

WRITING AND SPEECH
FALL 2011

CHANGING

LEARNING

GROWING

CONNECTING

The following information is taken from the fall 2011 NYU-SCPS bulletin. Please note that changes are made to course schedules and locations, and new offerings are added on a continuing basis. Visit our website for the most up-to-date program information: scps.nyu.edu

Milton Glaser

HOW TO REGISTER

Register now for the best course selection and availability. You may register during the semester according to the schedules and procedures in the Registration section of this Bulletin. Courses begin throughout the term.

WEB: scps.nyu.edu

24 HOURS A DAY

PAYMENT: Visa, MasterCard, Discover, American Express

IN PERSON

7 East 12th Street, 1st Floor

Now through Sept. 2:

Monday–Thursday, 9 a.m.–6 p.m.;

Friday, 9 a.m.–5 p.m.*

Extended hours, Sept. 6–30:

Monday–Thursday, 9 a.m.–7 p.m.;

Friday, 9 a.m.–5 p.m.

PAYMENT: Visa, MasterCard, Discover, American Express, check, or money order payable to New York University.

TELEPHONE: (212) 998-7150

Now through Sept. 2:

Monday–Thursday, 9 a.m.–6 p.m., Friday 9 a.m.–5 p.m.*

Extended hours, Sept. 6–30:

Monday–Thursday, 9 a.m.–7 p.m.;

Friday, 9 a.m.–5 p.m.

PAYMENT: Visa, MasterCard, Discover, American Express

MAIL

Mail registrations are accepted throughout the semester and must be postmarked at least two weeks before the course start date. Use the postage-paid registration form at the back of this Bulletin.

PAYMENT: Visa, MasterCard, Discover, American Express

FOR MORE INFORMATION

HAVE A QUESTION? WE CAN HELP.

If you need more information about noncredit courses or certificates, we are available to answer your questions in person, by phone, or by e-mail.

TELEPHONE: (212) 998-7200

Monday–Thursday, 9 a.m.–7 p.m.;

Friday until 5 p.m.*

E-MAIL: scpsinfo@nyu.edu

**Telephone and in-person registration may be suspended or altered due to holiday observance.*



Smart Phone users can scan this QR code to link to the NYU-SCPS website.

ON THE COVER: MILTON GLASER

Milton Glaser is among the most celebrated graphic designers in the United States. As a Fulbright scholar, he studied with the painter Giorgio Morandi in Bologna, Italy. He has had the distinction of presenting solo exhibitions at the Museum of Modern Art and the Georges Pompidou Center in Paris and was selected in 2004 to receive the Cooper Hewitt National Design Museum's lifetime achievement award. In 2010, Glaser became the first graphic designer to receive the National Medal of Arts. He opened Milton Glaser, Inc. in 1974 and continues to produce a prolific amount of work in many fields of design.

FALL TERM CALENDAR

Fall Classes Begin

Wednesday, September 21

Rosh Hashanah

Wednesday–Thursday, September 28–29

All classes cancelled at Norman Thomas Center and Manhattan Village Academy only.

Columbus Day

Monday, October 10

All classes cancelled.

Thanksgiving Recess

Thursday–Sunday, November 24–27

All classes cancelled.

NEED TO CHECK CLASS LOCATIONS OR TIMES?

You can view course details, including class locations, room numbers, dates, and times through ALBERT, the NYU student information services website, or by calling the number below. Instructions for accessing ALBERT are sent to students upon registration.

Call: (212) 998-7200

NEED TO DROP A COURSE?

You may drop a course by mail or in person (7 East 12th Street, 1st Floor, New York, NY 10003); online anytime at scps.nyu.edu/drop; and up until one day before the course start date via ALBERT, the NYU student information services website; or by fax (212-995-3060). If you wish to withdraw from a course after the first class has met, please consult our refund policy in the Registration section of this Bulletin.

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WRITING AND SPEECH

Communicating with ease, confidence, and clarity is key in any personal or professional endeavor. Do you want to see your byline in print? Are you dreaming of writing an award-winning screenplay? Do your presentation skills need sharpening? Our courses provide the skills and guidance you need, whether you're looking to start a freelance writing career or want to learn to present your ideas in a way that commands attention.

Our offerings in Writing and Speech include:

- **A variety of writing courses**, from fiction and poetry to journalism, that help you further develop your professional writing skills or embark on creative pursuits.
- **Speech courses** designed to improve your speaking voice and help you communicate more persuasively (page 10).
- **Certificate programs**: Creative Writing (page 3) and Screenwriting (page 6), with courses available online; Journalism (page 8); and Communication Skills (page 10).

For more information, visit scps.nyu.edu/writing or call (212) 998-7200.

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INFORMATION SESSION

Writing and Speech

Monday, 6–8 p.m., September 12
Woolworth Building
15 Barclay Street, 4th Floor

Information sessions include discussions about industry news and career opportunities, presentation on curricula, and a chance to ask questions of faculty members and staff. No RSVP is required, but please be punctual. For more information, call (212) 998-7200.

For a listing of our information sessions and events, see page viii.



ONE-DAY WRITING COURSES

Creative Writing for Beginners

WRIT2-CS9302/\$185

S Sec. 301: Sat. 10 a.m.–4 p.m., Sept. 17.
Christy Walker, *writer, poet, and screenwriter.*

Creative flow is more than an intensely pleasurable state wherein time becomes meaningless and ordinary life feels extraordinary. It's about possibilities, wonder, and soulful expression. It's about jumping into the unknown, into writing exercises designed to connect individuals with the writer in themselves and learning techniques that access imagination and inner wisdom. This class is for aspiring writers in all genres who want to have fun and try something new.

Fiction Writing One-Day Workshop

WRIT2-CS9007/\$185

S Sec. 301: Sat. 10 a.m.–4 p.m., Sept. 17.
Jonathan A. Liebson, *contributor, Meridian, Pleiades, Harvard Review.*

S Sec. 302: Sat. 10 a.m.–4 p.m., Nov. 5.
Jonathan A. Liebson

Are you eager to write fiction but unsure of where to start? Have you wanted to begin a short story, novella, or novel but require direction and encouragement? Through easy-to-follow lectures, learn the elements of the fiction writer's craft: structure, characterization, plot, description, dialogue, point of view, style, and voice. Gain experience with each one in a series of inspiring in-class exercises. Acquire knowledge of the craft of fiction, generate story ideas, and gain the inspiration and momentum required to begin writing in earnest. Print and online publishing are also discussed.

Jump-Start Your Novel

WRIT2-CS9002/\$135

M Sec. 301: Sat. 1–5 p.m., Nov. 12.
Meredith Sue Willis, *author, Higher Ground, Only Great Changes.*

Regain creative momentum and learn techniques for starting (or restarting) a large writing project. This seminar provides exercises and ideas to help get writing projects moving to the next stage. Topics include: is outlining a help or hindrance, the Archipelago method of drafting, scene as the building block of the novel, and moving forward with quotidian scenes and set pieces. Think about how to sustain the writing of a book, and end the session with several pages of new material.

Getting a Children's Book Published

WRIT2-CS9303/\$185

M Sec. 301: Sat. 10 a.m.–4 p.m., Nov. 12.
Amy Hest, *award-winning author, When Jessie Came Across the Sea, Kiss Good Night.*

Many writers have ideas for children's books tucked away in their heads. This class is an opportunity to explore those ideas and turn them into stories. Beginning and experienced authors alike survey the field of children's literature, write what they've always wanted to write, and uncover the secrets to successfully publishing a children's book. Students learn what's classic and new in the field, how to pace their manuscripts, the important roles that voice and point of view play in children's books, how to develop a character, plotting and starting off a story with a hook, and ending with a flourish.

Memoir Writing One-Day Workshop

WRIT2-CS9009/\$185

S Sec. 301: Sun. 10 a.m.–4 p.m., Sept. 18.
Karol Nielsen, *author, Black Elephants (memoir); nonfiction editor, Epiphany.*

S Sec. 302: Sun. 10 a.m.–4 p.m., Nov. 6.
Karol Nielsen

Are you interested in embarking on a short-form or book-length memoir but need to develop the focus and direction necessary to do so? Easy-to-follow lectures teach the essential elements of the memoir writer's craft: structure, characterization, plot, description, dialogue, point of view, style, and voice. A series of creative and inspiring in-class exercises deepens students' understanding of the craft of memoir writing and builds confidence. Revision is addressed, and publishing in print and online are discussed.

Food Memoir One-Day Workshop

WRIT2-CS9008/\$185

S Sec. 301: Sat. 10 a.m.–4 p.m., Sept. 17.
Ramin Ganeshram, *managing editor, One Big Table; contributor, New York Times; Newsday; Saveur; O, The Oprah Magazine.*

Would you like to write a food memoir, but are unsure of how to begin? Have you wondered how food writers use a memorable meal to spark a personal essay, or how they introduce a recipe into a memoir? Lectures teach the elements of the food memoir writer's craft, and a series of engaging in-class exercises provide opportunities for experimenting with subject and technique. Students also learn how to generate story ideas and market their work.

The Reinvented Writer**WRIT2-CE9352/\$150**◆

S Sec. 1: Sat. 10 a.m.–4 p.m., Oct. 15. Katharine Sands, *literary agent; author, Making the Perfect Pitch: How to Catch a Literary Agent's Eye.*

Today's writers need to understand how to maximize the appeal of their work in the new media and literary marketplace. Explore the process of getting published, focusing on the fundamentals of success under the guidance of a Manhattan-based literary agent. From content creation to contract, focusing on both craft and career, learn seven surefire techniques to get you out of the slush pile, including how to identify your selling points and sales engines, how to whet an agent's appetite, getting editors to say "yes," making the perfect pitch, and building a media platform to create a writing career.

The Four Magic Questions of Screenwriting**WRIT2-CS9710/\$125**◆

S Sec. 301: Sat. 10 a.m.–1 p.m., Sept. 17. Marilyn Horowitz, *chief executive officer, Artmar Productions; NYU-SCPS Excellence in Teaching Award.*

S Sec. 302: Sat. 10 a.m.–1 p.m., Nov. 5. Marilyn Horowitz

Learn how to structure your movie scripts with ease. Intended as a preparatory course for students new to writing for the screen, this three-hour intensive seminar teaches you how to shape a market-ready, three-act screenplay, how to build a better character arc, how to ask the one question that helps you write your best ending every time, and much more. The course includes a complimentary copy of the instructor's new book, *The Four Magic Questions of Screenwriting.*

Writing Basics: A Refresher Workshop**WRIT2-CS9001/\$225**◆

S Sec. 301: Sat. 9.30 a.m.–4.30 p.m., Nov. 5. Michael H. Murray, *editorial consultant.*

Do you have trouble deciding where to place a comma—or whether to use one at all? Can you determine when it's best to use *who* instead of *whom*? Are you driven to distraction when you have to choose between *affect/effect*, *its/it's*, or *lie/lay*? Get the answers to these questions and other usage problems that perplex people from all professions and every walk of life. Topics include subject-verb agreement, pronoun reference, the proper formation of plurals and possessives, commas and semicolons, word choice, and other equally bothersome grammatical questions.

NEW Grammar on the Job: A One-Day Workshop**WRIT1-CE9858/\$185**◆

M Sec. 1: Sun. 10 a.m.–4 p.m., Nov. 6. Robert Black, *author; columnist; faculty, City College of New York.*

Have you forgotten the basics of English grammar—and is that loss undermining your confidence or preventing your advancement in the workplace? Designed for busy, high-powered businesspeople, this course is a short—yet highly focused—survey of the fundamentals of grammar and usage that are most relevant to professionals. Through lectures; exercises; and in-class, peer-reviewed writing, revisit the grammar you need to succeed at your current job—or the grammar you need to find a new job altogether.

WRITING ACROSS GENRES**Beating Writer's Block****WRIT1-CE9667/\$340**

S Sec. 1: Wed. 6.45–9.05 p.m., Nov. 2–30 (5 sessions).

Putting pen to paper—or fingers to keyboard—can be daunting. Even the most famous writers have suffered from the malady known as writer's block. Through lectures and discussions, in-class and take-home exercises, and short reading assignments, overcome your doubts, concerns, and fears, and get back to work. Students read the works of writers who have struggled with writer's block, undertake practical exercises, and learn basic tools to help them sit down and write their best work. *5-session Creative Writing elective.*

NEW If You Build It: Story Structure for Every Genre**WRIT1-CE9863/\$580**

S Sec. 1: Thurs. 6.45–9.05 p.m., Sept. 22–Dec. 8 (10 sessions). No class Sept. 29. Marc Acito, *novelist, How I Paid for College, Attack of the Theater People.*

It happens to every writer: you start your novel, memoir, screenplay, or play full of excitement and then the story fizzles before you're halfway through. The solution to this common dilemma is to master the techniques of story structure. This class draws on everything from Aristotle to Xbox to teach you how to construct a page-turning tale that will keep readers up all night or audiences riveted to the screen or stage. Work in-class on the architecture and mechanics of your work-in-progress, whether you are just beginning to form an idea or rewriting a completed manuscript. The course is open to writers working at every level in any genre. *10-session Creative Writing elective.*

Writing Great Characters**WRIT1-CE9224/\$340**

S Sec. 1: Tues. 6.45–9.40 p.m., Oct. 18–Nov. 15 (5 sessions). Lori Fischer, *playwright, Barbara's Blue Kitchen, Petie; winner, NYU's Harry Kondolean Graduate Award in Playwriting*

What do Scarlett O'Hara, Hamlet, Blanche DuBois, and Michael Corleone have in common? All are great characters. Whether you are a playwright, screenwriter, novelist, or television writer, the ability to create compelling, unforgettable characters is key. Ultimately, it is the recognizable, yet surprising and unique character that draws in readers and audience members and leads them forward. By combining in-class exercises, lectures, reading, and writing assignments, learn how to create detailed, compelling characters. *5-session Creative Writing elective.*

NEW Finding Your Voice on the Page**WRIT1-CE9864/\$340**

S Sec. 1: Thurs. 6.45–9.05 p.m., Nov. 3–Dec. 8 (5 sessions). Randy Burgess, *writer and editor for newspapers, advertising, technical writing, magazines, and book publishing.*

In order to write fiction and creative non-fiction that is capable of moving our readers and ourselves, writing teacher Peter Elbow has advised that we need to be willing to "stop playing it safe...and jump over the edge." In a supportive workshop environment, practice jumping over the edge by engaging in exercises and using techniques developed by Elbow, Carol Bly, and other great writing teachers, accepting fears and rejecting clichés in search of a writing voice that is powerful, flexible, and true. *5-session Creative Writing elective.*

Writing for Children I**WRIT1-CE9034/\$580**

N Sec. 1: Thurs. 6.45–9.05 p.m., Sept. 22–Dec. 8 (10 sessions). No class Sept. 29. Michele Spirn, *author, the Know-Nothing books.*

Discover how to turn a good idea into a viable story for children. The good idea for a picture book may turn out to be an even better idea for a chapter book, while a young adult novel could evolve into a timeless picture book. Students read out loud and participate in class discussions in an atmosphere that is friendly, personal, and honest. The emphasis in this class is not on finishing a story, but on the exciting process of finding your voice and writing a story that must be told. *10-session Creative Writing elective.*

NEW Writing the Immigrant Experience**WRIT1-CE9859/\$340**

S Sec. 1: Mon. 6.45–9.05 p.m., Oct. 17–Nov. 14 (5 sessions). Saviana Stanesco, *playwright, Aliens With Extraordinary Skills.*

Learn how to turn the immigrant experience into a meaningful piece of creative or dramatic writing, such as a memoir, short story, monologue, or play. Discover your voice, improve your style, and convey your unique point of view through writing assignments, focused feedback, readings, and class discussions. Capture, express, and capitalize upon the compelling immigrant story inside you. *5-session Creative Writing elective.*

CREATIVE WRITING**GETTING STARTED****Can I Really Write?: How to Begin Creative Writing****WRIT1-CE9334/\$580**

M Sec. 1: Sat. 12–5 p.m., Sept. 24–Nov. 12 (7 sessions). No class Oct. 8. Elizabeth Henley, *faculty, Teachers College Writing Project, Columbia University, School of Visual Arts.*

Are you unsure about how to start writing? Find your voice and express yourself in print. Explore ways to tap into your creative self and find out how to mine and sustain creative energy. Specific structures and strategies for writing and the elements of craft for a variety of genres are offered. Discuss the qualities of good writing and focus on finding your voice. Come with a notebook and pen, ready to begin this exciting journey. *Bring a bag lunch.*

Taking the First Steps: An Introduction to Creative Writing**WRIT1-CE9272/\$580**

M Sec. 1: Tues. 10 a.m.–3 p.m., Oct. 18–Nov. 22 (6 sessions). Beth Ann Bauman, *author, Beautiful Girls; instructor, the Writer's Voice, University of California—Los Angeles.*

Through a series of in-class and take-home writing exercises, tap into all of your senses, draw upon your memories and imagination, and unleash your creativity in this course designed for individuals who want to write but are unsure where to begin. Learn the basic craft elements of memoir and fiction writing through class sessions spent writing, sharing work, and discussing the qualities of good writing.

M Meets at NYU Midtown Center, 11 W. 42nd St.

N Meets at Norman Thomas Center, 111 E. 33rd St.

S Meets in the Washington Square, Cooper Square, Union Square vicinity.

◆ No discounts apply to this course.

FICTION WRITING

Reading Fiction for Fiction Writers

LITR1-CE9002/\$580

S Sec. 1: Mon. 6.45–9.05 p.m., Sept. 26–Dec. 5 (10 sessions). Liana Scalettar, *contributor*, American Short Fiction, *Drunken Boat*.

If you want to become a writer, you need to learn to read like one. In this course designed for students of creative writing, examine the strengths and weaknesses of master storytellers with the intent of applying these lessons to your own work. Each class features a lecture on one of the elements of the craft of writing: structure, plot, characterization, description, dialogue, point of view, style, and voice. Authors whose work is explored include Amit Chaudhuri, Anton Chekhov, George Eliot, F. Scott Fitzgerald, Henry James, Milan Kundera, Iris Murdoch, William Trevor, Edith Wharton, and Virginia Woolf. *10-session Creative Writing elective.*

Fiction Writing I

WRIT1-CE9320/\$580

M Sec. 1: Mon. 12.30–2.50 p.m., Sept. 26–Dec. 5 (10 sessions). Peggy Garrison, *writer; poet; consultant*, *Teachers and Writers Collaborative*.

S Sec. 2: Mon. 6.45–9.05 p.m., Sept. 26–Dec. 5 (10 sessions). Maureen Brady, *author*, *Ginger's Fire*, *Folly*, *The Question She Put to Herself*.

S Sec. 3: Wed. 6.30–8.50 p.m., Sept. 28–Dec. 7 (10 sessions). No class Nov. 23. Meredith Sue Willis, *author*, *Higher Ground*, *Only Great Changes*.

S Sec. 4: Thurs. 6.45–9.05 p.m., Sept. 22–Dec. 8 (10 sessions). No class Sept. 29. Beth Ann Bauman, *author*, *Beautiful Girls*; *instructor*, *the Writer's Voice*, *University of California—Los Angeles*.

S Sec. 5: Sat. 1–3.20 p.m., Sept. 24–Dec. 3 (10 sessions).

📅 Sec. 6: *Asynchronous course*, Oct. 10–Dec. 18 (10 sessions). Krista Madsen, *author*, *Degas Must Have Loved a Dancer*, *Four Corners*; *owner*, *Stain Arts Lounge*.

Examine the fundamentals of fiction—story structure, character, plot, dialogue, description, point of view, style, and voice—in this class for students who want to write fiction but need to develop basic skills. Writing assignments help students mine their life experiences for their fiction pieces. Student work and the publications of established authors are read and analyzed in class. In addition, participants are encouraged to develop their powers of observation and to hone their fiction-writing skills by writing sketches and viewing the process as a daily activity.

CERTIFICATE IN CREATIVE WRITING

This program, with some courses available online, is designed to provide knowledge and experience in the student's chosen area of concentration—fiction or nonfiction. Through a sequence of beginning and advanced courses, as well as a tutorial and final project, the certificate enables students to acquire skills, develop a portfolio, and refine career goals necessary to the pursuit of a life in writing.

Upon completion of the program, students have attained:

- Familiarity with the traditional parameters of the major forms within the student's area of concentration.
- Knowledge of, and proficiency utilizing, the craft elements fundamental to writing in the student's area of concentration.
- The ability to read critically and revise one's own work, developed by means of participation in weekly writing workshops where these skills are modeled by instructors and practiced by students.

This certificate is awarded to students who successfully complete five courses in their area of concentration, as follows: *Fiction Writing I* and *Fiction Tutorial or Nonfiction Level I* and *Nonfiction Tutorial*; two additional courses from the area of concentration; and one 10-session elective or two five-session electives. Consult individual course descriptions for certificate applicability. Additional electives are offered in the fall and spring semesters. The student must also write and revise, under faculty supervision, a minimum of 50 pages of prose in the chosen area of concentration.

FICTION CONCENTRATION

Fiction Writing I/
WRIT1-CE9320 (*this page*)

Fiction Tutorial/
WRIT1-CE9329 (*this page*)

Fiction Writing II/
WRIT1-CE9321 (*this page*)

Short Story Writing/
WRIT1-CE9330 (*this page*)

Novel Writing I: Beginning Novel
Writing/WRIT1-CE9355 (*page 4*)

Novel Writing II: Advanced Novel
Writing/WRIT1-CE9357 (*page 4*)

Fiction Writing III: Advanced Fiction
Writing/WRIT1-CE9322 (*this page*)

See page 12 for certificate requirements and benefits.

Advanced Short Story Writing/
WRIT1-CE9161 (*page 4*)

Reading Fiction for Fiction Writers/
LITR1-CE9002 (*this page*)

NONFICTION CONCENTRATION

Nonfiction Writing I/
WRIT1-CE9713 (*page 4*)

Nonfiction Tutorial/
WRIT1-CE9704 (*page 5*)

Personal Essay Writing/
WRIT1-CE9710 (*page 5*)

Writing Your Memoir/
WRIT1-CE9712 (*page 4*)

Essentials of Writing Essays/
WRIT1-CE9033 (*page 5*)

Fiction Writing II

WRIT1-CE9321/\$580

S Sec. 1: Thurs. 6.45–9.05 p.m., Sept. 22–Dec. 8 (10 sessions). No class Sept. 29. Lee Harrington, *author*, *The Beautiful and the Good* (*forthcoming*), *Rex and the City*.

Deepen and expand your mastery of fiction writing through reader responses and short assignments in and out of class. The techniques of prose narrative, including dialogue, character development, pacing, point of view, flashback, and creative revision, receive special emphasis to help students explore and express their stories. Short samples of works by a diverse group of writers are used for illustration and discussion. *Prerequisite: Fiction Writing I/WRIT1-CE9320 or equivalent experience.*

Asynchronous Writing Courses

In asynchronous writing courses, the instructor posts a new lesson each week; students and instructor then interact at their convenience over the next seven days.

Fiction Writing III:

Advanced Fiction Writing

WRIT1-CE9322/\$580

S Sec. 1: Wed. 6.45–9.45 p.m., Sept. 28–Dec. 14 (10 sessions). Martha Hughes, *author*, *Precious in His Sight*; *contributor*, *Out of Her Mind: Women Writing About Madness*.

Designed for advanced writers who want to develop their skills further, this peer workshop emphasizes craft with special attention to developing characters and themes; dramatizing rather than summarizing; pacing; using sensory detail to create a cogent, fictive world; creating tension; and polishing dialogue. Students submit works-in-progress for discussion by the instructor and class; in most class meetings, four writers each receive a half-hour critique. Published authors, editors, or agents are also invited each semester to lecture and answer students' questions. To apply, e-mail five double-spaced manuscript pages by September 9, 2011 to scps.advancedfiction@nyu.edu. *Please include phone number and e-mail address. You will be notified several days after the deadline. If accepted, your space is reserved for one week.* ★

Beauties, Beasts, and Enchantment: Writing Fairy Tales

WRIT1-CE9311/\$580

W Sec. 1: Wed. 1–3.20 p.m., Sept. 21–Nov. 30 (10 sessions). No class Sept. 28. Karen Heuler, *contributor*, *magazines and anthologies*.

Simple, luminous, and strange, fairy tales evolved as instructions on how the world worked. Magic wishes, tricks, or trials with surprising outcomes represented a moral and social order and the hidden rules of life. Old fairy tales are increasingly re-told—on Broadway, in the movies, and by ourselves. They are rich, continue to evolve, and add luster to writing. Each week, students use a traditional tale as a jumping-off point to develop their own version, starting with some familiar elements: the journey, ordeal, and three wishes.

Fiction Tutorial

WRIT1-CE9329/\$670 ⇄

Sec. 1: *Dates and hours to be arranged*, Sept. 21–Dec. 7 (5 sessions). Maureen Brady, *author*, *Ginger's Fire*, *Folly*, *The Question She Put to Herself*.

Sec. 2: *Dates and hours to be arranged*, Sept. 21–Dec. 7 (5 sessions). Martha Hughes, *author*, *Precious in His Sight*; *contributor*, *Out of Her Mind: Women Writing About Madness*.

📅 Sec. 3: *Asynchronous course*, Oct. 10–Dec. 18 (5 sessions). Martha Hughes

Have you ever wanted an editor to read your work and give you feedback? Taught by a published author and veteran writing teacher, this tutorial is open to writers of novels and short stories who are confident in their ability to work independently. Students meet individually with the instructor for five one-hour sessions and receive editorial guidance and objective criticism on up to 150 manuscript pages (double-spaced, 12-point type). To apply, e-mail five pages (double-spaced, 12-point type) by September 9, 2011 to scps.fictiontutorial@nyu.edu. *Please include your phone number and e-mail address. You will be notified several days after the deadline. If accepted, your space is reserved for one week.* ★

Short Story Writing

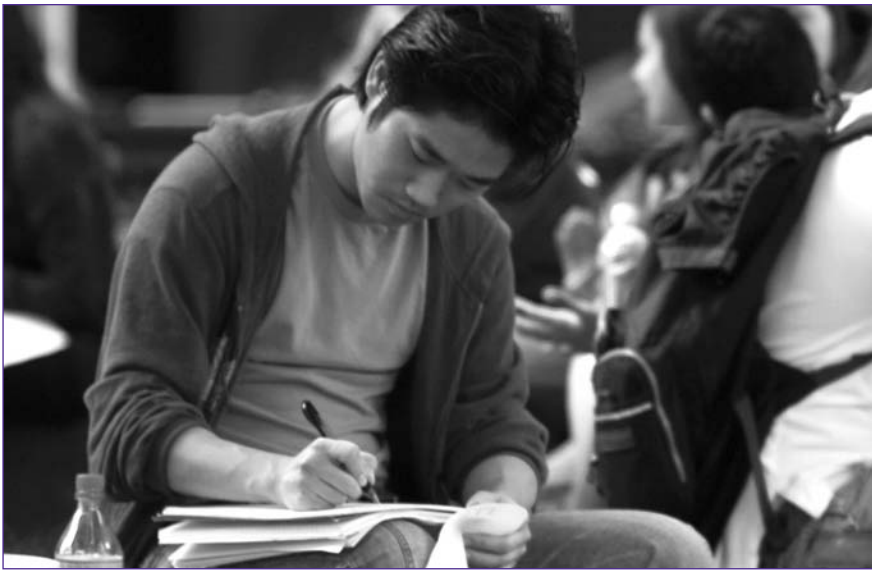
Short Story Writing

WRIT1-CE9330/\$580

S Sec. 1: Thurs. 6.45–9.05 p.m., Sept. 22–Dec. 8 (10 sessions). No class Sept. 28. Susie Mee, *author*, *Down Home*, *The Girl Who Loved Elvis*, *The Undertaker's Daughter*.

📅 Sec. 2: *Asynchronous course*, Oct. 10–Dec. 18 (10 sessions). Karen Heuler, *contributor*, *magazines and anthologies*.

Though limited in form, the short story is a natural passageway into fiction writing and its effect can be extremely powerful on the reader. Learn not only the fundamentals of short story writing—characterization, plot, dialogue, imagery, and tone—but also how to achieve powerful results which, in Flannery O'Connor's words, keep "the short story from being short." Students are guided through brief writing assignments that are supplemented with works by contemporary short story authors. The class culminates in the completion of at least one short story by each participant.



Advanced Short Story Writing

WRIT1-CE9161/\$580

S Sec. 1: Mon. 6.45–9.05 p.m., Oct. 3–Dec. 12 (10 sessions). Carole Bugge, *author*, *Silent Victim*; *playwright*.

The short story is not a compressed novel or an excerpt from one. Rather, it is an entirely different form that some say most resembles a poem. Delve deeper into the traditions and possibilities of creating short fiction in this writing workshop. Explore the relationship between character and plot and the delicate balance between drama and narration. What is the ideal point-of-view strategy for a particular story? Is there such a thing as too much dialogue? Examine style, voice, revision, and submission. Students leave the course having completed two polished stories. *Prerequisite:* *Short Story Writing/WRIT1-CE9330* or *equivalent experience*.

Building a Short Story Collection

WRIT1-CE9165/\$580

S Sec. 1: Tues. 6.45–9.05 p.m., Sept. 27–Dec. 6 (10 sessions). No class Oct. 11. Maureen Brady, *author*, *Ginger's Fire*, *Folly*, *The Question She Put to Herself*.

From James Joyce's *Dubliners* to Jhumpa Lahiri's *Unaccustomed Earth*, writers have gathered their short fiction into collections united by setting, theme, voice, and even, in the case of Lorrie Moore's *Self-Help*, an obscure point-of-view strategy. This course is for students who have written at least one short story or novella and want to write more, with the goal of combining them into a book ready for submission to agents and editors. Topics include the short story as a unique fictional form and strategies for lending coherence to disparate narratives. Models of the form are examined. *10-session Creative Writing elective*.

M Meets at NYU Midtown Center, 11 W. 42nd St.

S Meets in the Washington Square, Cooper Square, Union Square vicinity.

W Meets at the Woolworth Building, 15 Barclay St.

📺 Online course.

◇ No discounts apply to this course.

★ Consult an advisor before registering.

Novel Writing

Novel Writing I: Beginning Novel Writing

WRIT1-CE9355/\$580

S Sec. 1: Mon. 6.30–8.50 p.m., Sept. 26–Dec. 5 (10 sessions). Meredith Sue Willis, *author*, *Higher Ground*, *Only Great Changes*.

S Sec. 2: Thurs. 1–3.20 p.m., Sept. 22–Dec. 8 (10 sessions). No class Sept. 29. Sarah Van Arsdale, *author*, *Amnesia*, *Blue*.

📺 Sec. 3: *Asynchronous course*, Oct. 10–Dec. 18 (10 sessions). Marc Acito, *novelist*, *How I Paid for College*, *Attack of the Theater People*.

Receive help getting started and getting structured, whether your goal is writing a novel or molding a series of short stories into a longer piece of fiction. Writing exercises include establishing tone, exploring character, making dialogue tighter and deeper, and using interior monologue. Other topics range from sustaining interest as a writer and a reader and understanding the value of an agent, to excerpting from a lengthy work for publication in magazines. This course is appropriate for students who have done some writing or those who have taken an introductory writing course.

Novel Writing II: Advanced Novel Writing

WRIT1-CE9357/\$580

S Sec. 1: Tues. 6.45–9.05 p.m., Sept. 27–Dec. 6 (10 sessions). No class Oct. 11. Matt De la Pena, *author*, *Ball Don't Lie*.

This course begins with a discussion of structure and then looks closely at up to 50 pages of manuscript text from each student. Bring 12 copies of a one-to-two-page overview or a two-to-three-page writing sample from your draft manuscript to the first class. For those with longer or revised manuscripts, this course may be repeated. To apply, send five double-spaced manuscript pages by September 9, 2011 to scps.advancednovel@nyu.edu. *Please include phone number and e-mail address. You will be notified several days after the deadline. If accepted, your space is reserved for one week.* ★

Romance Novel Writing

WRIT1-CE9087/\$240

S Sec. 1: Sat. 1–2.25 p.m., Oct. 15–Nov. 12 (6 sessions) No class Oct. 22. Dee Davis, *author*, *A Match Made on Madison*.

By far the most popular genre of paperback fiction, with thousands of titles published around the world each year, romance novels offer opportunities for publication to any writer willing to learn the rules of the romance fiction genre. Examine the particulars of each of the genre's subcategories, learn about invaluable romance writer resources, and demystify the process of finding and pitching to agents and editors specializing in romance fiction. Storytelling fundamentals, including structure, characterization, and point of view, are reviewed. *5-session Creative Writing elective*.

POETRY WRITING

Poetry Writing I

WRIT1-CE9340/\$450

V Sec. 1: Mon. 6.10–8.10 p.m., Sept. 26–Dec. 5 (10 sessions). David Stanford Burr, *associate managing editor*, *St. Martin's Press*.

Review basic poetic devices—metaphor, simile, imagery, rhyme, and alliteration, as well as techniques of rhythm and structure—in this intensive, interactive writing workshop. Become familiar with poetic forms and styles, both traditional and experimental, through reading and writing. Receive guidance on how to submit work to periodicals for publication. Guest poets give readings in class, discuss their work, and answer questions.

Poetry Writing II

WRIT1-CE9389/\$450

S Sec. 1: Wed. 6.45–8.45 p.m., Sept. 21–Nov. 30 (10 sessions). No class Sept. 28. Priscilla Becker, *author*, *Internal West*.

Designed for students with some experience reading and writing poetry, this course covers formal poetry, as well as free verse; techniques for reading, critiquing, and revising poems; exercises to generate them; and poetic conventions. Learn to formulate thoughtful and instructive criticism and revise effectively. Be prepared to read and write a lot and to have your work discussed regularly. Craft and discuss poems in an atmosphere of support, investigation, and love of the form.

Poetry Tutorial

WRIT1-CE9382/\$670 ◇

S Sec. 1: *Dates and hours to be arranged*, Sept. 21–Dec. 7 (5 sessions). Erica Wright, *contributor*, *Pequod*; *poetry editor*, *Guernica*.

This tutorial offers a unique opportunity for advanced, independent students to work directly with the instructor and receive generous one-on-one critiques on manuscript-length poetry projects. Outside reading lists are determined on an individual basis. To apply, e-mail 10 typed pages of poetry by September 9, 2011 to scps.poetrytutorial@nyu.edu. *Please include phone number and e-mail address. You will be notified several days after the deadline. If accepted, your space is reserved for one week.* ★

CREATIVE NONFICTION

Nonfiction Writing I

WRIT1-CE9713/\$580

S Sec. 1: Wed. 6.45–9.05 p.m., Sept. 21–Nov. 30 (10 sessions). No class Sept. 28. Carol Bergman, *writer*; *faculty*, *New School*, *Gotham Writers' Workshop*.

M Sec. 2: Tues. 6.45–9.05 p.m., Sept. 27–Dec. 6 (10 sessions). No class Oct. 11. Katherine Dykstra, *nonfiction editor*, *Guernica*; *contributor*, *20 Something Essays* by *20 Something Writers*.

Explore the process of writing nonfiction with clarity and precision, but also with a poet's eye. Geared toward both novice writers and out-of-practice scribes, this course guides writers through a series of effective exercises to jump-start your nonfiction writing. Emphasis is placed on building self confidence and developing individual voice. Write short essays, memoirs, and profiles. Learn to improve tone, style, and point of view through imaginative weekly writing assignments, as well as by reading masters of nonfiction.

Writing Your Memoir

WRIT1-CE9712/\$450

S Sec. 1: Mon. 6.45–8.45 p.m., Sept. 26–Dec. 5 (10 sessions). Cullen Thomas, *author*, *Brother One Cell*; *contributor*, *New York Times Magazine*, *GQ*, *The Daily Beast*.

M Sec. 2: Tues. 12–2 p.m., Sept. 27–Dec. 6 (10 sessions). No class Oct. 11. Marion Landew, *freelance writer*, *New York Times*, *Travel + Leisure*, *Playbill*.

At the heart of memoir writing is the idea that each of us has an individual, meaningful story that we can tell effectively through a process that involves remembering, reimagining, and recording the past. In this course, students work on developing a style that yields an authentic voice, thereby elevating personal experience into compelling prose. Learn how to bring focus and clarity to a memoir through writing exercises, analysis of published memoirs, and guidance, along with discussions of plot, structure, characterization, description, dialogue, and point of view.

NEW Boundless Memoir

WRIT1-CE9856/\$580

S Sec. 1: Thurs. 6.45–9.05 p.m., Sept. 22–Dec. 8 (10 sessions). No class Sept. 29. Sarah Van Arsdale, *author*, *Amnesia*, *Blue*.

When writing a memoir, you needn't be limited by words alone. Learn to create a mixed-media memoir, with a written work as its base, using maps, recipes, collage, cartoons, photographs, music, and more. Explore the necessary points of writing an effective memoir, such as dealing with the troublesome questions of veracity, memory, and when to make things up. Work with other artistic mediums determined by the interests of the class. No art or writing background is required, and any method of telling your story is encouraged.

Getting Personal in Print**WRIT1-CE9705/\$290**

S Sec. 1: Wed. 2.30–4.50 p.m., Oct. 19–Nov. 23 (6 sessions). Nancy Kelton, author, *Writing From Personal Experience*, Harry Four Eyes, Rebel Slave.

Whether the impulse to write comes from a longtime yearning or a more recent desire for self-expression, this creative writing workshop is designed to get students to put pen to paper and capture their memories, dreams, childhood incidents, secrets, and truths in a voice that is uniquely their own. Creative writing assignments are taken from the instructor's book, *Writing From Personal Experience*. Aspiring writers learn how to express themselves authentically on the written page, opening up about themselves despite the presence of internal critics looking over their shoulders.

Personal Essay Writing**WRIT1-CE9710/\$580**

V Sec. 1: Wed. 6.45–9.05 p.m., Sept. 21–Nov. 30 (10 sessions). No class Sept. 28. Kate Walter, award-winning columnist; contributor, *New York Times*, *Daily News*, anthology *Lost and Found*.

Turn personal experiences into marketable essays or op-ed columns for newspapers or the Web. This popular genre is a great way to break into a competitive marketplace. Editors want writers' unique perspectives and quirky slants on a wide variety of topics. Learn how to recast life lessons into essays with a universal appeal or transform them into topical opinion pieces. This course, for novice or more advanced writers, explores how to turn ideas into prose, find forms for your voice and views by practicing different essay styles, and get your work published.

Essentials of Writing Essays**WRIT1-CE9033/\$580**

V Sec. 1: Tues. 6.45–9.05 p.m., Oct. 4–Dec. 6 (10 sessions). Randy Burgess, writer and editor for newspapers, advertising, technical writing, magazines, and book publishing.

For writers seeking to improve their skills, the essay is demanding but fertile ground. An essay topic can be personal reminiscence, political argument, scientific explanation—nearly anything, in fact. And examples abound in books and magazines, newspaper op-eds, even blogs. So what makes an essay an essay? In addition to reading published essays as models of the form, discuss and practice the full range of this nonfiction craft, from brainstorming ideas to structuring sentences, arguments, and narratives, all in a supportive workshop environment. *Students must have a solid foundation in grammar and writing mechanics. 10-session Creative Writing or Communication Skills elective.*

NEW Opinion Writing**WRIT1-CE9862/\$580**

S Sec. 1: Wed. 6.45–9.05 p.m., Sept. 21–Nov. 30 (10 sessions). No class Sept. 28. Daniel Meltzer, newspaper editor, reporter, columnist.

There's a problem out there and you can't do anything about it—or can you? Writing an opinion essay is one of the best ways to make your viewpoint heard—and maybe even make a difference. Learn the ropes of this valuable short form, including how to define your subject, structure your argument, convey urgency or humor, and sell your essay. The goal of the course is for each student to write an essay a week and work toward having one of their pieces published. *10-session Creative Writing elective.*

Food Writing**WRIT1-CE9782/\$450**

M Sec. 1: Mon. 6–8 p.m., Sept. 26–Dec. 5 (10 sessions).

Do you love reading and writing about food and drink as much as you love consuming them? Starting with the basics of all cultural reporting and writing—how to observe closely and describe evocatively—this course covers the essentials of each food writing format; from memoirs to blogs and chef profiles to restaurant reviews and cookbooks. Students engage in regular in-class and at-home writing exercises, and workshop written work. Explore examples of the best food writing and discuss submission conventions and strategies, with the goal of beginning to compile a food writing portfolio.

From Traveler to Travel Writer**WRIT1-CE9543/\$290**

M Sec. 1: Fri. Sat. 10 a.m.–4 p.m., Oct. 14–15 (2 sessions). Judith Babcock Wylie, award-winning travel writer.

The role of the travel writer is to go one step beyond the realm of the average tourist. Learn how to do just that—from pre-trip research and spotting a story on the road to making the perfect pitch to magazine editors and writing a publishable piece. Consider story ideas and the elements of good—and not-so-good—travel writing; debunk some of its myths; create structure for your story; discuss the business side of travel writing; and complete in-class writing exercises. Students workshop their writing at least twice and include a story pitch along with their submission.

Asynchronous Writing Courses

In asynchronous writing courses, the instructor posts a new lesson each week; students and instructor then interact at their convenience over the next seven days.

The Global Traveler:**A Writing Workshop****WRIT1-CE9786/\$340**

M Sec. 1: Sat. 10 a.m.–4 p.m., Oct. 22–29 (2 sessions). Michael Luongo, editor, photographer, author, *Frommer's Buenos Aires Guidebook*, *Gay Travels in the Muslim World*.

The current rise of the “global citizen” has led to an explosion of literature combining travel writing, memoir, and journalism. For ex-pats, immigrants, and others, describing the experience of living in another culture requires a special way of thinking and writing. Through descriptions of sights, sounds, smells, and tastes, students learn to write pieces with a sense of place. Use memory techniques to conjure the emotions experienced living or traveling overseas and read the work of writers including Khaled Hosseini, Pico Iyer, and Bill Bryson. Bring notes, photographs, and other travel mementos to the first class.

Humor Writing**WRIT1-CE9341/\$580**

W Sec. 1: Tues. 6.45–9.05 p.m., Sept. 27–Dec. 6 (10 sessions). No class Oct. 11. Lewis Grossberger, humor columnist and journalist, *Esquire*, *Rolling Stone*, *New York*.

In this workshop, ideal for the writer who “thinks funny,” students write (and then critique) humorous essays, satire, and parody suitable for magazines, newspapers, and humor websites. Students also prepare a portion of a comedy script for film, television, stage, or digital media and begin to develop their individual voices. Classroom readings introduce students to some of the best contemporary and classic comic prose and emphasize the fundamental techniques of the humorist's craft. *10-session Creative Writing elective.*

Nonfiction Tutorial**WRIT1-CE9704/\$670**

S Sec. 1: Dates and hours to be arranged, Sept. 21–Dec. 7 (5 sessions). Carol Bergman, writer; faculty, *New School*, *Gotham Writers' Workshop*.

S Sec. 2: Dates and hours to be arranged, Sept. 21–Dec. 7 (5 sessions). Katherine Dykstra, nonfiction editor, *Guernica*; contributor, *20 Something Essays* by *20 Something Writers*.

Taught by a published author and veteran writing teacher, this tutorial is open to nonfiction writers who are sure of their ability to work independently. Students meet individually with the instructor for five sessions of one hour each to have their work read carefully, then receive editorial guidance, objective criticism, and if necessary, instruction in the fundamentals of nonfiction writing. Maximum of 150 manuscript pages (double-spaced, 12-point type). E-mail five manuscript pages by September 9, 2011 to scps.nonfictiontutorial@nyu.edu. *Please include your phone number and e-mail address. You will be notified several days after the deadline. If accepted, your space is reserved for one week.* ★

DRAMATIC WRITING**FOR THE STAGE****Playwriting I****WRIT1-CE9630/\$580**

S Sec. 1: Wed. 6.45–9.05 p.m., Sept. 21–Nov. 30 (10 sessions). No class Sept. 28. Jeffrey Stanley, plays performed at *LaMama*, *Cherry Lane*, *Ensemble Studio Theatre*.

Learn the basic elements of playwriting—character, dialogue, and theme—with the primary emphasis on dramatic structure. Study the development of scenes and plays under the guidance of an accomplished playwright. Attention is given to traditional and experimental theatrical forms. Manuscripts are reviewed and analyzed in class and the problems confronting beginning playwrights are discussed.

Playwriting Tutorial: Working With a Dramaturge**WRIT1-CE9608/\$670**

Sec. 1: Dates and hours to be arranged, Sept. 21–Dec. 7 (5 sessions). Sonya Sobieski, award-winning writer; former dramaturge.

Interested in what a professional dramaturge has to say about a draft of your full-length play? Unsure of how to move on to the second act? A playwright and former literary manager reads your script and offers objective criticism, editorial guidance, and winning strategies. The instructor worked for nearly a decade at the prestigious off-Broadway theater, *Playwrights Horizons*. Students have five one-on-one 40-minute sessions. Your initial draft may be a maximum of 120 pages (12-point, Courier type). To apply, e-mail 25 manuscript pages with *Playwriting Tutorial* in the subject line by September 9, 2011 to scps.tutorial@nyu.edu. *Please include phone number and e-mail address. You will be notified several days after the deadline. If accepted, your space is reserved for one week. Admission by permission of the instructor.* ★

FOR TELEVISION**Writing the TV Script****WRIT1-CE9603/\$580**

N Sec. 1: Wed. 6.45–9.05 p.m., Sept. 21–Nov. 30 (10 sessions). No class Sept. 28. Jim Mendrinos, author, *The Complete Idiot's Guide to Comedy Writing*; former writer, *Saturday Night Live's "Weekend Update"* and Dennis Miller.

Have you ever thought “I can do that” after watching a TV program or sitcom? Delve into the world of TV writing—including dramatic structure, characterization, scene analysis, and dialogue—and learn how to break into the field. Explore the craft through lectures, classroom exercises, at-home assignments, and analysis of classic episodes and current hits, including *The Office* and *Rescue Me*. Choose your favorite on-air show and work toward writing the all-important speculative script—a writer's ticket into the industry.

CERTIFICATE IN SCREENWRITING

This certificate, with some courses available online, is awarded to students who successfully complete three required courses and two additional 10-session electives (or equivalent) from the Screenwriting area, one of which must be a Screenplay Workshop.

REQUIRED COURSES

The Screenwriter's Craft/
WRIT1-CE9661 (*this page*)

Screenwriting III: Advanced/
WRIT1-CE9626 (*this page*)

Master Class for Screenwriting Certificate Students/
WRIT1-CE9639 (*page 174*)

SCREENPLAY WORKSHOPS

Screenwriting I: An Introduction/
WRIT1-CE9620 (*this page*)

Screenwriting II: A Workshop/
WRIT1-CE9634 (*this page*)

Creating Great Scenes: The Key to Cinematic Drama/
WRIT1-CE9642 (*this page*)

Writing a Screenplay in 10 Weeks/
WRIT1-CE9692 (*page 174*)

Rewriting a Screenplay in 10 Weeks/
WRIT1-CE9646 (*page 174*)

From Real Life to Reel Life/
WRIT1-CE9733 (*this page*)

ELECTIVES

Marketing Your Screenplay/
WRIT1-CE9637 (*this page*)

Creating Great Scenes: The Key to Cinematic Drama/
WRIT1-CE9642 (*this page*)

Story Analysis for Screenwriters
WRIT1-CE9638 (*this page*)

See page 186 for certificate requirements and benefits.

Comedy Writing for Television

WRIT1-CE9002/\$450

N Sec. 1: Mon. 6.45–8.45 p.m., Oct. 3–Dec. 12 (10 sessions). John Marshall, *former writer*, Saturday Night Live, The Chris Rock Show, Politically Incorrect, and others.

If you are a fan of *The Colbert Report*, *Chappelle's Show*, *The Late Show With David Letterman*, and *SNL* and think you have it in you to write sketches and parodies that make people laugh, consider this course in the craft of TV comedy writing. Learn techniques for generating ideas and how to write bulletproof jokes. Discuss comedic structure, characterization, and beginnings and endings. Pitch, outline, write, and revise with the goal of compiling a sketch package ready for submission to an agent.

FOR THE SCREEN

The Screenwriter's Craft

WRIT1-CE9661/\$640

W Sec. 1: Tues. 6.30–10 p.m., Sept. 27–Dec. 6 (10 sessions). No class Oct. 11. Jason Greiff, *award-winning screenwriter*; NYU-SCPS Excellence in Teaching Award; former story analyst, Sundance Film Institute.

If you're a screenwriter, or simply love the cinema and want to understand how the written word translates to the screen, this class provides essential insight into the "understructure" of film. Each week, examine the screenplay of a movie that is shown in the next class. Lively discussion sessions follow the screening and touch on craft elements, including characterization, dialogue, plot, theme, scene writing, conflict, adaptation, action, and comedy. Additional readings, interviews with screenwriters, and other related materials support class discussion. Writing exercises complement each week's lesson.

Screenwriting I: An Introduction

WRIT1-CE9620/\$580

S Sec. 1: Mon. 6.45–9.05 p.m., Sept. 26–Dec. 5 (10 sessions). Andrew Craft, *screenwriter*, consultant.

V Sec. 2: Tues. 6.45–9.05 p.m., Sept. 27–Nov. 29 (10 sessions). Jonathan Grupper, *Emmy-nominated producer/writer/director*, PBS, Discovery Networks, History Channel.

M Sec. 3: Thurs. 11 a.m.–1.20 p.m., Sept. 22–Dec. 8 (10 sessions). No class Sept. 29. Jason Greiff, *award-winning screenwriter*; NYU-SCPS Excellence in Teaching Award; former story analyst, Sundance Film Institute.

S Sec. 4: Thurs. 6.45–9.05 p.m., Sept. 22–Dec. 8 (10 sessions). No class Sept. 29. Marc Lieberman, *screenwriter*, Love Kills (USA Network); visiting professor, Vassar College.

📺 Sec. 6: Asynchronous course, Sept. 26–Dec. 5 (10 sessions). Jason Greiff

Learn the basic elements of dramatic writing with an emphasis on theme, dialogue, and characterization. Take part in exercises that deal with conflict, exposition, crisis, and climax. Assignments familiarize students with the use of these structural tools while exercises and lectures aid in the exploration of the screenplay's format and special characters. By the end of the course, students are prepared to begin work on a full-length dramatic script.

Screenwriting II: A Workshop

WRIT1-CE9634/\$580

S Sec. 1: Tues. 6.45–9.05 p.m., Sept. 27–Dec. 6 (10 sessions). No class Oct. 11. Eric Mandelbaum, *writer/director*, Roberta.

S Sec. 2: Wed. 1–3.20 p.m., Sept. 21–Nov. 30 (10 sessions). No class Sept. 28. Andrew Craft, *screenwriter*, consultant.

This workshop sharpens your screenwriting skills whether you're working on a new script, finishing an existing one, or pitching Hollywood or the independent filmmaker market. The course is designed for intermediate-level screenwriters, students who have taken *Screenwriting I*, or those with equivalent experience or writing ability. Class time is devoted to workshopping sections of student scripts; in-class exercises; and lectures on creating and improving premise, developing interesting characters, strengthening structure, crafting an effective plot, and improving dialogue. Participation is essential.

Screenwriting III: Advanced

WRIT1-CE9626/\$640

S Sec. 1: Wed. 6.45–9.45 p.m., Sept. 21–Nov. 30 (10 sessions). No class Sept. 28. Mark DeGasperi, *screenwriter*; story analyst, Universal Pictures, William Morris, New Line Cinema.

In this advanced writing workshop, emphasis is on developing new screenwriting material or revising a completed script. Each student receives individual attention during private interview sessions at the end of the semester when the script is discussed with the instructor. To apply, e-mail 10 typewritten pages of a properly formatted screenplay manuscript by September 9, 2011 to scps.advancedscreenwriting@nyu.edu. Please include phone number and e-mail address. You will be notified several days after the deadline. If accepted, your space is reserved for one week. ★

Creating Great Scenes: The Key to Cinematic Drama

WRIT1-CE9642/\$290

S Sec. 1: Mon. 6.30–9.50 p.m., Oct. 17–Nov. 7 (4 sessions). Adam Nadler, *award-winning feature filmmaker*.

The scene—the basic unit of great film and drama—is examined as students look at its construction in classical pieces from great films to understand what makes a work powerful. They then apply what they've learned by writing scenes and receiving immediate feedback from the instructor and classmates. Scene dynamics, scenes types and their purposes, scene sequences, plot points, bookends, setting up characters, conflicts, and payoffs are studied as essential components of a fine screenplay. 5-session Screenwriting elective.

From Real Life to Reel Life

WRIT1-CE9733/\$340

S Sec. 1: Thurs. 6.45–9.05 p.m., Oct. 6–Nov. 3 (5 sessions). Andrew Craft, *screenwriter*, consultant.

We have all heard people say, "Someone should make a movie out of what happened to me!" Most of these people get stuck, though, in trying to tell true stories in a way that draws in viewers, involves them in a plot that holds their attention, and leaves them with a feeling of satisfaction afterward. Whether you want to bring to life a defining incident or dramatize 30 years of struggle, this course shows you how to turn your wealth of personal experience into an engaging screenplay.

Marketing Your Screenplay

WRIT1-CE9637/\$340

S Sec. 1: Sat. 10 a.m.–4 p.m., Oct. 22–29 (2 sessions). Mark DeGasperi, *screenwriter*; story analyst, Universal Pictures, William Morris, New Line Cinema.

What is the most effective way to get a completed script into the hands of producers and agents? How do you make sure you're submitting a polished product? A professional story analyst who works for major agents and studios addresses these questions and offers practical guidelines and suggestions using sample materials, reference sources, and insider recommendations. Assess your own material with an eye to marketing. Learn how to construct a winning treatment and write an effective query letter. The course includes a discussion with a guest expert. 5-session Screenwriting elective.

Story Analysis for Screenwriters

WRIT1-CE9638/\$340

S Sec. 1: Mon. 6.45–9.05 p.m., Oct. 17–Nov. 14 (5 sessions). Jason Greiff, *award-winning screenwriter*; NYU-SCPS Excellence in Teaching Award; former story analyst, Sundance Film Institute.

One of the best ways to learn the craft of screenwriting is by analyzing the work of others. Practice the craft of story analysis and evaluate screenplays from the standpoint of structure, character, dialogue, and premise. Acquire the ability to determine if a story works and how it can be made to work if it doesn't. Taught by a professional story analyst, students learn "coverage," the standard form of evaluation employed by the agencies and production companies reading scripts. 5-session Screenwriting elective.

M Meets at NYU Midtown Center, 11 W. 42nd St.

N Meets at Norman Thomas Center, 111 E. 33rd St.

S Meets in the Washington Square, Cooper Square, Union Square vicinity.

V Meets at Manhattan Village Academy, 43 W. 22nd St.

W Meets at the Woolworth Building, 15 Barclay St.

📺 Online course.

◆ No discounts apply to this course.

★ Consult an advisor before registering.

Writing a Screenplay in 10 Weeks**WRIT1-CE9692/\$780**

S Sec. 1: Mon. 6.20–9.50 p.m., Sept. 26–Dec. 19 (12 sessions). Final two classes are private sessions. Michael Zam, screenwriter; NYU-SCPS Excellence in Teaching Award; winner, American Film Institute screenwriting prizes.

S Sec. 2: Thurs. 6.20–9.50 p.m., Sept. 22–Dec. 22 (12 sessions). No class Sept. 29. Marilyn Horowitz, chief executive officer, Artmar Productions; NYU-SCPS Excellence in Teaching Award.

This intensive writing course takes students from story idea to first draft of a feature-length screenplay in 10 weeks. Using accelerated techniques that focus on character, students learn to develop plots naturally. All participants must come to the first session with a one-to-three-page story idea. They are then expected to write 10 to 15 pages per week. Scripts are due at the final session; the following two weeks are reserved for individual conferences with the instructor. Bring the course workbook, available at the NYU Bookstore, 726 Broadway, to the first session. Prerequisites: Screenwriting I/WRIT1-CE9620, Creating Great Scenes/WRIT1-CE9642, or equivalent experience.

Rewriting a Screenplay in 10 Weeks**WRIT1-CE9646/\$780**

S Sec. 1: Tues. 6.20–9.50 p.m., Sept. 27–Dec. 20 (12 sessions). Final two classes are private sessions. No class Oct. 11. Michael Zam, screenwriter; NYU-SCPS Excellence in Teaching Award; winner, American Film Institute screenwriting prizes.

This intensive workshop is for screenwriters with a first draft who are ready to begin the crucial process of rewriting. Class time is divided between workshoping sections of scripts and lectures on finding and fixing structural problems; bringing characters to life; improving dialogue; strengthening scenes; and more. In-class exercises aid the rewriting process. Students should be prepared to make significant changes in structure, plot, and character as required. After 10 weeks, each student arranges a one-on-one 30-minute session with the instructor. Bring the course workbook, available at the NYU Bookstore, 726 Broadway, to the first session. May be substituted for Advanced Class in Screenwriting/WRIT1-CE9626 as a Certificate in Screenwriting requirement.

Master Class for Screenwriting Certificate Students**WRIT1-CE9639/\$580**

Sec. 1: Dates and hours to be arranged, Sept. 21–Dec. 7 (5 sessions). Michael Zam, screenwriter; NYU-SCPS Excellence in Teaching Award; winner, American Film Institute screenwriting prizes.

S Sec. 2: Asynchronous course, Sept. 21–Dec. 7 (5 sessions). Andrew Craft, screenwriter, consultant.

This final course in the Certificate in Screenwriting sequence is open to students who are about to complete the certificate program. Approximating the professional development process, students prepare their completed feature-length screenplay (or two short screenplays) for professional consideration. During each individual session, students refine their work with the help of objective, constructive criticism from the instructor. At the end of the semester, participants submit their screenplay to the instructor and another faculty member. Pending faculty approval, the Certificate in Screenwriting is awarded. This course may also be taken via e-mail. Final Draft screenwriting software necessary.

How to Register

Web:

scps.nyu.edu

By mail:

Use the form and envelope at the back of the Bulletin.

By telephone:

(212) 998-7150

By fax:

(212) 995-3060

In person:

7 East 12th Street, 1st Floor

For detailed information, see the Registration section at the end of this Bulletin.

JOURNALISM

JOURNALISM FUNDAMENTALS

Reporting, Researching, and Writing the News**WRIT1-CE9515/\$580**

S Sec. 1: Tues. 6.45–9.05 p.m., Sept. 27–Dec. 6 (10 sessions). No class Oct. 11. Jim Edwards

S Sec. 2: Wed. 6.45–9.05 p.m., Sept. 28–Dec. 7 (10 sessions). No class Nov. 23. Marc McSherry, reporter, Reuters; former bureau chief, Bloomberg News.

S Sec. 3: Thurs. 6.45–9.05 p.m., Sept. 22–Dec. 8 (10 sessions). No class Sept. 29. Stephen Sheppard, writer, producer, and editor, 60 Minutes, CBS Reports, Frontline.

S Sec. 4: Sat. 11 a.m.–1.40 p.m., Sept. 24–Dec. 3 (10 sessions). Sara Goudarzi, freelance science journalist; former environmental engineer; member, NASA design team.

Focus on the basic principles of news reporting with an emphasis on learning by doing. What is news and who defines it? How do you write news? Most sessions combine principle with practice and classroom discussion with in-class writing and outside assignments. Topics include determining the focus of the story; covering all the angles; interviewing; researching (including online research); organizing the material; finding and writing the lead; rewriting and editing; working on deadline; coping with controversy; and remaining objective. *Students must have a solid command of English grammar, spelling, and punctuation.*

Feature Writing for Print and Digital Media**WRIT1-CE9530/\$580**

S Sec. 1: Mon. 6.45–9.05 p.m., Sept. 26–Dec. 5 (10 sessions). John Crudele, columnist, New York Post.

N Sec. 2: Tues. 6.45–9.05 p.m., Sept. 27–Nov. 29 (10 sessions). Diane L. Snyder, columnist, Metro New York.

V Sec. 3: Thurs. 6.45–9.05 p.m., Sept. 22–Dec. 8 (10 sessions). No class Sept. 29. Susan Hartman, contributor, New York Times, Newsday, Christian Science Monitor.

In this practical workshop designed to prepare students for writing and publishing feature articles, learn to spot ideas, do research, conduct interviews, come up with leads that work, write with clarity and style, and pitch to editors. Explore various types of feature writing, including service articles and profiles. Some sessions may feature guest editors. Participants respond to in-class exercises and complete numerous out-of-class assignments. The goal is to complete one full-length feature story suitable for submission to a newspaper, magazine, or website.

Legal and Ethical Issues in Journalism**WRIT1-CE9538/\$290**

S Sec. 1: Wed. 6.45–9.05 p.m., Nov. 2–30 (5 sessions). Stephen Sheppard, Emmy Award-winning news writer/producer.

Every day, journalists make decisions with ethical consequences about the people they interview, whom they quote, and what angle they use. Often, an individual's right to privacy conflicts with the public's right to know. But do they *need* to know? What loyalty, if any, do journalists owe to their readers, listeners, and viewers? This practical case-method course examines these complex issues and legal questions and offers working journalists a framework for ethical decision making. Topics covered include law and ethics of the Web.

Interviewing**WRIT1-CE9531/\$290**

S Sec. 1: Wed. 6.45–9.05 p.m., Sept. 21–Oct. 26 (5 sessions). No class Sept. 28.

Tim Mohr, staff editor, Playboy.

S Sec. 2: Wed. 6.45–9.05 p.m., Nov. 9–Dec. 7 (5 sessions). Tim Mohr

If you can come up with good questions, you can learn how to write interviews and get published in newspapers and magazines. Designed for novice journalists and established writers, this course targets the most basic skill in journalism: interviewing. Topics include selecting the right subject, researching an idea and interviewee, dealing with spokespeople and publicists, preparing for an interview, interviewing styles and techniques, choosing and attributing quotes, and marketing your story. Participants base written assignments on actual interviews. Guest speakers include top New York City journalists and editors.

JOURNALISM TECHNIQUES

NEW Reporting and Writing in the Digital Era**WRIT1-CE9861/\$290**

S Sec. 1: Asynchronous course, Nov. 14–Dec. 11 (5 sessions).

Update your skills for the new journalism paradigm, in which journalists are expected to report and write the news and present it in multiple media formats competently and with style. Formats covered include blogging, slideshows, digital audio, and digital video—all of which new journalists are expected to have learned and veterans must master to stay in the game. The goal of the course is to complete and post online a multimedia story on a visually oriented subject, suitable for examination by the instructor, the class, and potential employers. *5-session Journalism elective.*

Long-Form Journalism**WRIT1-CE9527/\$290**

S Sec. 1: Mon. 6.45–9.05 p.m., Sept. 26–Oct. 31 (5 sessions). Holly St. Lifer, journalist, Psychology Today, AARP Magazine, Shape.

V Sec. 2: Wed. 6.45–9.05 p.m., Oct. 5–Nov. 2

Asynchronous Writing Courses

In asynchronous writing courses, the instructor posts a new lesson each week; students and instructor then interact at their convenience over the next seven days.

(5 sessions). Sara Goudarzi, *freelance science journalist; former environmental engineer; member, NASA design team.*

In this course, learn the fundamentals of writing long feature stories for newspapers, magazines, and websites. Through lectures, discussions, exercises, and assignments, acquire the ability to develop ideas, identify potential markets, write effective proposals, conduct interviews and other research, and produce long features that sell. Feedback from the instructor helps students edit their work for liveliness, clarity, and organization. *10-session Journalism elective.*

Copyediting and Headline- and Caption-Writing

WRIT1-CE9516/\$580

S Sec. 1: Tues. 6.45–9.05 p.m., Sept. 27–Nov. 29 (10 sessions). Paul Schultz, *editor, New York Daily News.*

Learn the fundamentals of editing journalists' copy for grammar, style, length, and clarity and gain an introduction to the art of writing headlines and the craft of writing captions. Critique work from New York City newspapers, national magazines, and websites and visit the copydesk of a city daily newspaper. Tighten your writing for print and digital media outlets by sharpening your line editing skills. In class and at home, work on raw copy from real news stories, features, and reviews from a New York City newspaper and website. *10-session Journalism elective.*

Investigative Journalism

WRIT1-CE9569/\$580

S Sec. 1: Tues. 6.45–9.05 p.m., Sept. 27–Dec. 6 (10 sessions). No class Oct. 11. Simon Surowicz, *multimedia producer, ABC News' The Blotter; former producer and editor, 60 Minutes.*

Investigative journalism delves beneath the surface to uncover ugly truths about corruption and fraud, unsafe workplaces, abuse of power, sinister scams, and the abrogation of human rights. It can turn complicated investigations into compelling stories with the power to change the status quo. Discuss how to develop and nurture sources, track down and decipher key documents, follow the money trail, and ask probing and hard-hitting questions. Discover how critical thinking, a healthy amount of skepticism, and the right strategy are key to a successful investigative story. *10-session Journalism elective.*

The Art of the Photo Essay

WRIT1-CE9131/\$290

S Sec. 1: Wed. 6.45–9.05 p.m., Nov. 2–30 (5 sessions). Susan Hartman, *contributor, New York Times, Newsday, Christian Science Monitor.*

Have you ever wanted to tell a powerful story using pictures and words? In this workshop, team-taught by a journalist and a photojournalist, learn how to build such a story while developing your personal vision. Receive a crash course in feature writing and study how to generate ideas, interview, write with clarity and style, visualize a story, and get that intimate, great shot. Explore the work of master photographers. Students complete weekly creative assignments, discuss their work in a supportive atmosphere, and complete a short photo essay. *Bring a digital camera to class. 5-session Journalism elective.*

Writing the Service Piece

WRIT1-CE9204/\$185

S Sec. 1: Thurs. 6.45–9.05 p.m., Nov. 3–Dec. 8 (5 sessions). Holly St. Lifer, *journalist, Psychology Today, AARP Magazine, Shape.*

The service, or how-to, article is one of the most popular magazine and Web formats, offering practical information, resources, and advice on life and living. In this one-day intensive, learn how to translate topics in the news and your own experiences into articles useful to readers. Find out which publications are most freelancer-friendly and how to write pitches that editors can't turn down. Discover how to write the service article itself, including lean, dynamic copy and catchy headlines and slugs. Finally, learn how to use your published clip to land the next assignment. Come to the first class with three story ideas.

Blogging for Journalists and Other Professional Writers

WRIT1-CE9550/\$290

S Sec. 1: Wed. 6.45–9.05 p.m., Nov. 2–30 (5 sessions). Jim Edwards, *writer, CBS Interactive/BNET.com; senior editor, Brandweek.*

More and more companies are maintaining blogs, and a growing number of writers are publishing their own. Learn how to position your blog to generate maximum traffic through search engine optimization (SEO), how to dominate a niche, and how to sustain an audience over the long term. Whether it's business or journalism, these skills are no longer an option—they're a necessity. *5-session Journalism elective.*

N Meets at Norman Thomas Center, 111 E. 33rd St.

S Meets in the Washington Square, Cooper Square, Union Square vicinity.

V Meets at Manhattan Village Academy, 43 W. 22nd St.

W Meets at the Woolworth Building, 15 Barclay St.

 Online course.

◊ No discounts apply to this course.

Writing Topical Humor

WRIT1-CE9512/\$290

N Sec. 1: Mon. 6.45–9.05 p.m., Oct. 17–Nov. 14 (5 sessions). Philip Recchia, *humor columnist; writer, New York Post's "Page Six."*

Newspapers, magazines, and online publications are always on the lookout for humor that works. This hands-on course details how to combine funny with timely to create marketable humor pieces. The importance of originality and craftsmanship is emphasized, with the premise that quality humor is consistently in demand. Learn to distill current events and recent trends into amusing stories that engage readers. Plot out substantive beats worthy of your topic. The course also covers constructing jokes, developing a comic voice, and editing and revising. *5-session Journalism elective.*

JOURNALISM TOPICS

Business Journalism

WRIT1-CE9502/\$290

W Sec. 1: Tues. 6.45–9.05 p.m., Oct. 18–Nov. 15 (5 sessions). Marc McSherry, *reporter, Reuters; former bureau chief, Bloomberg News.*

Learn how to cover business and financial news in this hands-on course, which prepares you to research, report, and write business articles for newspapers, magazines, and websites. Regular reading and assignments help you identify local, national, and global business trends, while reporting and writing assignments provide the know-how and confidence to get into print. Topics covered include business news and feature articles, corporate profiles, and industry overviews. *Students must have prior journalism coursework or writing experience. 5-session Journalism elective.*

Science and Medical Writing

WRIT1-CE9728/\$580

V Sec. 1: Tues. 6.20–8.20 p.m., Sept. 27–Nov. 29 (10 sessions). Claudia Caruana, *freelance writer and editor.*

Writing about the sciences for a general audience can be particularly challenging, as it requires the writer to present material that is inevitably technical in a way that is clear and engaging. Combining lectures, exercises, and workshops, this course offers hands-on experience in researching, reporting on, and writing about a wide range of scientific topics with a goal of preparing two short pieces for submission to a science publication aimed at general readers. *10-session Journalism elective.*

CERTIFICATE IN JOURNALISM

This certificate is awarded to students who successfully complete the four required courses and one 10-session elective or two five-session electives from the Journalism section. Consult individual course descriptions for certificate applicability. Additional electives are offered in the fall and spring semesters.

News Reporting/WRIT1-CE9515 is a suggested prerequisite for all other courses.

REQUIRED COURSES

Reporting, Researching, and Writing the News/WRIT1-CE9515 (page 7)

Feature Writing for Print and Digital Media/WRIT1-CE9530 (page 7)

Interviewing/WRIT1-CE9531 (page 7)

Legal and Ethical Issues in Journalism/WRIT1-CE9538 (page 7)

See page 12 for certificate requirements and benefits.

Fashion Writing

WRIT1-CE9781/\$290

N Sec. 1: Thurs. 7–9.20 p.m., Oct. 20–Nov. 17 (5 sessions). Suzanne D'Amato, *executive editor, People StyleWatch.*

This course is for those who are so passionate about what to wear that they feel compelled not only to talk about their opinions but also to write them down. Explore the fundamentals of all cultural reporting and writing (observation and description); try on the different forms of fashion writing (including previews, reviews, trend pieces, and profiles); and discuss submission strategies. Survey the world of fashion magazines along with the world of fashion itself and begin to compile a fashion writing portfolio. *5-session Journalism elective.*

Cultural Criticism

WRIT1-CE9001/\$580

S Sec. 1: Thurs. 6.45–9.05 p.m., Sept. 22–Dec. 8 (10 sessions). No class Sept. 29. David Alm, *journalist; faculty, Hunter College.*

Cultural critics devote themselves to making sense of the contemporary world's cultural forms. Hone your skills in this fast-growing area of journalism and focus on the diverse cultural life New York City offers—including film, music, visual art, theater, and architecture. Practice writing reviews and longer essays in your areas of interest, develop analytical skills, and learn how to construct a clear, intelligent review. Reading assignments include landmark critical works in various fields and emphasize the importance of context and historical perspective. Potential outlets, both print and online, are discussed. Guest speakers include arts critics and editors from New York publications. *10-session Journalism elective.*

Film Reviewing**WRIT1-CE9561/\$290**

S Sec. 1: Tues. 6.45–9.05 p.m., Nov. 1–29 (5 sessions). Joshua Rothkopf, *senior film writer*, Time Out New York.

While many of us dream of watching movies and getting paid for it, film critics actually do this. Of course, their job requires expertise and skill. Learn what a reviewer looks for when viewing a film and turn your opinions into intelligent, interesting articles, many of which are better than the films they evaluate. Discuss potential markets both in print and online. Guest speakers may include editors and distinguished critics. *5-session Journalism elective.*

WRITING AND COMMUNICATION SKILLS**WRITING FOUNDATIONS**

To benefit from these courses, students must be proficient in basic writing skills and completely fluent in English.

Mastering Correct English I**WRIT1-CE9050/\$545**

N Sec. 1: Mon. 6.45–8.45 p.m., Sept. 26–Dec. 5 (10 sessions). Robert Black, *author; columnist; faculty*, City College of New York.

N Sec. 2: Wed. 6.45–8.45 p.m., Sept. 21–Nov. 30 (10 sessions). No class Sept. 28. Marya Cohn, *award-winning writer*, Waking Eyes.

N Sec. 3: Thurs. 6.45–8.45 p.m., Sept. 22–Dec. 8 (10 sessions). Raul Sanchez, *founder*, NYU *bilingual, interdisciplinary journal of fiction, nonfiction, poetry, and art.*

Expand your personal assets portfolio by mastering your ability to communicate in both the spoken and written word. Benefit professionally and personally from a firm grasp of standard English and the basic principles of correct grammar usage. Topics include choosing words well; intelligent use of sentence order and structure; using appropriate spelling and speaking conventions for best effect; styles of capitalization, punctuation, and verb tense; proper use of parts of speech; and putting your dictionary and thesaurus to work for you.

Writing Skills: The Basics**WRIT1-CE9010/\$450**

S Sec. 1: Tues. 6.45–9.05 p.m., Oct. 4–Nov. 29 (8 sessions). No class Oct. 11. Joan Oleck, *freelance writer and editor; former editor*, BusinessWeek and Newsday.

S Sec. 2: Thurs. 6.45–9.05 p.m., Oct. 6–Dec. 1 (8 sessions). Joan Oleck

Are you often at a loss when trying to decide whether or not to hyphenate? What types of sentence structure errors should you avoid? Find out the answers to these questions and other usage problems that perplex people from every profession and walk of life. Course topics include common grammatical errors and basic principles of grammar, punctuation, and sentence structure; useful practices for choosing words and eliminating wordiness; and easily applied organizational strategies to guarantee a logical flow in any mode of writing (including memos, paragraphs, and entire essays).

Improving Writing Skills**WRIT1-CE9053/\$545**

S Sec. 1: Mon. 6.45–8.45 p.m., Sept. 26–Dec. 5 (10 sessions). Enid Stubin, *freelance editor*, Knopf, Addison-Wesley, St. Martin's.

S Sec. 2: Sat. 10 a.m.–12 p.m., Sept. 24–Dec. 3 (10 sessions). Robert Black, *author; columnist; faculty*, City College of New York.

Designed for the unpracticed writer who lacks self-confidence or the writer whose skills may be a bit rusty, this course covers both the theory and practice of writing well. Learn to compose sentences clearly and concisely, develop effective paragraphs, design persuasive openings, arrange facts and ideas logically, increase a piece's coherence, and edit and proofread written material. Students' writing is read and reviewed by the instructor and used as a basis for class discussion.

Writing Skills II: Editing and Revising**WRIT1-CE9055/\$545**

N Sec. 1: Wed. 6.45–8.45 p.m., Sept. 21–Nov. 30 (10 sessions). No class Sept. 28. Chet Kozlowski, *contributor*, Guernica, Global City Review, Fiction Attic.

Be your own best editor by mastering the art of revising what you write for increased clarity and impact. Submit writing samples for constructive feedback and analysis by the instructor and the class in this writing workshop. Learn to identify the relationship between a writer's intentions and the reader's expectations, and discuss examples of copy that misses the mark on both ends. Find out how to organize ideas and support evidence coherently and forcefully, cut extraneous words and phrases, keep the reader's interest, and select more powerful words and images.

Building Word Power**WRIT1-CE9052/\$545**

S Sec. 1: Tues. 6.45–8.45 p.m., Sept. 27–Dec. 6 (10 sessions). No class Oct. 11. Robert Black, *author; columnist; faculty*, City College of New York.

Say what you mean with precision and eloquence—and build your word power capabilities. Explore vocabulary building from every angle as you trace words back to their Greek and Latin roots to decipher their original meaning. Base your language choices on understanding words by examining their use in the context of an entire sentence and paragraph. Learn the difference between literal and figurative speech, and a word's denotation and connotation. Put newly acquired word power skills into practice by means of in-class conversation and at-home writing assignments.

BUSINESS AND PROFESSIONAL WRITING**Writing on the Job I****WRIT1-CE9062/\$545**

N Sec. 1: Tues. 6.45–8.45 p.m., Sept. 27–Nov. 29 (10 sessions). Jeremy Kareken, *award-winning screenwriter and playwright.*

W Sec. 2: Thurs. 11 a.m.–1 p.m., Sept. 22–Dec. 8 (10 sessions). No class Sept. 29. Jeremy Kareken

Do you procrastinate when you have to write a memo or report? Do you struggle to meet deadlines? Are you having difficulty being clear and concise? Learn to write documents with clarity and confidence and tackle assignments without hesitation. Use strategies that reduce stress and follow guidelines that demonstrate where to begin and how to finish. Ask questions that help identify the audience, and discover strategies for composing documents that people read and remember. Projects and homework assignments allow students to experiment with what they've learned and put their skills into practice.

Writing on the Job II: Professional Writing With Power**WRIT1-CE9061/\$545**

N Sec. 1: Mon. 6.30–8.30 p.m., Sept. 26–Dec. 5 (10 sessions). Carol Lawson, *former editor and reporter*, New York Times; *freelance contributor to national magazines.*

More advanced than *Writing on the Job I*, this course is for those who have a firm grasp of grammar and want to write with greater impact and style. Good writers are in demand in almost every field, whether to write and edit documents in different media or simply to communicate well in e-mails and memos. Learn to cut away the dead language and bureaucratic excess that clogs most business and professional writing. Find what needs to be said and express it in a memorable way. Produce crisper reports, reviews, e-mails, memos, and brochures.

NEW Writing Book Reviews**WRIT1-CE9855/\$290**

S Sec. 1: Thurs. 6.45–8.45 p.m., Oct. 13–Nov. 17 (6 sessions). Michael Washburn, *contributor*, New York Times Book Review, Washington Post, San Francisco Chronicle.

In the age of customer reviews on Amazon.com, e-readers, and online journalism, the book review remains one of the quickest ways for aspiring writers to get published. Through reading and writing assignments, acquire the skills necessary to launch a career as a freelance book reviewer. In addition to discussing the broader issues surrounding book review writing, learn the nuts and bolts of the job, including how to craft a pitch, how to obtain galleys, how to construct a substantive yet stylish review, and the ethics of criticism. The goal of the course is the completion of three book reviews ready for submission to a publication or website. *Meets every other week.*

Writing for Trade and Custom Magazines and Websites**WRIT1-CE9305/\$290**

N Sec. 1: Thurs. 6.45–9.05 p.m., Oct. 6–Nov. 3 (5 sessions). W.B. King, *freelance writer/editor.*

Nearly every industry has a trade journal—from *Daily Variety* to *Pizza Today*—that circulates news about business innovations, noteworthy promotions, and job opportunities. Many of these publications have online editions as well. In addition, many businesses (CBS and Mercedes-Benz, for example) publish periodicals about their own products and activities. Writing for these publications is an excellent way to make a living as a writer or to break into the writing profession. This course provides both new and experienced writers with insight into the world of niche trade writing. *5-session Journalism elective.*

Web

For the most up-to-date course information and to register online, visit:
scps.nyu.edu

CERTIFICATE IN COMMUNICATION SKILLS

This certificate is awarded to students who successfully complete four courses—three writing courses in Writing Foundations and/or Business and Professional Writing sections and either one 10-session or two five-session courses in Public Speaking (or their equivalent).

WRITING FOUNDATIONS

Mastering Correct English I/
WRIT1-CE9050 (page 9)

Building Word Power/
WRIT1-CE9052 (page 9)

Writing Skills: The Basics/
WRIT1-CE9010 (page 9)

Improving Writing Skills/
WRIT1-CE9053 (page 9)

Writing Skills II: Editing and Revising/WRIT1-CE9055 (page 9)

Essentials of Writing Essays/
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BUSINESS AND PROFESSIONAL WRITING

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PUBLIC SPEAKING

Speaking Without Fear/
SPCH1-CE9081 (this page)

Speaking With Confidence/
SPCH1-CE9080 (this page)

Speaking Impromptu: The Art of Thinking on Your Feet/
SPCH1-CE9083 (page 11)

Speaking With Power/
SPCH1-CE9088 (page 11)

Actors' Secrets for Powerful Public Speaking/SPCH1-CE9085 (page 11)

Sharpening Your Presentation and Speech Skills/
SPCH1-CE9531 (page 11)

Dynamic Speaking: The Key to Professional Success/
SPCH1-CE9013 (page 11)

Communicating Leadership/
WRIT1-CE9091 (page 11)

See page 12 for certificate requirements and benefits.



SPEECH

Whether the occasion is work-related or casual, learn to present yourself in the most advantageous light with help from our courses. Our speech offerings include everything from overcoming stage fright to using humor to capture the attention of your audience. Learn to speak to the best of your ability with confidence.

Voice and Diction

These courses are not applicable to the Certificate in Communication Skills.

Standard American Pronunciation for Non-Native Speakers

SPCH1-CE9078/\$545

S Sec. 1: Tues. 6.45–9.15 p.m., Oct. 4–Nov. 29 (8 sessions). No class Oct. 11. Beverly Thompson, *communications consultant and trainer, Deutsche Bank, Bankers Trust, GE.*

Whether you want to eliminate your accent, modify it, or fluently speak standard American English with clarity and style, you can do so by learning the basics of pronunciation. Fluent, non-native speakers of English with the desire to work on pronunciation, diction, and speech patterns develop communication skills to enrich their professional and personal lives. Enhance vocal variety, pitch, and articulation by focusing on vowel and consonant pronunciation.

Developing Your Speaking Voice

SPCH1-CE9073/\$545

S Sec. 1: Wed. 6.45–9.15 p.m., Oct. 5–Nov. 23 (8 sessions). Christina Pastor, *voice and speech coach, Circle in the Square Theatre School; actress.*

Have your voice analyzed for quality, pitch, volume, resonance, and flexibility and learn how to apply what you learn to achieve dynamic vocal skills. Let an experienced speech instructor help you develop your speaking voice—a critical talent for teachers, performers, executives, and sales personnel. Acquire basic information about your vocal mechanism, gain an understanding of vocal production, and learn how to take care of your voice. Lectures, video clips, and demonstrations help to clarify the physiology, acoustics, and perception of voice.

Speaking With Ease

SPCH1-CE9020/\$545

V Sec. 1: Wed. 6.45–8.45 p.m., Sept. 21–Nov. 30 (10 sessions). No class Sept. 28. Catherine Hyland, *actor, television, film, stage.*

Do you feel insecure about the way you speak or wonder if it's holding you back professionally? Would you like to see a significant improvement so that you can speak comfortably and effectively going forward? This basic course helps you unlock the power of your speaking voice. Emphasis is on relaxed yet distinct articulation and pronunciation, varied and more expressive vocal rhythms, and a stronger and more confident way of speaking overall. While this course is primarily for native English speakers, some non-native speakers may be admitted at the discretion of the instructor.

Public Speaking

The following courses count as 10-session courses toward the Certificate in Communications Skills.

Speaking Without Fear

SPCH1-CE9081/\$545

V Sec. 1: Tues. 6.45–9.15 p.m., Oct. 4–Nov. 22 (8 sessions). Nicole Wells, *instructor, Rutgers University, University of Minnesota–Duluth.*

N Sec. 2: Wed. 6.45–9.15 p.m., Oct. 5–Nov. 23 (8 sessions). Nicole Wells

Do your fears get the best of you when it comes to public speaking? Are you too intimidated to speak in front of even a small group? Anxiety can undermine self-confidence and hinder professional and personal endeavors. Overcome the fear of public speaking with tried-and-true strategies that desensitize your fears and help you perform well in spite of them. Learn how to use self-regulation and self-monitoring techniques to prepare remarks and deliver them effectively. Get constructive feedback using videotaped presentations.

Speaking With Confidence

SPCH1-CE9080/\$545

S Sec. 1: Mon. 6.45–9.15 p.m., Oct. 3–Nov. 28 (8 sessions). Beverly Thompson, *communications consultant and trainer, Deutsche Bank, Bankers Trust, GE.*

S Sec. 2: Tues. 6.45–8.45 p.m., Sept. 27–Dec. 6 (10 sessions). No class Oct. 11. William Becker, *chief executive officer, Strategic Business Resources.*

Learn the basics of effective public speaking and develop the poise, ease, and image of a confident speaker. Once you've acquired the tools and techniques to communicate, you can speak with confidence in front of an audience of one or 10,000. Topics include how to organize speaking points for a strong presentation; ways to control skittishness and nervousness; using body language to bring your point home; ideas on how to handle tough questions; and how to speak extemporaneously. Exercises and video clips are used in class.

N Meets at Norman Thomas Center, 111 E. 33rd St.

S Meets in the Washington Square, Cooper Square, Union Square vicinity.

V Meets at Manhattan Village Academy, 43 W. 22nd St.

W Meets at the Woolworth Building, 15 Barclay St.

Speaking Impromptu: The Art of Thinking on Your Feet

SPCH1-CE9083/\$480

N Sec. 1: Thurs. 6.45–8.45 p.m., Oct. 6–Dec. 1 (8 sessions). Nicole Wells, instructor, Rutgers University, University of Minnesota–Duluth.

Are you comfortable giving prepared talks but get tongue-tied when asked to speak off-the-cuff? Whether your presentation is for a board of directors or a classroom of kids, being in the spotlight can be nerve-racking. This course is designed to help students develop poise, clarity, and a sense of ease with impromptu speaking. Brush up on formal presentation techniques while learning how to prepare for the unexpected with in-class exercises. The instructor provides constructive feedback on each person's performance. Self-monitoring is encouraged and aided through the use of videotaping.

Speaking With Power

SPCH1-CE9088/\$545

S Sec. 1: Mon. 6.45–9.15 p.m., Oct. 3–Nov. 28 (8 sessions). Natalie Runyon, leadership coach/founder, Cajun Coach; vice president–global security, Goldman Sachs.

In today's competitive business environment, every time you verbalize a thought or intention, you are being judged. Instant assumptions are made about your intelligence, education, and competence. Developing your speaking skill is the quickest and most effective way to distinguish yourself from the competition. In this course, all elements of students' communication personas are evaluated, exercised, challenged, and ultimately upgraded in order to transform them into speakers with power.

Actors' Secrets for Powerful Public Speaking

SPCH1-CE9085/\$450

V Sec. 1: Tues. 6.45–8.45 p.m., Oct. 4–Nov. 22 (8 sessions). Mary Workman, author, Speak Honestly, Clearly, and Without Fear.

Learn how to speak clearly and without fear using tools actors have relied on for centuries. Focus on the needs of your listeners and stop worrying about your own performance to increase your confidence and improve your style, regardless of your background. Training is comprehensive, straightforward, and efficient, with time allocated for one-on-one coaching for each student. Topics include relaxation, physical centering, vocal strength, and continuity.

N Meets at Norman Thomas Center, 111 E. 33rd St.

S Meets in the Washington Square, Cooper Square, Union Square vicinity.

V Meets at Manhattan Village Academy, 43 W. 22nd St.

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Sharpening Your Presentation and Speech Skills

SPCH1-CE9531/\$545

S Sec. 1: Tues. 6.45–8.45 p.m., Sept. 27–Dec. 6 (10 sessions). No class Oct. 11. Michele Mason, communications and holistic stress-management consultant.

S Sec. 2: Wed. 6.45–8.45 p.m., Sept. 21–Nov. 30 (10 sessions). No class Sept. 28. Michele Mason

Learn how to hold an audience's attention by developing an individual public speaking style. Whether you're an executive, teacher, community leader, or sales professional, develop the ability to deliver formal and informal speeches with conviction, confidence, and clarity. Discover ways to organize material for maximum impact and make subtle use of body language and eye contact for effect. Students cultivate their skill set with in-class exercises, videotaping, and constructive feedback. The incorporation of specific career-related projects into class presentations is encouraged.

Dynamic Speaking: The Key to Professional Success

SPCH1-CE9013/\$480

S Sec. 1: Mon. 6.45–8.45 p.m., Oct. 3–Nov. 28 (8 sessions). George Elian, faculty, Montclair State University.

The manner in which spoken messages are delivered frequently determines success in attaining desired results. It's not what you say, but how you say it. Nowhere is this fact more evident than in the business world. Through examples, exercises, and practical demonstrations, this course helps students dramatically upgrade the verbal and non-verbal elements of their speeches. The result is an enhanced ability to deliver a potent and memorable message. Special focus is given to composition as well as the delivery style necessary to maximize impact in professional environments.

Communicating Leadership

SPCH1-CE9091/\$545

V Sec. 1: Wed. 6.45–8.45 p.m., Sept. 21–Nov. 30 (10 sessions). No class Sept. 28. Ginny Pulos, president, Ginny Pulos Communications, Inc.

Words and actions are enormously powerful when they demonstrate who you are, where you're going, and what you stand for. CEOs, presidents, managers, and directors learn to inspire teamwork and achieve goals through special verbal communication techniques that build bridges to others and bypass people's hidden (or not-so-hidden) agendas. Designed for top English-speaking managers, entrepreneurs, and executives fluent in basic presentation skills, this is an intensive course focusing on how leaders communicate leadership.

GENERAL INFORMATION

Certificate Programs: Requirements and Benefits

NYU-SCPS certificate programs provide knowledge and essential skills in specific fields and are taught by highly qualified faculty with in-depth experience in their subject areas. Certificates are comprised of courses that do not carry credit and are not state-reviewed.

To receive an official certificate, students must declare their candidacy before the start of the fourth certificate course for which they enroll. Certificate candidacy entitles students to important benefits detailed on this page. To apply for certificate candidacy, use the *Application for Certificate Candidacy* on page 187. There is a non-refundable one-time \$100 application fee.

Students are welcome to take as many individual courses from a certificate program as they wish but will not receive an official certificate or be eligible for the benefits detailed below unless they apply for candidacy. Undeclared students may request a transcript showing course completion and grades, but that transcript will not indicate certificate completion.

Certificate Requirements

- NYU student photo ID, which confers the following privileges while students are enrolled in course(s) applicable to the certificate:
 - Access to NYU Libraries.
 - NYU Computer Store educational discount pricing.
 - Access to the Kimmel Center for University Life.
- Invitations to NYU-SCPS events.
- Invitations to career workshops and related resources.
- Upon completion of certificate program, \$100 discount voucher toward an NYU-SCPS course (valid for one year).

Certificate Requirements

- Certificate declaration is required before the start of the fourth applicable course. A one-time, nonrefundable, \$100 application fee is required.
- Students have up to four years to complete a certificate from initial date of registration.
- An official certificate is available upon completion of all courses if an overall B average or above is maintained and candidacy has been declared. Students must request their certificate online at scps.nyu.edu/certificate.
- Certificate candidacy may be revoked if academic performance is not maintained.
- The NYU-SCPS transcript of declared candidates will identify certificate completion.
- Certificate candidacy may be revoked if student conduct policies are not adhered to.
- There is a one-time \$5 fee for the NYU student photo ID card. The card is active for the entire semester in which a registered student is enrolled in an approved certificate course and is deactivated when the student is not enrolled in an applicable course.
- Students must satisfy the certificate program requirements listed in the Bulletin published for the term in which they register for the first course toward the certificate.
- Program administrators may authorize in

writing substitutions of specified courses in individual situations (maximum of one substitution for a four-course certificate; two substitutions for a certificate requiring five or more courses).

- Regular class attendance is required in order for a course to be applied toward a certificate program.
- Students may complete more than one certificate in a given term but, for administrative purposes, each certificate will be issued and dated in separate terms.
- Courses taken at NYU-SCPS may be applied to fulfilling the requirements of only one certificate program. No transfer work or waiver of the total number of courses required is permitted.
- The name printed on the certificate will match the name on the student's NYU transcript.
- Certificates offered through the International Institute for Learning (IIL) and the Dalton Education certificate program in financial planning do not require declaration.
- Approval for exception to any of the above requirements must be obtained in advance in writing from the program office.

Certificates are highlighted throughout this Bulletin in their respective subject areas, where the specific requirements and course sequences are outlined.

A comprehensive alphabetical listing of all certificate programs can be found in the Bulletin index.

Note: *Departments may establish more stringent requirements for their programs. Check individual listings for details.*

ID Cards

NYU-SCPS students enrolled in degree or diploma programs and declared professional certificate candidates are issued NYU photo ID cards. Students enrolled in courses, seminars, and conferences, or with undeclared status in a certificate program, are issued a Building Access Pass that provides access to classroom buildings.

Replacements for lost NYU photo ID cards can be obtained at the NYU Card Center, 383 Lafayette St. One piece of photo ID is required to get a replacement card. The fees for replacements are \$15 for the first replacement; \$50 for the second; and \$75 for the third.

Information Services

The NYU-SCPS information line, (212) 998-7200, is open Mon.–Thurs., 9 a.m.–7 p.m.; Fri., 9 a.m.–5 p.m. We are available to answer inquiries about the School and its programs. If you would like to be added to our mailing list for future Bulletins, call (212) 998-7200.

You may also obtain schoolwide general information or request a Bulletin on our website at scps.nyu.edu, or by e-mailing your name and address to scpsinfo@nyu.edu.

Noncredit Changes, Withdrawals, and Refunds

Additions (added courses) to your non-degree program may be made by telephone, fax, mail, online, or in person.

Program changes (drop/adds) may be made via the Web, in person, or by fax.

Withdrawals. Students who wish to withdraw from, or for any reason find it impossible to complete, a noncredit course should officially withdraw. Requests to withdraw (drops only) from noncredit courses can be made online anytime at scps.nyu.edu/drop; up until one day before the course start date via ALBERT, the NYU student information services website; by mail, Office of Noncredit Student Services, NYU School of Continuing and Professional Studies, P.O. Box 1206, Stuyvesant Station, New York, NY 10009-9988; by fax, (212) 995-3060; or in person, 7 East 12th Street, 1st Floor.

Ceasing to attend a class does not constitute official withdrawal, nor does notification to the instructor. *Cancellation of payment does not constitute withdrawal, nor does it reduce indebtedness to the University;* in this case, a penalty of \$25 for late payment and \$10 for stop-payment (subject to change without notice) must be charged. Students of any other NYU school must withdraw from NYU-SCPS courses through NYU-SCPS.

Refund Policy. Refunds are computed based on the date and time the written or electronic notice of withdrawal is received by the Office of Noncredit Student Services. In addition, refunds for noncredit courses and seminars are based on the number of class sessions for the course that have met between the time of registration and withdrawal. Course withdrawal does not necessarily entitle a student to a refund—nor to a cancellation of tuition still due.

The refund schedule is as follows:

For noncredit courses (containing the designation “CE”) and seminars (containing the designation “CS”):

1. Student withdraws prior to the first session—100 percent refund.
2. For courses with six or more sessions—75 percent refund if the student withdraws before the third scheduled session. No refund thereafter.
3. For courses with four or five sessions—60 percent refund if the student withdraws before the third scheduled session. No refund thereafter.
4. For courses with one to three sessions—no refund is given after the first scheduled session.

For conferences (prefix “SCPS”):

Procedures and policies for refunds vary by department.

For online courses: Refunds for online courses are calculated differently from on-site courses. Students are eligible for a 100 percent tuition refund if they withdraw from the course before the official start date. Students are eligible for a 60 percent tuition refund if they withdraw

from the course before having logged into the course four times or within the first two weeks of the course. After the fourth login, or the second week, students are not eligible to receive any tuition refund for courses taken through NYU-SCPS.

Noncredit Registration Fees

For noncredit courses that contain the designation “CE” or “CS,” the registration fee is either \$10 or \$20, depending on the total cost of the course or courses for which you apply. If the total of your tuition is \$99 or less, your registration fee is \$10. If the total of your tuition is \$100 or more, the fee is \$20. The maximum \$20 registration fee is payable only once each semester, no matter how many times you add courses. Registration fees are nonrefundable.

Note: *This fee schedule does not apply to programs requiring Credit Registration.*



R E G I S T R A T I O N F O R M

PRIORITY CODE
B20

Registration, Fall Term, 2011. MAIL TO: SCPS Noncredit Student Services, New York University, PO Box 1206, Stuyvesant Station, New York, NY 10009-9988. Mail registrations are accepted throughout the semester for late-starting courses; mail registrations must be postmarked two weeks before the course start date. REGISTER EARLY FOR BEST COURSE SELECTION.

PRINT NAME (LAST) (FIRST) (MIDDLE INITIAL)
 MR.
 MS. _____
 HOME ADDRESS (STREET) _____ APT. NO. _____
 CITY _____ STATE _____ ZIP _____
 E-MAIL _____
 HOME TELEPHONE () _____ WORK TELEPHONE () _____

NYU STUDENT ID NO. _____ BIRTH DATE _____ FIRST ATTENDANCE AT NYU-SCPS?
 YES NO
 IF NO, DATE LAST ATTENDED _____
 HIGHEST EDUCATIONAL LEVEL (CHECK ONE)
 HIGH SCHOOL ATTENDED COLLEGE FOUR-YEAR COLLEGE GRADUATE GRADUATE STUDIES
 COUNTRY OF CITIZENSHIP U.S. OTHER (PLEASE SPECIFY) _____
 DO YOU PLAN TO PURSUE A PROFESSIONAL CERTIFICATE? YES NO FOR NEW CERTIFICATE REQUIREMENTS AND BENEFITS, VISIT SCPS.NYU.EDU/CERTIFICATE.
 WHAT CERTIFICATE ARE YOU PLANNING TO PURSUE? _____

Note: Please provide an e-mail address and/or telephone number so that NYU-SCPS can notify you regarding room location or class changes.
 Check this box if you do not want your e-mail address or telephone number to be used for marketing purposes.

COURSE/SEMINAR NUMBER	SECTION NUMBER	TITLE OF COURSE/SEMINAR (ABBREVIATE)	TUITION AND FEES	DAYS	HOURS
		NONREFUNDABLE REGISTRATION FEE (see below to calculate)*			
		TUITION + REGISTRATION FEE=TOTAL			

I ENCLOSE CHECK OR MONEY ORDER FOR TOTAL SHOWN I HEREBY AUTHORIZE USE OF MY CREDIT CARD
 SIGNATURE _____
 NO. _____
 Discover® MASTERCARD® VISA® AMERICAN EXPRESS® EXPIRES _____ MONTH YEAR

*Registration fees: \$10 on \$99 total tuition, \$20 on totals of \$100 and above (regardless of number of courses for which you are registering).

Please answer these optional questions about your place of business if you wish to be kept informed of corporate and free events.

YOUR NAME _____
 YOUR TITLE _____
 YOUR DIVISION OR DEPARTMENT _____
 COMPANY NAME _____
 COMPANY ADDRESS _____
 CITY _____ STATE _____ ZIP _____

DAYTIME TELEPHONE NUMBER () _____
 E-MAIL _____
 TYPE OF BUSINESS _____ NUMBER OF EMPLOYEES _____
 DOES YOUR COMPANY OFFER TUITION REIMBURSEMENT?
 FULL PARTIAL CHECK ANY RESTRICTIONS THAT APPLY:
 MUST BE JOB-RELATED CREDIT ONLY OTHER _____

USE THIS FORM TO REGISTER. REGISTER EARLY FOR THE BEST SELECTION OF COURSES:

WEB
 You can register for courses online at scps.nyu.edu. Online registration requires payment by credit card. Consult the inside front cover of this Bulletin for complete information.

- MAIL OR FAX**
- Use the Registration Form to register for noncredit courses with course numbers that contain the designation "CE" and for seminars that contain the designation "CS." Do not use this form to register for credit courses (courses that contain the designation "DC" or "GC"), conferences (prefix "SCPS"), or courses in the American Language Institute (ESL courses).
 - Find the course(s) you want to register for and note:
 - Course title
 - Course number and section
 - Days and hours of the course
 - Course fee
 Transfer this information to the registration form.
 - Type or write clearly and make sure you copy your credit card information accurately. Mistakes can delay your registration.
 - Be sure to include your phone number and e-mail address so that we may contact you if there are any questions.
 - Place the registration form in the postage-paid envelope provided or fax the form to (212) 995-3060.

- TELEPHONE**
- For your convenience and to have a written record for yourself, fill out the course information section of the registration form before you call.
 - Have your credit card handy.
 - Note the code in the upper right corner of the registration form; the registration operator will ask you for it.
 - Call (212) 998-7150 if you know the course you would like to take. If you have questions about course curriculum, a certificate, or your registration, please call (212) 998-7200.

HERE ARE ANSWERS TO SOME COMMONLY ASKED QUESTIONS:

WHAT INFORMATION DO I NEED TO REGISTER BY PHONE?
 • Course title, course number, and course section.
 • Your mailing address, e-mail address, and telephone number.
 • Your credit card (Visa®, MasterCard®, American Express®, or Discover® card).

WHAT ABOUT LATE FEES?
 There are no late fees for noncredit courses. But remember to register early for best course selection and availability.

HOW DO I DROP OR ADD COURSES?
 You may drop a course by mail or in person (7 East 12th Street, 1st Floor, New York, NY 10003); online anytime at scps.nyu.edu/drop; and up until one day before the course start date via ALBERT, the NYU student information services website (instructions for accessing ALBERT are sent upon registration); or by fax (212-995-3060). Please consult our refund policy in the Registration section of this Bulletin for drops made after the start of class. You may add a course online or in person.

MAY I USE A COMPANY VOUCHER TO PAY FOR MY CLASS?
 Yes, as long as your company does not qualify payment based upon completion of coursework with a passing grade. We accept purchase orders, vouchers, and letters of authorization as payment for tuition in credit and noncredit courses. Please send the voucher with your registration.

WHERE CAN I LEARN ABOUT NEW PROFESSIONAL CERTIFICATE DECLARATION REQUIREMENTS?
 Our professional certificate programs include new requirements and benefits. Students intending to pursue a certificate must declare their candidacy. For details, visit scps.nyu.edu/certificate.

CAN I CONTACT NYU WITH QUESTIONS BEFORE I REGISTER?
 Yes. If you need more information or have questions about a course or certificate, we are available via e-mail at scpsinfo@nyu.edu, or by phone (see the General Information section of the Bulletin for contact information).