

I. CATALOG DESCRIPTION AND CREDIT HOURS OF COURSE:

For graduate students who wish to gain mentored experience in teaching introductory creative writing and facilitating a writing workshop within the classroom setting of EN 275. 3 hours.

II. PREREQUISITES:

Graduate standing and permission of the mentoring instructor.

III. PURPOSES OR OBJECTIVES:

- A. Develop the student's skills to observe, explore, and apply the teaching of various prosaic and poetic forms and strategies, participating in a classroom with an experienced creative-writing instructor. The student will participate in the discussion of published literature, research and deliver two full lesson plans to the class, and lead a small workshop group. The mentoring instructor will provide comments on the student's performance and discuss improvement with the student at a mutually convenient time outside of the regular class hours.
- B. Strengthen the student's knowledge of traditional and contemporary forms and techniques from an instructor's and a critic's point of view. In preparing a total of four lesson plans—two delivered to the class and two additional plans for the final portfolio—the student will research and critique methods of teaching short works of literature that address particular strategies effective in creative writing as well as literary reading.
- C. Provide the student with experience in analyzing and evaluating, in writing, the technical effectiveness of imaginative literature by beginning creative writers in a current workshop setting.
- D. Provide the student with opportunities to facilitate a creative-writing workshop as the workshop leader of a small group (half of the class).
- E. Provide the student with a substantial knowledge of resources for teaching creative writing through research done by the student for the portfolio and by resource lists provided by the instructor.
- F. Provide the student with the opportunity to plan and teach issues in both fiction and poetry.

IV. EXPECTATIONS OF STUDENTS:

- A. Prepare for and actively participate in class discussion, which usually consists of discussing one to two short stories during the fiction half of the semester and three to five poems in the poetry half.
- B. Compile a body of teaching strategies throughout the term, including how to teach a piece of short literature effectively to writers, how to access and conduct a good writing exercise that can lead the writer toward completing a polished work, and how to conduct a workshop using a positive pedagogy of encouragement and constructive critique.
- C. Teach at least two complete classes, one in poetry and one in fiction, including the short lecture on a issue in the genre, the in-class writing exercise, and the facilitation of the workshop.
- D. Work in-depth with a workshop group of 7 to 10 writers each week, facilitating their comments on one another's writing and ensuring participation from all group members.
- E. Attend the *Journey* student reading series throughout the semester.
- F. Perform occasional readings throughout the semester for the class.
- G. Provide extensive written comments on all students' creative work each week.
- H. Meet with the class instructor to discuss pedagogy and materials related to the class.

V. COURSE CONTENT:

The course follows the already established EN 275 Introduction to Creative Writing syllabus, which the graduate student will follow. The graduate student will also compile a personal portfolio of 4 teaching plans, comprised of a lecture featuring a poem or short story and an in-class writing exercise.

Introduction to fiction forms and vocabulary.	3
Voice and point of view, plus workshop.	3
Characterization and dialogue: sketches, names, formats, methods of revelation, plus workshop.	3
Hooks, plot construction, and closure, plus workshop.	3
Fantasy, magical realism, and the suspension of disbelief. Workshop.	3
Final fiction workshop and exam.	3
Intro to poetic forms and devices, discussion of poetry problems. Workshop.	3
Generating a poem. Critiquing poetry.	3
Reading poetry aloud and how to listen. Workshop.	3
Published poetry discussion. Workshop.	3
Practice in accessing advanced problems in poems. Workshop	3
The sonnet and its uses, traditional and contemporary. Workshop.	3
Assessment of undergraduates' presentations of adopted poets	3
Review of material with mentoring instructor, attending monthly readings	6

VI. TEXTS :

- Behn, Robin. *The Practice of Poetry*. New York: HarperCollins, 1992.
 Brown, Renni, and Dave King. *Self-editing for Fiction Writers*. New York: HarperCollins, 1993.
 Burroway, Janet. *Imaginative Writing*. New York: Longman, 2003.

VII. BASIS FOR STUDENT EVALUATION: The following elements will be evaluated by the mentoring instructor throughout the semester:

Final teaching portfolio of 4 lesson plans	30%
Participation in discussion and mentoring sessions	20%
Lesson preparation for fiction and poetry	30%
Workshop facilitation, verbal and written	20%

VIII. ADHERENCE TO THE UNIVERSITY'S PLAGIARISM AND ACADEMIC HONESTY POLICY

Students will be expected to abide by the Plagiarism and Academic Honesty Policy of the university which can be found at http://library.semo.edu/learn/academic_honesty_brochure.html