

Eng. 581 – Creative Writing Pedagogy
Spring 2019 W 6:00-8:50 pm HLG 219

Dayana Stetco
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Office Hours: W 11 am-1pm by appt.
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For appointments please contact Monique Foreman

Texts

David Lodge. *Changing Places*
Julian Barnes. *Flaubert's Parrot*
Mark McGurl. *The Program Era: Postwar Fiction and the Rise of Creative Writing*
D.G. Myers. *The Elephants Teach: Creative Writing since 1880*
Kelly Ritter and Stephanie Vanderslice. *Can It Really Be Taught? Resisting Lore in Creative Writing Pedagogy*
Elaine Showalter. *Hystories: Hysterical Epidemics and Modern Media*
Amanda Cross. *Death in a Tenured Position*
Hermann Hesse. *The Glass Bead Game*

Texts for presentations

Bill Readings. *The University in Ruins*
Roland Barthes by Roland Barthes
David Lodge. *Small World: An Academic Romance*
Wallace Stegner. *On Teaching and Writing Fiction*
Umberto Eco. *Six Walks in the Fictional Woods*
David Mamet. *Oleanna*

Course topics: Creative Writing in the Academy. Inquiries into the changing nature of the field and its practices; the writer/teacher's literary and pedagogical identity; the writer's work in the contemporary literary landscape, anxieties of influence; alternatives to long-established pedagogical models; concerns and evaluation; (self) promotion, excellence, and the academic career

TENTATIVE SCHEDULE

January	16	Introduction. The field. The practitioners. The philosophy. The risks. "Where Are We Going Next?" A discussion of CWP. Borges. "Borges and I." Umberto Eco, "Borges and My Anxiety of Influence" Borges, "Pierre Menard, Author of the <i>Quijote</i> "
	23	Amato and Fleisher. "Reforming Creative Writing Pedagogy: History as Knowledge, Knowledge as Activism" David Lodge. <i>Changing places</i> .
	30	Presentation: David Lodge. <i>Small World</i> McGurl. <i>The Program Era</i> : Part One and "The Hidden Injuries of Craft" (in Part Three) Schedule for class observations (223, 325, 326, 327)

February	6	Approaches to (teaching) Drama: the dangers of “Theatre on paper” The eavesdropping exercise The art of improvisation. The stage and its possibilities Presentation: David Mamet. <i>Oleanna</i>
	13	Myers. <i>The Elephants Teach</i> Presentation: Wallace Stegner. <i>On Teaching and Writing Fiction</i> Presentation: Umberto Eco. <i>Six Walks in the Fictional Woods</i>
	20	Barnes. <i>Flaubert’s Parrot</i> Presentation: <i>Roland Barthes</i> by Roland Barthes
	27	Ritter and Vanderslice. <i>Can It really Be Taught?</i> Discussion of influential texts (the “bring your soul to class” class)
March	13	Elaine Showalter. <i>Hystories: Hysterical Epidemics and Modern Media</i> The Chronology (a literary self-portrait)
	20	Cross. <i>Death in a Tenured Position</i> Presentation: Readings. <i>The University in Ruins</i>
	27	Hesse. <i>The Glass Bead Game</i> The (teaching) manifesto, the teaching philosophy The dossier
April	3	Discussion: Teaching Fiction, teaching Poetry, teaching Nonfiction The Introduction to Creative Writing class and the academic curriculum. Class observation results
	10	Independent study: dossier work
	24	Final project presentations
May	1	Final project presentations. Unfinished business

Policies and Grading

Please do not be late for class and do not miss more than one class session. Additional absences will result in a partial letter grade deduction per occurrence. Keep in mind that I do not differentiate between excused and unexcused absences, and will neither expect nor request excuses. I may consider extenuating circumstances on a case by case basis.

Class participation

(discussion of texts and assignments; significant participation in weekly conversations)	30
Presentation	10
The eavesdropping exercise	5
The chronology	10
The teaching philosophy/manifesto	5
Class observation notes and conclusions	5
Discussion of influential texts	5
Final Project/Portfolio (includes presentation of project)	30

Total 100 points

