



Students are asked to come to class with texts/materials read and annotated.

During the course of the semester, each student will have the opportunity to have at least one piece of writing (fiction/creative nonfiction) workshoped (up to 8 pages each, double spaced, 12-point font, with your name and the title clearly marked, also clearly paginated).

All students will be providing verbal feedback during the workshop and participating in an engaged discussion on their peers' work. Students will also be responsible for sending feedback to the authors of the pieces to be workshoped that week (either in a paragraph form or as a marked document; we will be discussing these methods in class).

**Workshop etiquette:**

The workshop will follow a structured method that acknowledges strengths before offering constructive feedback and provides a safe and supportive environment for participants while positioning the writer at its centre. Guidelines to workshoping will be given and discussed on the first class. The workshop is the center of our work together so engaged responses to the work are essential: bringing in notes for yourself as well as annotated copies of essays or comments for the reader may be a helpful way of making sure our workshops are focused and helpful.

We will create a master schedule for workshops. If you are absent on a workshop day without a reason, you will not be given an alternative workshop date. If you need to change one of your scheduled sessions, please arrange to switch with another student, but be sure to inform me of the change so I can change the master schedule.

Please send your piece for the workshop no later than Friday (three days before the class.)

**Learning Outcomes**

Upon completion of this course, participants would:

- Learn the fundamentals of craft in fiction and creative nonfiction
- Acquire craft techniques for writing fiction and creative nonfiction
- Engage in a supportive arts community
- Participate in supportive, focused workshoping sessions
- Discuss the texts in the context of craft and reflect on personal impact
- Demonstrate use of craft concepts in short, experimental writing exercises
- Reflect on the successes and challenges of craft in their own work
- Acknowledge that writing is an inherently imperfect, ongoing process
- Revise their workshop drafts (that first, experimental attempt) into a more fully realized first draft for their final mark



## Evaluation Criteria

In order to motivate students to take risks and submit unpolished material, grades are based on participation and effort. Final grade would be graded on their ability to revise, implementing the editorial skills acquired in class, as demonstrated in their final portfolio. Overall.

- 30%: Final portfolio, consisting of a one-page artist statement (describing the writing journey the student has gone on writing and revising the essay), a revised essay/story (up to 8 pages, double spaced, 12-point font, with your name and the title clearly marked, also clearly paginated). The revision could be of their mid-term assignment, the workshopped piece, or any of the exercises completed in class. Students will be evaluated on their ability to revise and re-envision their work. **Due May 18**
- 25% Mid-Semester guided writing assignment. **Due week 5.**
- 45%: class participation, which includes
  - Workshopping, providing feedback, (15%)
  - Discussions on assigned reading (10%)
  - Attendance (10%)
  - Ongoing writing exercises. Students will be marked on their efforts. (10%).

## Absence Policy

*Please note the TAU International Absence Policy as outlined on the next page.*

Attendance and arriving to class on time are mandatory. More than two unexcused absences will negatively affect your final class grade. Regularly arriving late will also result in a lower grade. Reading assignments are expected to be completed before class.

Students who miss class are expected to follow the syllabus, stay informed about updates, and come prepared for the next lesson. Your source for information, announcements, and “catching up” is the Moodle site, where course announcements are posted.

Unless an extension is agreed upon in advance, late assignments will not be accepted, nor are extensions granted, after a deadline has passed. If a student does not contact me requesting an extension due to extenuating circumstances, the grade for that assignment will be marked down. Please note that extensions are given on an individual basis only, unless otherwise indicated to the class as a whole.



## Course Schedule

March 6-May 15

(Readings, assignments, and workshop dates are subject to be amended)

### Week One – March 6: Introduction. Genres. Guidelines to Workshopping, Reading like a Writer, Writing Process

- Introduction and overview of course
- Review syllabus
- Discussion of genres, between fiction and creative nonfiction
- Writing Exercise (Why I write)
- Writing Exercise: (Where we come from)
- Guidelines to workshopping
- Readings: “Tel Aviv 1935” by Leah Goldberg, “Why I Write” by Terri Tempest Williams, “Portrait of the Author as a Young Man—Serving in the Israeli Army,” by Etgar Keret

### Week 2, March 13: Memory and Experience, Place: overview

- Writing Exercise (finding stories in our lives)
- Writing Exercise (Memory Map)
- Readings: Excerpt from *All The Rivers* by Dorit Rabinyan, “Everyone knows Yemenites are great in bed” by Yonit Naaman, “The Manuscript,” by Ruby Namdar

### Week 3, March 20th: Scene and Summary, Show and Tell, Workshop begins

- Writing Exercise (create a scene)
- Readings: An excerpt from *The People in the Street* by Linda Grant, “Letter from Tel Aviv: Love and Rockets,” by Rebecca Sacks
- WORKSHOP: 4:00-5:30PM

### Week 4, March 27: Jaffa Flea market Field Trip. Details and description

- Readings: “Clock Square,” by Adi Keissar, Excerpt from *To Jaffa* by Ayman Sikseck
- Writing Exercise (collecting details, the people in the street)
- **Midterm ASSIGNMENT (DUE APRIL 17): a place in the city. Assignments must be submitted on Moodle**

### Week 5, April 17: POV, **ASSIGNMENTS DUE**

- Readings: “An Ode to Tel Aviv, Long Lost Lover,” by Liel Leibovitz, Excerpt from “Love,” by Maayan Eitan
- Writing Exercise (write a letter to a place)



• WORKSHOP: 4:00-5:30PM

**Week 6, April 24: Dialogue and character**

- Readings: “The Braid,” by Sheikha Hussein Helawy, “A Razor for the Children” by Dalia Rosenfeld
- Writing Exercise (write dialogue)
- WORKSHOP: 4:00-5:30PM

**Week 7, May 1: Revision Techniques**

- Readings: Excerpt from *Someone to Run With* by David Grossman
- Writing Exercise (revision)
- WORKSHOP: 4:00-5:30PM

**Week 8, May 8: Imagery**

- Readings: “Ana min al-yahud,” by Almog Behar
- Writing Exercise (postcard essay/story)
- WORKSHOP: 4:00-5:30PM

**Week 9, May 15: Farewell, Readings, Q&A**

- Readings: TBA
- Student readings
- **FINAL PORTFOLIO due by Thursday, May 18 (end of the day) Portfolios must be submitted on Moodle**

**Course Readings and/or Required Materials**

Readings will be posted on the course Moodle site throughout the semester. **Note:** Announcements, instructions, and due dates will be posted regularly on Moodle, so please refer to the site for questions about these matters. Assignment must be submitted on Moodle

**Instructor Biography**

**Ayelet Tsbari** is the author of the memoir in essays *The Art of Leaving*, winner of the Canadian Jewish Literary Award for memoir, finalist for the Writer’s Trust Hilary Weston Prize and The Vine Awards, and an Apple Books and *Kirkus Review* Best Book of 2019. Her first book, *The Best Place on Earth*, won the Sami Rohr Prize for Jewish Literature and the Edward Lewis Wallant Award, and was long listed to the Frank O’Connor International Short Story Award. The book was a *New York Times* Book Review Editors’ Choice, a *Kirkus Review* Best Book of 2016, and has been published internationally. Her work has appeared in *The New York Times*, *The Globe and Mail*, *Foreign Policy*, *The Forward*, and *The National Post*, has won a National Magazine Award and was shortlisted to CBC Short Story Prize. She holds an MFA from The University of Guelph and has taught creative writing at the University of King’s College





final day of class for this reason. Early departures from the program are not approved, nor are early or exception in-class exams.

### **TAU International Absence Policy**

Attendance is mandatory in all of the courses including Hebrew Ulpan. Faculty can and will take attendance regularly. Missing classes will be reflected in the final grade of the course. Up to three justified and properly documented absences from classes may be accepted (for example: emergency matter or illness, both of which will require a doctor's note). Such cases of absence should be reported to the faculty immediately and again, a doctor's note is required. Teachers are entitled to treat any lateness or absence without documentation as unexcused. Some of our courses such as Service Learning or the Internship Seminar require more practical in-class work; thus, attendance policies may be stricter in some courses and students then must adhere to the stricter attendance policy as outlined by the faculty/syllabus.

Students are required to arrive on time for classes. Teachers are entitled to treat any single case of lateness and/or repeated lateness as an unjustified absence.

Please note that according to official TAU Academic Policy, if a student's behavior or attendance during is disagreeable his/her course participation may be cancelled at the discretion of TAU with no due refund.

### **Grade Appeals**

Students are responsible for checking grades once posted or distributed by faculty. The limited grade appeals window and the detailed procedure for appealing a grade – whether a graded assignment, exam or final grade – is outlined clearly in the policies and procedures in the TAU International Academic Handbook [posted here.](#)

