Syllabus

Writing the Fragment
WRTNG-UG 1329
Tuesday/Thursday 4:55-6:10
Location:
Credits: 4
Spring 2017

Course Description
The fragment is a ubiquitous modality of literary production. We might think of it as a “Poetics of Interruption” which leaves in its wake literary shards which can be collected and recouped using a technique known as bricolage. We will learn to recognize our usable fragments and practice reconfiguring them, reframing them, to construct revitalized works. For assistance we will consult literary bricoleurs and theorists from Anaximander to Derrida.

Course Objectives
Our objective is to explore the fragment as a literary artifact via reading the great “fragmentists” as well as the theorists of the fragment and by discovering and collecting our own fragments which we will redeploy in written works throughout the semester. We will act as our own “ideal readers”, providing commentary and critique to each other in an atmosphere of collegiality. The writing projects will comprise the student-writer’s portfolio which will be maintained during the course of the semester. To facilitate communication and comprehension each student will conduct a weekly discourse with me on the topics discussed in class each week.

Elements of the Course

Attendance
Participation
Completion of Reading Assignments in a timely manner
Completion of Writing Assignments on time
Weekly written writer’s discourse

Homer, The Iliad. Papirros. Third Century A.D.
NYU Inventory Number 5249.
This fragment contains lines 216-219 of The Iliad. In this scene, Helen and Priam stand on the walls of Troy, looking out over the Greek armies amassed on the plain. Helen identifies the various leaders by their names. The Greek word for “of Ares” appears at the end of line six, when she...
Required Reading:
Sappho, M. Barnard, Tr.
A Lover’s Discourse, R. Barthes
Invisible Cities, I. Calvino
The Vita Nuova, Dante
Tender Buttons, G. Stein
Writing the Disaster, M. Blanchot

As indicated in the syllabus additional required reading will be provided to you in xerox mode in class.

Writing Projects
There will be four writing projects; each will be a work of substance written in conformity with a project assignment protocol which will be given to you prior to each project. The protocol will describe the project. Each project will be coordinated with the material we are reading and discussing in class.

Weekly Discourse
Each week each student will send to me via email his/her “writer’s discourse”. This will consist of questions, commentary, critique or analysis of the week’s topics, reading, and class discussion. I will respond to each “discourse” with one of my own. In other words, you and I will carry on a semester-long conversation regarding the literary fragment.

Attendance Policy
The nature of the advanced writing seminar requires collegiality. Each of us has an obligation to our colleagues to be present in class every day, to participate in terms of contributing our written work for discussion and to provide careful and competent commentary on each other’s work. We are also obligated to appear in class having done the assigned reading and capable of entering into a meaningful discussion. Should an absence be anticipated, discuss it with me in advance; should an absence be necessitated due to unforeseeable illness or accident, contact me as soon as possible so that arrangements can be made for continuing to complete work in a timely manner although absent.
Evaluation Policy
Grading will be based upon attendance, comprehension of material, quality of written work (including weekly discourse) and participation and engagement in class. Evaluation will derive from participation in the work of the seminar as evidenced by serious engagement with the material of the course and collegial relations with fellow student writers. Written work will consist of the projects as noted in the syllabus and more fully defined in the protocols to be provided prior to each assignment, as well as impromptu in-class writing experiments. Reading requires thorough and careful attention to all the material assigned resulting in the ability to comment meaningfully on the texts in class discussion and in written commentary. In arriving at a final grade for the course the elements will be balanced approximately as follows:

- Attendance & participation: 25%
- Contribution to class discussion: 25%
- Completion of reading on time: 25%
- Quality of written work including weekly discourse: 25%

Academic Integrity
As a Gallatin student you belong to an interdisciplinary community of artists and scholars who value honest and open intellectual inquiry. This relationship depends on mutual respect, responsibility and integrity. Failure to uphold these values will be subject to severe sanction in accordance with the Student Discipline Rules of the Gallatin School of Individualized Study. Examples of behaviors that compromise the academic integrity of the Gallatin School include plagiarism, illicit collaboration, doubling or recycling coursework, and cheating. Please consult the Gallatin bulletin or website for a full description of the academic integrity policy.

Gallatin Academic Policy:
http://gallatin.nyu.edu/academics/policies/integrity.html

Student Discipline Rules:
http://www.gallatin.nyu.edu/academic/policies/studentdisciplinerules.html

Communication Information:
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Office Hours: Wednesday 1:00 -2:00
Office Location: Gallatin
# Writing the Fragment: Syllabus

### January
- 24: Introduction to the Course
- 26: Introduction to the Fragment
- 31: The Anaximander Fragment

### February
- 02: The Heraclitus Fragment
- 07: Sappho’s Lyric Fragments
- 09: Retroping Sappho
- 14: H.D. Imagiste
- 16: Imagistic Fragments  
  **Project No.1**
- 21: The Cantos
- 23: The Haiku
- 28: The Photo-Haiku

### March
- 02: The Fragment Sequence
- 07: The Poetics of Ruin  
  **Project No.2**
- 09: The Archeological Fragment

### Recess
- 21: Fragmented Topographies
- 23: The Poetics of Invisibility
- 28: The Poetics of the Suitcase

### April
- 04: Bricolage
- 06: The Lover’s Fragments  
  **Project No.3**
- 11: The Spaces Between
- 13: Play it Again, Dante
- 18: Reframing the Fragments
- 20: The Surrealistic Fragment
- 25: Da-Da
- 27: Derrida-da

### May
- 02: The Poetics of Repetition
- 04: Wittgenstein’s Notebooks  
  **Project No.4**

### Read
- Anaximander (x)
- Heraclitus (x)
- Sappho (x)
- Carson (x)
- H.D. (x)
- H.D. (x)
- Pound (x)
- Pound (x)
- Barthes (x)
- Barthes (x)
- Rilke (x)
- Kafka (x)
- Calvino
- Calvino
- Benjamin (x)
- Benjamin (x)
- Barthes
- Barthes
- Dante
- Dante
- Breton (x)
- Stein
- Tzara et.al. (x)
- Derrida (x)
- Deleuze ()
- Wittgenstein