Overview
Immigrants, musicians, street preachers, and mobsters all grace the pages of works by authors that have long been inspired by New York City. In this summer intensive, we'll travel to the dimly lit corners of Brooklyn during The Great Depression and walk through the cobblestone streets of The Village where jazz and cigarette smoke emanate from dark doorways. We'll hear the fog horns of ships in NY harbor with souls aboard seeking a new life. We'll encounter unforgettable characters such as Lucia Santa—the real-life inspiration for the most iconic fictional mobster ever created.

Works of both fiction and nonfiction will be analyzed with an eye for craft. We will identify the tools authors use to make their prose compelling (i.e., How do they engage the senses to bring a scene to life? How do they weave in a backstory? How do they create suspense?). Using these readings as a reference, we will build narratives, which may be inspired by the streets of New York, or by those of our childhood.

Authors to be discussed include James Baldwin, Joan Didion, Frank McCourt, Mario Puzo, Joseph Mitchell, Patti Smith, and others.

Course Policy & Expectations
The single most important aspect of the workshop is to provide a safe environment in which students can share their work and receive constructive feedback. The purpose of the workshop is to help your fellow students grow as writers, so please be thoughtful. It's recommended you start by pointing out what’s working, then move on to what needs improvement. If something is beautiful, or moving, mention it first. If something needs more work, give one or two suggestions on what might make it stronger. Even if you don't particularly care for the style of a piece, you are still expected to be an active and thoughtful participant in the workshop process.

Since we will be “reading like writers” all assigned material should be read with an eye for craft. Come to class prepared to point out at least two crafting techniques that each author is using to tell his/her story. For example: How does the author keep the action moving forward, while filling in the backstory? How do they slip into the backstory, then circle back to the present? How is dialogue used to flesh out a character? How is it used to speed up, or slow down, the pacing? In what point of view is the story written? Why would the author choose one over the other? What is the author doing to create tension/suspense? These are the types of questions you should be asking yourself while reading.
There will be a 5-minute break halfway through each class. Please refrain from leaving the classroom during class discussions and workshops. Cell phone/computer usage during class is prohibited.

**Assignments**
Each student will be workshoped twice and will then be expected to revise one of these pieces to submit as a final paper. Students must bring hard copies for everyone to the class prior to their workshop. Each workshop should be roughly 5 pages, and the final paper should be between 5 - 8 pages and should incorporate the feedback given to the student during the workshop process.

All above work should be typed in Times New Roman, 12-gage font, double spaced, and paginated.

The writer’s journal should be handwritten in a notebook you bring to every class. The drafting process will be initiated at the end of each class, but you should ideally flesh out each piece further outside of class. Each entry must be dated and include the name of the piece we discussed that day.

**Attendance & Grading**
Attendance is not only mandatory but crucial as participation in class discussion will count as 40% of your overall grade. It is imperative you come to class on time and be prepared to discuss all reading assignments. Students are allowed one emergency/excused absence. Each absence beyond that drops your grade a full letter. Students with three or more absences will not pass this class. Chronic tardiness will also significantly affect your grade. If you are late for class (or from break) three or more times this will count as one absence.

The other 60% of your grade will be broken down as follows:
- Workshop #1: 15%
- Workshop #2: 15%
- Writer's Journal: 10%
- Final Paper: 20%

Your creative work will be graded on how well you use the tools discussed in class and by the degree of effort you’ve put into your writing and revising process.

**Required Texts**
All reading material is in the course packet.