CLASS OVERVIEW
The goal of this course is for students to explore and develop an understanding of the creative uses of language and storytelling. Each class will be divided into craft and workshop. In the craft portion, we’ll read poetry and prose, focusing on voice, structure, story, image, POV, and developing methods of achieving these techniques. We will be reading texts that challenge the typical definition of poetry and fiction. We’ll also keep a writer notebook where we’ll include in-class writing assignments, class notes, doodles, snippets of conversation you hear on the train, whatever you want. In the workshop portion of the course, you’ll submit your own fiction and poetry and receive constructive notes from classmates. The intent is to give feedback that helps you see what you are conveying successfully and what could use another look during revision. My hope is that this class will provide tools to help students explore, experiment, and develop their skills as writers and readers.

CLASS STRUCTURE

CRAFT
Before the semester begins, you’ll receive a schedule of weekly reading assignments from me. We will be looking at everything from fairy tales and fables to poetry comics and creative nonfiction. My intent is that you will find inspiration from these varied readings to challenge yourselves as readers and writers. From these readings, we will discuss use of character development, plot, dialogue, image, etc. You will be expected to bring a short response to each reading (1 page). We’ll use these craft discussions to inspire in-class writing exercises.

I will provide each student with a writer notebook on the first day of class. We’ll add in-class writing assignments, reading notes and anything else related to writing in this notebook. Please date and name each entry. I’ll be asking to look at these a few times through the semester. Also, always bring a copy of your reading assignment to class. Read it before class. Twice, if possible. Notice what you notice. Note 1-3 items in your writer notebook that you found interesting. It can be a quote. It can be the use of language. It can be the way a scene is laid out. It can be something you like. Or not. Just notice what you notice. We’ll discuss these in class, so please be prepared.

COURSE TEXTS
We’ll be reading and discussing works by Maggie Nelson, George Saunders, Sharon Olds, Mahmoud Darwish, Carmen Maria Machado, the Grimm Brothers, Claudia Rankine, Junot Diaz,
Anne Carson, Leslie Marmon Silko and others. A full course list will be provided to students before the semester begins.

WORKSHOP
The second half of class will be dedicated to workshopping original pieces. You will submit your work three times over the semester. One fiction piece, one poetry piece, and one piece of your choice. Bring enough copies of your submission for everyone in class on your assigned submission date. Include your full name, working title of the piece, date, and page numbers.

Writer Submission Format
Short Story: 5-15 pages double spaced (12pt font, 1” margins, Times New Roman, or similar serif font only.)
Poetry: 1-5 pages, single spaced, unless purposefully formatted otherwise.
Writer’s Choice: Flash fiction (1-5 pages double spaced), or a poem (1-3 pages single spaced), or a short story (5-10 pages double spaced)

Reader Response Format
You will read workshop submissions twice. The first time as a reader. The second time to provide handwritten line edits. This means marking passages that you like, suggesting improvements, asking questions, and noting any errors. You will then write a letter to the author, around 250 words, providing feedback on what worked and any suggestions you may have to better the piece. Bring two (2) printed copies of the letter to class.

General Workshop Etiquette
The goal of workshop is to make someone’s writing stronger, but to do that well, respect is key. We will be discussing workshop etiquette and format using a workshop example that I bring to our first class.

CLASS POLICIES & GRADES

Attendance: You’re allowed one absence. After that, official documentation (doctor’s note, etc.) will need to be provided. Two tardies over 15 minutes will count as an absence.

Electronic Devices: Silence them or turn them off before class starts.

Plagiarism:
Don’t do it. Really. Any instance of plagiarism will be reported to the department and disciplinary action will be taken in accordance with NYU policy.

Email Policy
I will respond to emails sent during normal business hours, 9 a.m. to 6 p.m. Monday through Friday. Beyond those hours, I cannot guarantee a timely response to any questions or concerns.
Please plan accordingly. If you foresee any issues with this policy, please come visit me during office hours.

**Office Hours:** Students are required to come see me at least once during office hours. The point of coming in to chat is so that we can talk about your work and how I can be of help, so please come with questions! Ideally, it should be the week after you are workshopped. If you are unable to meet during scheduled office hours, please contact me so we can make other arrangements.

**Final Portfolio:** A revised portfolio of your work is due on the last day of class. The portfolio will include the following:

- Cover Page with your Name, Date, Email Address
- A letter that reflects on what you’ve written, what the revision process has taught you, what stories we read most shaped your thinking this semester, and what kind of writer you’d like to be as you move forward. 1-2 double spaced pages.
- My original critiqued copies for your three workshop submissions.
- Substantially revised versions of two of those submissions.

**Grading Policy**
30% Class Participation & Preparation  
25% Workshop Submission & Peer Feedback  
25% Craft Responses & Writer Notebook  
20% Final Portfolios