Description: W554 is a practicum course in teaching creative writing at the university level. Through reading and experience we will explore the creative process as well as the assumptions and practices unique—and not so unique—to creative writing classes. We will consider invention, revision, and assessment; craft and content; various approaches to workshop; the role of reading in a writing life; authority; and writer-teacher / student-writer dynamics. While we will concentrate on the undergraduate experience, the model for most creative writing teaching comes from the graduate level workshop, and as such, we will reflect on the changing concerns of the maturing writer, exploring how teaching and writing lives coexist at the graduate level and beyond as well look at current takes on the writer in the academy.

Grade: The final course grade will be determined by the following assignments: several brief response papers to course texts (see calendar); a written review and presentation of a writing text of your choosing (see calendar); developing several annotated lesson plans and writing exercises for W103 sections (see calendar); making observation visits to two creative writing classes (see calendar); and developing a syllabus for a 200-level undergraduate creative writing course including a course description and calendar; an annotated set of exercises; a grading policy and its rationale; and overall attendance and participation. You are expected to read the assigned course texts and the Oncourse reprints prior to class and be prepared to discuss in detail the central issues and concerns raised by each reading.

Texts (all but the first are available on Kindle)
- Behn & Twichell. The Practice of Poetry
- Bell, Susan. The Artful Edit
- Hirsch, Edward. How to Read a Poem
- Hugo, Richard. Triggering Town
- Hyde, Lewis. The Gift
- Johnston, Bret Anthony. Naming the World and Other Exercises for the Creative Writer
- O’Connor, Flannery. Mystery and Manners: Occasional Prose
- Prose, Francine. Reading Like a Writer...

IUCAT Ebrary text: Vandermeulen, Carl, Negotiating the Personal in Creative Writing

Additional readings are available on our Oncourse page under “Resources.” I invite you to recommend reading, as well, which I will happily post to Oncourse if you can get a copy to me the week prior.
<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Dates</th>
<th>Readings</th>
<th>Resources</th>
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<tbody>
<tr>
<td>Week One</td>
<td>Introductions</td>
<td>8/20</td>
<td>Adrienne Rich “As If Your Life Depended On It”; Linh Dinh “What I Usually Say to My Students”; Lynda Barry “Two Questions”; Resources: **Behn &amp; Twichell Practice of Poetry; &amp; Oncourse: Sellers “Writing and Reading”</td>
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<td>Week Two</td>
<td>Teaching Poetry &amp; Critiquing Student Work</td>
<td>8/27</td>
<td>Richard Hugo <em>Triggering Town</em> (Chs 1-2)</td>
<td>Ebrary: Carl Vandermeulen “Negotiating the Personal and Interpersonal” &amp; “Considering Where We’re Coming From”</td>
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<td><strong>Response paper due</strong> (1000 words)</td>
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<td>Week Three</td>
<td>Labor Day – no class meeting – get a jump on the reading!</td>
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<td>Week Four</td>
<td>Reading Like A Writer</td>
<td>9/10</td>
<td>Edward Hirsch <em>How to Read a Poem</em></td>
<td>Oncourse: Dobyns “Voices One Listens To”</td>
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<td>Ebrary: Carl Vandermeulen <em>Negotiating the Personal in Creative Writing</em> (Chs 3-5)</td>
<td><strong>Response paper due</strong> (1000 words)</td>
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<td><strong>Annotated lesson plan due. Bring range of sample student work.</strong></td>
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<td><strong>Response paper due</strong> (1000 words)</td>
<td><strong>and annotated exercise due</strong></td>
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<td>Week Six</td>
<td>The Creative Writing Classroom</td>
<td>9/24</td>
<td>Richard Hugo <em>Triggering Town</em> (Chs 4 &amp; 6)</td>
<td>Oncourse: Prageeta Sharma “Exploring Bias in the Writing Workshop”; Ebrary: Carl Vandermeulen <em>Negotiating the Personal in Creative Writing</em> (Chs 6-9)</td>
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<td><strong>Response paper due</strong> (1000 words)</td>
<td><strong>1-page report on W103 cross-genre peer section visits due</strong></td>
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<td>Week Seven</td>
<td>Reading Like A Writer</td>
<td>10/1</td>
<td>Francine Prose <em>Reading Like A Writer</em></td>
<td><strong>Response paper due</strong> (1000 words)</td>
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<td>Week Eight</td>
<td>Teaching Fiction: Invention</td>
<td>10/8</td>
<td>Johnston, <em>Naming the World</em></td>
<td>Oncourse: Sellers chapters on energy and tension</td>
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<td><strong>Response paper due</strong> (1000 words)</td>
<td><strong>and annotated exercise due</strong></td>
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Week 9  
**Critiquing Student Fiction**
10/15  
O’Connor *Mystery and Manners*  
On course: Sellers chapters on structure and revision  
**Response paper due** (1000 words)  
**Bring range of sample student work (character sketches)**

Week 10  
**What’s It All About?**
10/22  
Hyde *The Gift*  
**Response paper due** (1000 words)  
**Observation Reports due for 200+-level CW course.**

Week 11  
**Breathe**
10/29  
TBA

Week 12  
**Any World That I’m Welcome To: The Writer in the Academy**
11/5  
Scott Russell Sanders “The Writer in the University” (1994)  
Katherine Haake “Teaching Creative Writing if the Shoe Fits” (a response to SSR)  
Tim Mayers “One Simple Word: From Creative Writing to Creative Writing Studies” *College English* 71.3 (2009)  

Week 13  
11/12  
**Presentations on creative writing texts** (Group 1)

Week 14  
**Thanksgiving Week – no classes**

Week 15  
11/26  
**Presentations on creative writing texts** (Group 2)

Week 16  
12/4  
Complete syllabus and supporting materials for a 200-level single or mixed genre creative writing course due in my office, BH 460, at noon.