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|  |  | Summer 2019 :: 8:00-10:50 amTeaching Learning Center Rm. 245 |
| Creative WritingPedagogyENGL 501 |  | Dr. TOBIAS WRAYE-Mail: TWRAY@UIDAHO.EDUBRINK HALL 203Office Hours: TR 2:00-3:00 or by appt. |
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As successful as the discipline of Creative Writing has become, more diverse approaches are revitalizing how we engage it in our classrooms. Creative Writing courses that focus on the workshop have become ubiquitous in the U.S. In fact, the workshop has been so central a focus it has become nearly synonymous with the practice of writing instruction. Ironically, it is difficult to imagine a subject better suited or more inviting to innovative pedagogies. This course undertakes a comparative study of Creative Writing pedagogies borrowing from Composition Studies and other fields, arriving at practical methods and tools of instruction that attend to the diversity of our students and the myriad possibilities that Creative Writing offers us.

**LEARNING OBJECTIVES**

Expect rigor. The goals of this course will lead us to:

* Examine Creative Writing classroom structures and approaches, both attempting to appreciate its prominence in the American classroom, as well as interrogate the workshop as the predominate model of its practice.
* Identify the current theories surrounding Creative Writing pedagogy and apply these methods to working syllabi and lesson plans.
* Participate effectively in class discussion, in engaged written response, and make well-supported claims about ideas we encounter during our time together.

**REQUIRED TEXT**

Creative Writing Pedagogies for the Twenty-First Century

*Edited by Alexandria Peary and Tom C. Hunley*

Various other texts will be excerpted and made available.

**REQUIREMENTS AND GRADING**

**Degree Credit Assessment**

Attendance/Participation 20%

As this is a discussion-based course, you are expected to speak in class and to engage with student-led discussion. Active, informed class participationis crucial to your learning, as well as to our enjoyment of the course. All students will have opportunities to try out ideas, propose readings, and give considered or spontaneous personal responses in class.

Discussion Facilitation 20%

Includes dynamic engagement with our texts and the concepts at hand. The discussion facilitator will offer developed discussion questions for the class that identify key passages and functions from the readings and will be ready to attend to those questions in a way that furthers our discourse. They will also apply these ideas in a Creative Writing exercise or activity through which they will lead the class. Each student will lead one such discussion and activity.

Lesson Plans 30%

Putting these ideas into practice, students will complete lesson plans that attempt new ways of undertaking a certain subject in the creative writing classroom, applying form to the theory. Three such lesson plans, worth 10 points each, will be completed, revised versions of which will comprise the final portfolio for the class.

Final Syllabus/Lesson Plan Portfolio 30%

Built over the course of our time together through discussion, written response, and instructor feedback, a syllabus will be designed that attends to the overall goals of a particular Creative Writing class. This syllabus along with three revised and improved lesson plans will serve as the culmination of drafting and the consideration of the student’s critical approach to a particular aspect of the course.

**GRADING**

A (93-100%)

A- (90-92%)

B+ (88-89%)

B (83-87%)

B- (80-82%)

C+ (78-79%)

C (73-77%)

C- (70-72%)

D (60-69%)

F (59% and below)

**Professional Development Assessment**

The same course work and level of engagement will be expected of PD students as described above, with the exception of submitting a final syllabus and portfolio.

Attendance/Participation(Pass/Fail)

Discussion Facilitation (Pass/Fail)

Lesson Plans (Pass/Fail)

**GENERAL POLICIES**

**MLA-Style Resources**

All essays must follow MLA style. For help learning MLA style, visit the Purdue Online Writing Lab’s MLA webpage (http://owl.english.purdue.edu/owl/resource/747/01/).

**Plagiarism**

I will not tolerate plagiarism in this course—no exceptions.

According to university and departmental policy, plagiarism is claiming someone else’s work (either ideas or words) as your own. Plagiarism includes:

* Copying, quoting or paraphrasing documents of any kind without proper and explicit citation of sources.
* Use of another person’s words or ideas without attribution and explicit citation.
* Submitting another person’s work as your own.
* Co-writing work with another scholar and claiming it as solely yours.

If you have any questions about what I consider plagiarism, how to cite your work, or university and department policies on plagiarism, please see me.

**Center for Disability Access and Resources Reasonable Accommodations Statement**

Reasonable accommodations are available for students who have documented temporary or permanent disabilities. All accommodations must be approved through the Center for Disability Access and Resources located in the Bruce M. Pitman Center, Suite 127 in order to notify your instructor(s) as soon as possible regarding accommodation(s) needed for the course.

Phone: 208-885‐6307
Email: cdar@uidaho.edu
Website: [www.uidaho.edu/current-students/cdar](https://uidaho.us6.list-manage.com/track/click?u=e8b26a2bfdf3335ca7d0c9eef&id=01e33d905d&e=f4a6abcc27)

**Firearms**
The University of Idaho bans firearms from its property with only limited exceptions.  One exception applies to persons who hold a valid Idaho enhanced concealed carry license, provided those firearms remain concealed at all times. If an enhanced concealed carry license holder’s firearm is displayed, other than in necessary self-defense, it is a violation of University policy and I will notify local law enforcement. Please contact local law enforcement (call 911) to report firearms on University property.

**The Writing Center!**

The Writing Center is located in the Idaho Commons, Rm 323. I highly recommend that you use the Writing Center for help at any stage of the writing process, even if you are already a good writer.

**Schedule**

| **Date** | **Topic(s)** | **In-class**  | **Assignments/Assessments** |
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| June 17 | Introductions | Syllabus/ExpectationsHistory of Creative Writing PedagogyGenre and ApproachFacilitation ScheduleLesson Plan Expectations | Read: Billy Collins “Introduction to Poetry”*CWP* Ch. 8: “Creative Literacy Pedagogy” & Ch. 2 “Creative Writing and Process Pedagogy” Write: 1) What do you imagine are some essential student outcomes of CW teaching? 2) What identities do you bring to the classroom? How does your own writing inform your teaching? |
| June 18 | How we think about Creativity | Teaching as a writerDiscussion Facilitation: What is creativity? What is creative process? | Read: Janet Burroway “Introduction: Imaginative Writing,” *CWP* Ch. 3 “Mutuality and the Teaching of the Introductory Creative Writing Course”Write: 1) Write three versions of a tried-and-true writing prompt, one for each genre 2) Reading responseDUE: Lesson Plan |
| June 19 | Teaching Genre | The best laid plans: the problem of rigidity in CW pedagogyDF: What is genre and what are its limits? | Read: Selections from Donnelly *Does the Writing Workshop Still Work,*CWP Ch. 5 “Writers Inc.”Write: Outline three workshop structure maps.  |
| June 20 | The Basic Workshop | Traditional StructuresWhat we talk about when we workshop DF: Alternative workshop structures & workshop essentials | Read: Heather McHugh “What He Thought,” Kim Addonizio “Death and Grief,” “The Shadow” Write: 1) Describe your institution’s process for addressing serious student concern and describe how it impacts your teaching, and how it is reflected in your syllabus—2) Write a short story or exploratory essay in which a student encounters difficulty in a CW workshop. |
| June 21 | Subject Matters and Form | Expressing the inexpressible:creative expression as outletForm and freedomDF: Dealing with creativity’s dark side | Read: *CWP* Ch. 9 & 10Write: TBDDUE: Lesson Plan |
| June 24 |  Language as Communication | Syntax, grammar, and surpriseLesson Plan WorkshopDF: What is the value of surprise in writing and how do you teach it? | Read: Packet of example prompts; excerpt from *The Poet’s Gymnasium*Write: 1) Respond to two of the prompts—your favorite and least favorite and justify your rankingDUE: Lesson Plan |
| June 25 | Prompts and Exercises | Guided writingLesson Plan WorkshopDF: Free write versus guided writing | Read: “The Elephants Evaluate: Some Notes on the Problem of Grades in Graduate CW Programs”Write: 1) Revisit your CW teaching outcomes and revise/expand 2) Work this into your syllabus draft  |
| June 26 | Revisiting Creative Literacy | Rethinking Teaching OutcomesLesson Plan WorkshopDF: What is success when it comes to creating and teaching art? | Read: *CWP* Ch. 4 “A Feminist Approach to Creative Writing Pedagogy” Write: TBD |
| June 27 | Diversity and Perspective | Lesson Plan Workshop DF: What are good strategies for improving your own teaching practice? How do you know it’s improved when it has? | Read: “A House Divided: On the Future of CW,” *CWP* Ch. 11 “Digital Technologies and Creative Writing” |
| June 28 | The Future of Creative Writing | Writing with intention and ambitionDiscussion facilitation as neededLesson Plan share | DUE: Lesson Plan Portfolio and Final Syllabus |