Class code: CWRI-UA9815004

Instructor Details
Eve Grubin
Office: G02 / office hours by appointment

Class Details
Introduction to Creative Writing
Room G04
Thursdays 10AM – 1PM

Prerequisites
None

Class Description
Our writing develops and deepens when we read, listen to, and absorb literature. The images, sounds, language and music enter our minds and filter back into our writing unconsciously offering depth to our work. Therefore, not only will we write in several different genres (poetry, fiction, and literary non-fiction), do writing exercises in class, keep writing journals, critique each other’s work, and work on revisions, but we will read and learn from the work of great writers with a focus on modern and contemporary British and American writers. Students will learn to read as writers, observing and learning from various craft strategies.

Writing workshops will be conducted in small groups and will be rigorous and nurturing, providing students with a forum for collective and constructive critiques. The approach will focus on scrupulous analysis, sincere encouragement and constructive criticism. Students will also have the opportunity to meet one to one with the instructor to discuss their writing. By the end of the course, each class member will have collected a portfolio of work.

Desired Outcomes
Students will have learned to read as writers and will allow what they have read to filter into their work. All writing will come from new strategies learned and from experimentation with writing techniques. The instructor will assess student work based on how rigorously the student is incorporating the strategies into their work. This is a chance to experiment, play, and try techniques – traditional form, flash fiction, a new voice or unlikely character – that one may never try again. Students will also develop their critical faculties, noticing craft strategies in the texts they read and how content and craft connect. They will develop their confidence so that they can analyze their own writing as well as that of others. The creative writing exercises will allow them to improve the technicalities of writing, helping them to identify the intricacies of the craft. By the end of the course they will have learnt to experiment with different skills and forms.

Assessment Components
Final Portfolio: short story, approx. 1500 words, (first draft and final version), four poems (four drafts and the four final versions), and essay, approx. 1500 words, (first draft and the final version). Include short discussions about all six pieces produced (four poems, one story and one essay).
You will be graded on your ability to bring what we discussed in class to your final portfolio and on the strengths of your final revisions as well as on your short discussions of the intention behind each piece.
of writing and on the revision process of each piece of work which should appear at the bottom of each writing assignment: 50%

First and second drafts of poems, stories, and essays. You will be graded on your ability to incorporate class discussion and new techniques learned into your writing as well as originality and freshness of writing. Correct spelling, punctuation and grammar is expected: 25%

Writing Assignments, exercises, and writing journal: 10%

Class participation: 15%

FIELD TRIPS: All students are required to attend the following field trip, to arrive on time, attend the entire session and be prepared to participate:

Keats House on Feb 16th during regular class time

NYU in London Literary Club Reading: May 14th
Wednesday 6:00 – 7:30PM

Drafts

Drafts will be considered as part of all the writing assignments. They will be collected on their due dates and all drafts must be resubmitted in hardcopy with the final portfolio. Final Portfolios for which drafts are missing will be marked down by at least half a letter grade. Under NO circumstances will a draft be accepted after its due date.

Class participation

Class participation includes the following:

- Informed, lively contribution to discussions.
- Rigorous focus on in class writing assignments
- Thoughtful peer critiques
- Your willingness to challenge yourself and support others.

Writing assignments

Writing assignments include peer critiques, journal writing, and other short work done in class or posted NYU Classes.

Failure to submit or fulfill any required course component results in failure of the class.

Assessment Expectations

Grade A: Assignments in this category will be outstanding. The student will have incorporated everything we are learning and experimenting with in class into their writing, and they will also have employed these strategies with exceptional originality. There will be a sense of a distinctive writer’s voice emerging that can be discerned in the poems, fiction and literary nonfiction. The writing will show a combination of strong imagination and technical sophistication and control. The student will have a fluid and tight control of tone, style, structure and pace. There will be profound originality in the subject matter and approach. The language will be alive and supple. The level of achievement will be sustained throughout the entire term. Work will be astutely edited and professionally presented in terms of layout, correct grammar, punctuation and spelling. Final versions of work will have no typos and will have been proofread carefully.

Grade B: These assignments will show a great deal of promise and technical expertise. The student will
have incorporated much of what we are learning and experimenting with in class into their writing. They will be a 'good read'. The use of language will show some flair and clarity but may falter at times. Tone, style, structure and pace will be appropriate for the most part. Good editing and redrafting practice will be in evidence. The assignments will be well presented with correct layout and a high level of accuracy in grammar, punctuation and spelling.

**Grade C:** These assignments will be competently conceived and written, showing a grasp of relevant concepts, but they may be somewhat unoriginal or underdeveloped. The student will have incorporated very little of what we are learning and experimenting with in class into their writing. There may be gaps, omissions or implausible elements. The language may sometimes be striking, but sometimes also stale and unfocused. Tone, style, structure and pace will sometimes be inappropriate. Some editing will have been undertaken though this may not be complete. Presentation will attain a general good standard, with some inconsistencies.

**Grade D:** Assignments in this band show some attempts at using appropriate methods or concepts, but there will be too many gaps and confusions. The student will not have incorporated anything we are learning and experimenting with in class into their writing. Language and/or tone, style and structure may be muddled. Some editing may be in evidence, though parts may be seriously over-written or under-developed. Presentation will be variable, inaccurate at times in layout or in basic grammar, punctuation and spelling.

**Grade F:** There may be some evidence of familiarity with appropriate methods or concepts but quite a lot of confusion and misunderstanding, and few coherent attempts at using suggested methods. It will be as if they have not learned anything from class discussion, reading, and assignments. Parts will be in need of greater development, redrafting and editing. Presentation will be inconsistent or poor.

Failure to submit or fulfill any required course component results in failure of the class.

**Required Text(s)**
- The Art of the Personal Essay edited by Philip Lopate
- Best British Poetry 2013 edited by Ahren Warner
- The Oxford Book of English Short Stories edited by AS Byatt

(All other reading materials will be provided to students in the form of handouts and on NYU Classes).

**Supplemental Text(s) (not required to purchase as copies are in NYU-L Library)**
- Fox, Kate, *Watching the English*,

**Internet Research**
While the internet proves an invaluable resource for creative writers, it is important to view any information discovered online with a critical eye, questioning the validity of the source. The internet
Guidelines

should only ever be the starting point for a creative writer’s research never the ending point.

Additional Required Equipment

Folder – all materials for this class (syllabus, handouts, and any student work done in class or any work that has been printed out) should be kept in a folder and brought to class each week. All other writing will be posted on NYU Classes, which we will sometimes use during class; therefore, students should bring a laptop to every class. Students should also buy a journal, which they will be writing in throughout the week. A computer file is also an option for the journal. The instructor will request to see the journal from time to time and it should be handed in with the final portfolio.

Session 1

Introduction and First Poetry Session

Jan 30

In the first session, students will introduce themselves, and we will look at the syllabus focusing on course expectations.

The course will begin with several sessions on poetry, a genre which helps enhance all forms of writing: the focus on the music of language, the potency of each word, and attention to details such as syntax, sound, and image apply to fiction and literary non-fiction as well. Therefore, we begin with poetry.

The writing in class will encourage trust within the group and experimentation. The in-class exercise will lead to the poem due next week.

Due next week:
1. Read Jorie Graham essay and be prepared for discussion
2. Read selection of poems from Best British Poetry: the first five poems in the book
3. Before Monday midnight post your poem to NYU Classes (bring 16 copies to class) and email me a copy (evegrubin@gmail.com)
4. Everyone should read all poems before class and be prepared to discuss them
5. Write a short response to the poem posted just above yours on NYU Classes before Wednesday midnight. There will be a category on NYU Classes for you to do this.
6. Write in journal: free write for five minutes every day: 1. respond creatively, in any way, to poems read in class. 2. write down overheard phrases, signs on the street, sentences from lectures or speeches, titles of paintings and books, anything you see or hear. 3. write spontaneously using craft strategies discussed in class. 4. write down a dream 5. write down a memory 6. describe the place you left 7. describe something small (the heel of your shoe, a five pound note, a glass mark on your desk). I will read these during class next week.

Session 2

Poetry and Received Forms

Feb 6

In this session we will discuss the reading assignments. We will then discuss the scansion of poetry and the value of traditional approaches to poetry, such as iambic pentameter, sonnets, villanelles, sestinas and other forms, and the role they play in contemporary poetry. We will workshop student poems and end the class with a writing exercise.

Due next week:
1. Read essay TBA
2. Read selection of poems from Best British Poetry
3. Before Monday midnight post your poem to NYU Classes (bring copies to class) along with your commentary on it and email me a copy of the poem.
4. Everyone should read all poems before class and be prepared to discuss them
5. Each student will be assigned one poem by another student to write a short response to on NYU Classes before Wednesday midnight
6. Write in journal: experiment with form every day. Details TBA
Session 3
The Influence of the Romantic Poets on Contemporary Poetry

Feb 13
We will look at and discuss poems by Romantic Poets such as John Keats, William Blake and William Wordsworth and talk about how they have influenced contemporary poetry. We will then begin writing our own poems under their influence. We will workshop student poems in class and end the class with a writing exercise.

Due next week:
1. Read essay TBA
2. Read selection of poems from Best British Poetry TBA
3. Before Monday midnight post your poem to NYU Classes (bring copies to class) along with your commentary on it.
4. Everyone should read all poems before class and be prepared to discuss them
5. Each student will be assigned one poem by another student to write a short response to on NYU Classes before Wednesday midnight
6. Write in journal: imitate some of the strategies used by the Romantic Poets

Session 4
Keats House

Feb 20
We will have a guided tour of the museum and a short session there after the tour. We will do a short poetry writing assignment, which will lead to a poem inspired by Keats due the following week.

Due next week:
1. Read essay TBA
2. Write poem and post to NYU Classes Monday midnight and bring in copy.
3. Read selection of stories from Byatt book TBA
4. Write in journal: practice writing strategies discussed in class

Session 5
The Short Story

Feb 27
In class we will workshop final poems.

Then we will discuss the short story and such craft elements as characterization, plot and structure, and narrative perspective. We will watch, listen to and read comments by great contemporary writers on writing. And we will discuss the assigned reading with the above craft elements in mind. We will do writing exercises in class with an eye towards student stories. What can we learn from poetry that can be applied to prose? We will discuss this question and more.

Due next week:
1. Read selection of stories TBA
2. Before Monday midnight post draft to NYU Classes and email a copy to the instructor. Include commentary at the bottom of the draft.
3. Everyone should read all stories before class and be prepared to discuss them.
4. Each student will be assigned one story by another student to write a short response to on NYU
5. Journal writing

Session 6
Description and Setting
March 6

In class we will look at the necessity of descriptive writing and how to make it relevant. For instance, how does a description of a landscape tell us about a narrator’s state of mind?

Creative writing exercises and workshop.

Due next week:
1. Read selection of stories and essays.
2. Before Monday midnight post revised stories to NYU Classes and email a copy to the instructor.
3. Everyone should read all stories before class and be prepared to discuss them.
4. Each student will be assigned several stories by another student to write a short response to on NYU Classes before Wednesday midnight.
5. Journal writing

Session 7

Dialogue and Comedy

March 13

We will talk about dialogue: how does one achieve a balance between realism and artful presentation of voices? What is the role of dialogue? Do people really say what they mean? What lies behind the words characters say? We will also discuss comic writing. How does one write funny? How can one convey on the page what a comedian can convey with a gesture or the shrug of a shoulder? We will look at examples and do several writing exercises.

1. Read selection of stories and essays.
2. Before Monday midnight post revised stories to NYU Classes and email a copy to the instructor.
3. Everyone should read all stories before class and be prepared to discuss them.
4. Each student will be assigned several stories by another student to write a short response to on NYU Classes before Wednesday midnight.
5. Journal writing

Session 8

Class Workshop of Revised Stories

March 20

After discussing the assigned reading we will move quickly to small group workshops of the revised stories. It is important that everyone in the class has read all of the stories and comes prepared with supportive comments and one suggestion. Afterwards, we will begin the essay writing exercise.

Due next week:
1. Read selection of essays.
2. Before Monday midnight post essay exercise to NYU Classes.
3. Everyone should read all exercises before class and be prepared to discuss them.
4. Each student will be assigned one piece by another student to write a short response to on NYU Classes before Tuesday midnight.
5. Journal writing

Session 9

The Essay: Literary Non-Fiction

March 27

What makes a strong literary essay? What is a personal essay and how does it differ from an academic essay? We will discuss these questions and more.

Due next week:
1. Read selection from Philip Lopate book.
2. Before Monday midnight post draft of creative non-fiction piece (or essay) to NYU Classes.
3. Everyone should read all drafts before class and be prepared to discuss them.
4. Each student will be assigned one piece by another student to write a short response to on NYU Classes before Tuesday midnight

5. Journal writing

**Session 10**

Workshopping the Essay

April 3

We will workshop all drafts in class.

Due next week:
1. Write revised version and post to NYU Classes.
2. Everyone should read all essays before class and be prepared to discuss them.
3. Each student will be assigned a group of essays by another student to write a short response to on NYU Classes before Tuesday midnight.
4. Journal writing

**Session 11**

The Essay: Workshop

April 10

In this class we will workshop revised essays in small groups.

Due next week:
Create a portfolio that includes revisions of all work: four poems, story and essay. Email me the portfolio before Tuesday midnight as an attachment. In the body of the email, tell me which genre you would like to focus on in our one to one discussion. What do you feel you need the most help with or the most feedback on? Ask three questions about it to which you would like a response during our meeting. We will meet one to one in my office.

**Session 12**

One to One Meetings

May 1

We will meet in my office and discuss your portfolio focusing on one genre which you feel you need feedback on. We will discuss the questions you raised in your email.

Due next week:
1. Reading assignment TBA
2. Journal entries

**Session 13**

Preparing for Reading and Discussing Writing With Risks and Publishing

May 8

DUE NEXT WEEK:
1. Proofread revised portfolios. There should be no typos or spelling or grammar mistakes. Make any last changes to your work. Print and hand in portfolio in a folder.

2. Write short statements (about half a page single spaced) describing your process. Discuss your original intention for each work and point to the challenges as well as the moments that came easy to
you. Talk about your revisions and how you feel about the outcome. Are there any more questions you have about the work? What are you still unsure about or unhappy with? What pleases you the most about your work. Which piece is your favorite? What would you like to work on in general as a writer? Statements should appear at the end of each piece of writing.

3. Prepare for reading

**Session 14**

LIT CLUB READING

Wed May 14
6 PM – 7PM

Please attend the Literary Club Reading. Arrive with a pen and paper ready to jot down notes about the reading. You will be writing a short piece about it which will be due on NYU Classes next week.

Due next week: portfolio and Literary Club writing assignment (Please submit both to turnitin.com and bring in receipt).

**Session 15**

Conclusion and wrap up discussion and “Reading”

May 15

We will discuss the literary club reading and final questions about revision and we will also talk about living as a writer. We will then have a “reading” where students will read what they consider to be their “best” work.

**Classroom Etiquette**

Toilet breaks should be taken before or after class or during class breaks.

Food are not to be consumed during class time. No gum, please. You may drink water or other beverages during class time.

Mobile phones should be set on silent or should be switched off.

Laptops are only to be used with the express permission of the teacher.

Please kindly dispose of rubbish in the bins provided.

**Required Co-curricular Activities**

**FIELD TRIPS:** All students are required to attend the following field trips, to arrive on time, attend the entire session and be prepared to participate, if necessary:

Keats House: 20 February

Literary Club Reading: 14 May 6PM at NYUL
Suggested Co-curricular Activities

1) Foyles Bookshop Events
113-119 Charing Cross Road, London
(Entrance is £2.50 and includes wine and nibbles)

2) Liars' League: A monthly event when short stories are read by professional actors. Held at 7pm on the second Tuesday of each month in a central London pub. See their website for further details (http://liarsleague.typepad.com). You might even consider submitting a story of your own?

3) The Poetry Café: Take a look at their website for a jam-packed schedule of literary events (http://www.poetrysociety.org.uk/content/cafe/).

4) The Southbank Centre: Check out what the Southbank Centre has on offer: (http://www.southbankcentre.co.uk/all-events).

5) The Royal Society for Literature: The events hosted by this prestigious society are open to the public. Take a look at its website for details of their upcoming programme: (http://www.rslit.org/).

6) Troubadour Poetry: life, literature and the pursuit of happiness, in the famous Troubadour cellar-club: London's liveliest & best-loved poetry venue... readings, mondays 8-10 pm, tickets £8 concessions £7, season tickets 20% off, classes, sundays 12-3.30 pm, £28 (concs. £24), advance booking only, cheques payable to Coffee-House Poetry, no credit cards, at 263-267 Old Brompton Road LONDON SW5, (no mail to this address, see correspondence address below), nr. junct. Earls Court & Old Brompton Rds, nearest Tube: Earls Court (District & Piccadilly Lines), for info, booking, season ticket & mailing list enquiries, e: coffpoetry@aol.com, www.coffeehousepoetry.org or write to Anne-Marie Fyfe, Coffee-House Poetry, PO Box 16210, LONDON, W4 1ZP

Your Instructor

Eve Grubin is the author of *Morning Prayer*, a book of poems published by the Sheep Meadow Press. Her work has appeared in numerous journals and magazines. Eve was the programs director at the Poetry Society of America and taught poetry at The New School University and in the Graduate Creative Writing program at the City College of New York. She is the poet in residence at the London School of Jewish Studies and a tutor at the Poetry School.
Plagiarism: the presentation of another piece of work or words, ideas, judgments, images or data, in whole or in part, as though they were originally created by you for the assignment, whether intentionally or unintentionally, constitutes an act of plagiarism.

Please refer to the Student Handbook for full details of the plagiarism policy.

All students must submit an electronic copy of each piece of their written work to www.turnitin.com and hand in a printed copy with the digital receipt to their professor. Late submission of work rules apply to both the paper and electronic submission and failure to submit either copy of your work will result in automatic failure in the assignment and possible failure in the class.

Electronic Submission
The Turnitin database will be searched for the purpose of comparison with other students’ work or with other pre-existing writing or publications, and other academic institutions may also search it.

In order for you to be able to submit your work onto the Turnitin website, you will need to set up an account:

1) Go onto the Turnitin website http://www.turnitin.com
2) Click ‘Create Account’ in the top right hand corner
3) Select user type of ‘student’
4) Enter your class ID & Turnitin class enrolment password (these will be e-mailed to you after the drop/add period, or contact academics@nyu.ac.uk if you have misplaced these).
5) Follow the online instructions to create your profile.

To submit your work for class, you will then need to:

1) Log in to the Turnitin website
2) Enter your class by clicking on the class name
3) Next to the piece of work you are submitting (please confirm the due date), click on the ‘submit’ icon
4) Enter the title of your piece of work
5) Browse for the file to upload from wherever you have saved it (USB drive, etc.), please ensure your work is in Word or PDF format, and click ‘submit’
6) Click ‘yes, submit’ to confirm you have selected the correct paper (or ‘no, go back’ to retry)
7) You will then have submitted your essay onto the Turnitin website.
8) Please print your digital receipt and attach this to the hard copy of your paper before you submit it to your professor (this digital receipt appears on the web site, immediately after you submit your paper and is also sent to your e-mail address). Please also note that when a paper is submitted to Turnitin all formatting, images, graphics, graphs, charts, and drawings are removed from the paper so that the program can read it accurately. Please do not print the paper in this form to submit to your lecturers, as it is obviously pretty difficult to read! You can still access the exact file you uploaded by clicking on the ‘file’ icon in the ‘content’ column.

Please also see the Late Submission of Work policy, above.

Students must retain an electronic copy of their work for one month after their grades are posted online on Albert and must supply an electronic copy of their work if requested to do so by NYU in London. Not submitting a copy of a piece of work upon request will result in automatic failure in the assignment and possible failure in the class. NYU in London may submit in an electronic form the work of any student to a database for use in the detection of plagiarism, without further prior notification to the student. Penalties for confirmed cases of plagiarism are set out in the Student Handbook.
Late Submission of Work

Written work due in class must be submitted during the class time to the professor. Late work should be submitted in person to a member of NYU London staff in the Academic Office (Room 308, 6 Bedford Square) during office hours (Mon – Fri, 10:30 – 17:30). Please also send an electronic copy to academics@nyu.ac.uk for submission to Turnitin.

Work submitted within 5 weekdays after the submission time without an agreed extension receives a penalty of 10 points on the 100 point scale.

Written work submitted more than 5 weekdays after the submission date without an agreed extension fails and is given a zero.

Please note end of semester essays must be submitted on time.

Attendance Policy

NYUL has a strict policy about course attendance. No unexcused absences are permitted. While students should contact their class teachers to catch up on missed work, you should NOT approach them for excused absences.

Excused absences will usually only be considered for serious, unavoidable reasons such as personal ill–health or illness in the immediate family. Trivial or non-essential reasons for absence will not be considered.

Excused absences can only be considered if they are reported in accordance with guidelines which follow, and can only be obtained from the appropriate member of NYUL’s staff.

Please note that you will need to ensure that no make-up classes – or required excursions - have been organised before making any travel plans for the semester.

Absence reporting for an absence due to illness

1. On the first day of absence due to illness you should report the details of your symptoms by e-mailing absences@nyu.ac.uk including details of: class(es) missed; professor; class time; and whether any work was due including exams. Or call free (from landline) 0800 316 0469 (option 2) to report your absences on the phone.

2. Generally a doctor’s note will be required to ensure you have sought treatment for the illness. Contact the Gower Street Health Centre on 0207 636 7628 to make an appointment, or use HTH general practitioners if you cannot get an appointment expediently at Gower Street.

3. At the end of your period of absence, you will need to complete an absence form online at http://bit.ly/NuCl5K. You will need to log in to NYU Home to access the form.

4. Finally you must arrange an appointment to speak to Nigel Freeman or Donna Drummond-Smart on your first day back at class. You must have completed the absence form before making your appointment.

Supporting documentation relating to absences must be submitted within one week of your return to class.

Absence requests for non-illness reasons

Absence requests for non-illness reasons must be discussed with the Academic Office prior to the date(s) in question – no excused absences for reasons other than illness can be applied retrospectively. Please come in and see us in Room 308, 6 Bedford Square, or e-mail us at academics@nyu.ac.uk.

Further information regarding absences

Each unexcused absence will be penalized by deducting 3% from the student’s final course mark. Students are responsible for making up any work missed due to absence.

Unexcused absences from exams are not permitted and will result in failure of the exam. If you are granted an excused absence from an examination (with authorisation, as above), your lecturer will decide how you will make-up the assessment component, if at all (by make-up examination, extra coursework, viva voce (oral examination), or an increased weighting on an alternate assessment component, etc.).
NYUL also expects students to arrive to class promptly (both at the beginning and after any breaks) and to remain for the duration of the class. If timely attendance becomes a problem it is the prerogative of each instructor to deduct a mark or marks from the final grade of each late arrival and each early departure.

Please note that for classes involving a field trip or other external visit, transportation difficulties are never grounds for an excused absence. It is the student’s responsibility to arrive at an agreed meeting point in a punctual and timely fashion.

Please refer to the Student Handbook for full details of the policies relating to attendance. A copy is in your apartment and has been shared with you on Google Docs.

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<tr>
<th>Grade conversion</th>
<th>NYU in London uses the following scale of numerical equivalents to letter grades:</th>
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<tbody>
<tr>
<td>A=94-100</td>
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<tr>
<td>A-=90-93</td>
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<tr>
<td>B+=87-89</td>
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<tr>
<td>B=84-86</td>
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<tr>
<td>B-=80-83</td>
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<td>C+=77-79</td>
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<td>C=74-76</td>
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<td>C-=70-73</td>
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<td>D+=67-69</td>
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<tr>
<td>D=65-66</td>
<td></td>
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<tr>
<td>F=below 65</td>
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Where no specific numerical equivalent is assigned to a letter grade by the class teacher, the mid point of the range will be used in calculating the final class grade (except in the A range, where 95.5 will be used).

| Grading Policy | NYU in London aims to have grading standards and results in all its courses similar to those that prevail at Washington Square. |