage-work will figure in our itinerary among the ruins. Theoretical writings may include Said’s “Beginnings” and Blanchot’s “Writing the Disaster.” Students will revisit and redeploy their own literary fragments and will also work within the genre of the “intentional fragment.”
Writing the Fragment
Fall 2012
Victoria A. Blythe

Sept.
04 Introduction to the Course
06 Introduction to the Fragment
11 The Anaximander Fragment
13 The Heraclitus Fragment
18 Sappho’s Lyric Fragments
20 Retroping Sappho

Project No.1

25 H.D. Imagiste
27 Imagistic Fragments

H.D. (x)

Oct.
02 The Canto
04 The Haiku
09 The Haiku as Fragment
11 The Fragment Sequence
16 No Class

Project No.2

18 Archaeological Fragments
23 Fragmented Topographies
25 The Interstices
30 The Romantic Fragment

Kafka (x)
Calvino

Keats, Rilke (x)

Nov.
01 Collage: Bricolage
06 The Modern Fragment
08 Shoring Up the Ruins
13 The Poetics of Demolition
15 The Surrealistc Fragment
20 Da-Da
22 Recess for Thanksgiving

Project No.3

Benjamin (x)
T.S. Eliot (x)
Breton (x)
Tzara (x)
27 The Poetics of Repetition
29 A Lover's Fragments

Dec.
04 Wittgenstein's Notebooks
06 The Post-Modern Fragment
11 The Poetics of Disaster
13 Putting It All Together Again

Books to Acquire:
Calvino: Invisible Cities
Barthes: A Lover's Discourse
Blanchot: Writing the Disaster

Elements of the Course:
The Fragment Folio
Reading Assignments
Writing Projects
In-Class Exercises
Class Discussion
Workshop Participation
Attendance

Useful Data:
Victoria A. Blythe, Ph D.
Telephone: 212.254.5428 weekdays
845.679.6641 weekends
email: vab3@nyu.edu

Office:
Office Hours:
Office Telephone:
Supplementary Bibliography:

Anaximander, "Fragment"
Aristotle, Poetics
Ashberry, J., "The Tennis Court Oath"
Barthes, R., A Lover's Discourse
------------
Benjamin, W., "The Task of the Translator"
Blanchot, M., "Writing the Disaster"
Borges, J-L., "Pierre Menard"; "Library of Babel"
Chaucer, G., Canterbury Tales
Coleridge, Wm., "Kubla Khan"
Dante, La Vita Nuova
Duras, M., Writing
Eliot, T.S., The Wasteland
Garrigues, Poetiques du Fragment
H.D. (Hilda Doolittle), Selected Poetry
Heidegger, M., "The Anaximander Fragment"
Kafka, Fr., "The News of the Building of the Wall"
Kermode, F., "The Great Wall and The Tower of Babel"
Keats, J., "Ode on a Grecian Urn"
Levinson, The Sense of an Ending
Levinson, The Romantic Fragment
McFarland, Romanticism and the Forms of Ruin
Pound, Ez., The Cantos
Rilke, R-M., "Torso of Archaic Apollo"
Said, Edw., Beginnings
Sappho, "The Poems and Fragments"
Editor: J. Powell
Shelley, P.B., "Ozymandias"
Woolf, V., Between the Acts
Wordsworth, Wm., "The Prelude", "Fragment"
Yeats, W.B., "Fragment"
Course Policies:

Attendance:
Attendance is crucial. We will pursue a policy of collegiality which requires the presence of each to provide commentary, critique and response to the work of his colleagues. One unexcused absence will be permitted per semester. Students will be expected to arrive on time for class.

Submission of Written Work:
All written work will be expected on time in printed format. See syllabus for Project Protocols and due dates.

Incomplete Grade Request:
Should an INC. become necessary it must be requested prior to the last class, in writing, in conformance with Gallatin regulations.

Evaluation & Grading:
Evaluation will depend upon the quality of the work submitted and its relevance to the protocols of each assignment as well as the level of participation in class discussion and contribution to writing workshops. See also “Requirements of the Course,” supra.

Plagiarism:
Plagiarism will not be tolerated. Original work is expected. The parameters of quotation, citation and reference will be observed. (Consult MLA guide). Plagiarism will have an adverse effect on student evaluation to the extent of failure. For policy in full see: http://www.gallatin.nyu.edu/academics/policies/policy/integrity.htm/
How to Submit Written Work

1. Type your work on 8 1/2 x 11 white paper.
2. Put your name and the date on every page.
3. Number the pages.
4. Use a stapler or paper clip to hold pages together.
5. Turn work in on time.
6. Be sure to proofread your final draft for spelling, typos, grammar etc.
7. Do not hesitate to play around with format etc. If you are using straight paragraphs, double space.
8. A Title page is not necessary. Put the title, if there is one, at the top of page one.