Course Description
This class will explore the range of the prose poem and short-short forms and the boundaries of genre. We will consider the history of the forms and discuss how they originate from and employ the craft of lineated poetry and traditional narrative (parables and fables), including: insistent attention to language, syntax, and sound; rhythmic or imagistic patterning; repetition; precision; compression.

Finally, we’ll discuss the way these pieces fulfill or upset reader expectations. Because a short piece can do things that can’t be sustained over a longer piece, this is a form that can encourage risk-taking and playfulness: some of the pieces we’ll discuss borrow from the forms of questionnaires, class notes, loteria cards, quizzes, etc. While our focus will be primarily on the texts themselves, we’ll also grapple with questions of genre: what exactly is the difference between a prose poem and a short short? What elements are essential to a story? A poem?

You will come away from the course having read and written a lot of short prose pieces and with the vocabulary to discuss both fiction and poetry. We hope that in exploring this particular intersection of the genres, you’ll explore the range of possibilities in your own work. We encourage a diversity of styles and subject matters, and we encourage you to take risks in your work. It is therefore important that the workshop be both rigorous and kind; we will approach each piece with a critical eye and generosity of spirit, and we will address each piece on its own terms.

A note on registration: This course is listed as both a fiction (190T-1) and a poetry (192T) workshop; please enroll in the class that is most necessary to your academic plan.

Required Texts
- David Lehman, ed. *Great American Prose Poems: From Poe to the Present*
- Lawrence Sutin. *A Postcard Memoir*
- Anne Carson, *Short Talks*
- Lydia Davis, *Samuel Johnson is Indignant*
- Maggie Nelson, *Bluets*
- Claudia Rankine, *Citizen*

Note: You will be required to provide copies of your work to your peers, so please budget for this expense. You should also have a notebook.

Course Requirements and Grading
Stories/Poems and Portfolio: (35%) All work must be typed, polished, carefully proof-read, and free of grammatical and typographical errors. Please include the following on the top of the page: name, date, assignment.

Presentations: (20%) Throughout the quarter, you will be responsible for presenting on various texts and leading class discussion. You will receive detailed information about these presentations in class.

Participation: (35%) A workshop depends on the full participation of its members. Participation means punctual arrival in class having closely read and annotated the assigned texts. Once in class, participation includes posing questions based on the assigned texts, respectfully engaging each other’s thoughts about the texts, and listening to what each member of the class is saying. You must have the texts in hand.

When discussing the texts, you should both address what is working in the piece and suggest areas for improvement. You should address how craft elements are functioning and provide specific examples. Please keep the tone in the classroom professional, constructive, and respectful; it is possible to be both generous and rigorous.

Reading Attendance: (10%) Attendance at three readings in the Creative Writing program is required. You don’t need to write a reaction to the readings, but you do need to let us know that you attended. A list of readings this quarter can be found at http://creativewriting.stanford.edu and http://events.stanford.edu/. Please also sign up for the Creative Writing Events Listserve by going to http://mailman.stanford.edu and joining “cw-undergrad.”

Absences & Late Arrivals
You are allowed two absences throughout the quarter, no questions asked. After that, your grade will drop one letter for every unexcused absence. If you do miss a class, you are responsible for getting any manuscripts that have been distributed and for giving your comments to those who were workshopped that day. Late arrivals are disruptive to the class; if you are more than ten minutes late, or leave early without prior permission, it will count as an absence. Repeated tardiness may be treated as an unexcused absence at our discretion.

Story Content
Because the workshop experience is based on collective trust, you should not include references to any instructors or students in your writing. If you feel you must, you should discuss this with us well before you submit the piece. Furthermore, we ask that the content of other students’ work not be discussed outside of class.

Email Policy
We do not accept any work submitted through email, though we encourage you to ask questions and/or voice concerns via email.
**Academic Honesty**
All work submitted for this class must be your own and written for this class.

**Late Assignments**
The highest grade any late assignments will receive is a C—even if you’ve just forgotten to print an exercise out for class. Please don’t email us late work; it must be submitted in hard-copy to the boxes outside our offices. Late work will not receive our written feedback.

**Laptops, Cell Phones, Food**
Laptops may be used only during in-class writing exercises, with WIFI off. Feel free to bring them to class, but don’t leave them on the table or open during general discussion. Because ringing and buzzing are disruptive, all cell phones should be switched off prior to entering the classroom. If for some reason you must be reachable, please talk to us before class. Snacks are permitted (encouraged if there’s enough for everyone!) as long as they are eaten quietly and neatly and all garbage is disposed of, and as long as you can still participate fully in the discussion.

**Students with Documented Disabilities**
Students who may need an academic accommodation based on the impact of a disability must initiate the request with the Office of Accessible Education (OAE). Professional staff will evaluate the request with required documentation, recommend reasonable accommodations, and prepare and Accommodation Letter for faculty dated in the current quarter in which the request is being made. Students should contact OAE as soon as possible since timely notice is needed to coordinate accommodations. The OAE is located at 563 Salvatierra Walk (phone:723-1066, URL: http://studentaffairs.stanford.edu/oae).