

FROM THE FICTIONAL TO THE REAL:
CREATIVE WRITING AND THE READING PUBLIC

by

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ABSTRACT

In this project, I argue for the importance of public engagement as a method of scholarship for the discipline of creative writing, in writing studies, and the broader humanities. I do so by using historical study, ethnography and survey data, in order to trace the history of creative writing's disciplinarity, define its contemporary practices as socially collaborative and inventive, and show how those practices align with the goals and methods of public engagement projects. This dissertation contributes to a growing body of work in composition studies calling for collaboration between composition and creative writing, and I argue that though creative writers in the academy often participate in what is variously called "community outreach" or "public engagement" activities, that work can and should be more clearly articulated as part of the work of the discipline. Higher education's recent turn toward public engagement—as evidenced by monographs on the subject but also by real-world changes like the addition of language about public engagement to the tenure and promotion guidelines and ten-year plans of many universities—presents a compelling opportunity to re-articulate what it means to be a writer in the university. Work in public engagement provides new access to institutional prestige and funding, and opens connections between the various areas of writing studies in order to better serve university communities, teachers, and students.

Keywords: Creative Writing, Composition Studies, Writing Studies, Public Engagement, Higher Education, Workshop, Audience, Rhetoric Composition and the Teaching of English

CHAPTER ONE: THE AUDIENCE PROBLEM

Our discontents were huge; we wanted more; we wanted better work from ourselves, from our teachers, from our students, and from our peers; we wanted a bigger and better audience; we wanted to turn the whole endeavor inside-out. (21)

D.W. Fenza, "Creative Writing and Its Discontents"

In a well-known polemic published in the *Writer's Chronicle* a decade ago, the director of the Association of Writers and Writing Programs (AWP) defended creative writing programs against a whole host of perceived attackers. That essay, D.W. Fenza's "Creative Writing and its Discontents," serves as a useful reference point for tracking the various, sometimes competing forces that have shaped creative writing programs since their founding. Paul Dawson calls these forces "trajectories"—lines of historical development which "continue to exist and clash" in the contemporary CW workshop (12). Over the years, as I read and revisited Fenza's essay, I felt continually struck by these clashes. How could Fenza both passionately defend the place of CW in the academy, claiming that writers help maintain a critical "balance" between theory and practice in English studies, and then condemn the academy with a deliberately constructed attitude of anti-intellectualism, using phrases like "stultifying" and "the fiefdoms of academe" (3)? I'll suggest in this chapter, and throughout this project, that Fenza's conceptions of key terms like theory and practice, and the contradictory space between them, are important for understanding the many possible ways of reading creative writing's history and epistemologies. As I do so, I'll examine several competing

polarities as a lens through which to read the discipline—among them both theory-practice and craft-expression.

Fenza is not alone in his sometimes contradictory praise of creative writing's disciplinary value and disdain for the "academic." Many creative writers working in the academy have cultivated this same position, looking for a place to stand between the analytical disciplines of the post-war academy and CW's roots in romantic notions of creativity and selfhood. In his book *Triggering Town* Richard Hugo characterizes the split this way: "A lot of creative writers, students and teachers, [...] don't give the academic, who often has much to offer them, a chance" (59). He characterizes the differences between "academics" and creative writers in the same department as sometimes "hostile," a result of "failure to recognize and grant each other's worth" (60). In discussing how hostilities may have come about, Hugo's tone is more hedging and exploratory than Fenza's, but he still sets creative writers against the intellectualism of their colleagues in literary studies.

So how then did creative writing come to exist as it does within the academy, even as it continues to define itself against certain notions of the "academic"? These questions are critical to the current work of creative writing studies (CWS), where many scholars are seeking new ways to theorize and understand the discipline of creative writing. For instance, in an essay published in *College Composition and Communication*, Rosalie Morales Kearns advocates for reforms in the "naturalized" pedagogical practices of the creative writing workshop (791). She characterizes elements of the traditional whole-class workshop, wherein the writer is asked to remain silent, as "normative" and

oppressive, and suggests instead a model that would allow writers to lead discussion. Her essay is provocative, but her language is heavily interpretive, and without an understanding of how the discipline of CW has come to oppose precisely this kind of academic incursion, ideas like Kearns's are likely to be dismissed by the very disciplinary practitioners she needs most to convince. Kearns is not alone—many scholars working in CWS have an audience problem, in that many advocate for necessary classroom change without an understanding of how or why such arguments might be compelling to practitioners—teachers and writers—within the discipline. For instance, a colleague and I recently attended a panel at the annual conference of the Association of Writers and Writing Programs (AWP), the organization Fenza directed for many years. The panel was focused on pedagogy and the room where it was held was packed. Panelists voiced feelings of encouragement about the high number of attendees, claiming it showed there was an interest in pedagogical study at AWP, before presenting various academic criticisms of the workshop model. Despite the encouraging attendance at the panel, as groups filed out, overheard conversation suggested that attendees were not inspired but instead upset—“how dare they presume to know what *we* do in the classroom” is a representative comment. Without knowing it, the panelists had triggered a deep resistance in some of their listeners.

I think there are reasons why pedagogy panels at AWP might be well attended. One aim of this dissertation is to explore and elaborate ways those doing the cross-disciplinary work of CWS might better appeal to interested listeners. But before I do so, I want to examine some possible causes of the offense. In this chapter, my aim is first to

examine current publications in CWS through the lens of the discipline's history. Using an understanding of CW's disciplinary origins, I will then discuss how writer-scholars like Kearns can best advocate for changes in disciplinary practice, without alienating an audience interested in what they have to say. In the remainder of this project, I'll apply the lessons of that history to contemporary practice, and propose methods where practitioners in creative writing and scholars in rhetoric and composition are most likely to find common ground.

Toward the end of his polemic, Fenza provides some anecdotes about his own time in an MFA program, finally elaborating his "discontents." In the quotation that opens this chapter, we can see the traditional trinity of author, text, and audience come together in Fenza's desire to "turn the whole endeavor inside out" (21). The work of CWS has primarily focused either on 1) an opposition between the importance of individual authorship as reflected in *self-expression*, and the primacy of the text as reflected in mechanics of *craft*, or 2) advocacy for more connection between CW and rhetoric and composition, based on similarities in classroom *learning outcomes*. Each of these ideas has a focus on key elements of professional academic work necessary for professional advancement in the discipline, but they come from scholars working within two different epistemological frameworks, typified by the distinction between interpretation and production, or theory and practice. In addition to these two areas of emphasis noted above, which focus on research and teaching respectively, I believe there is a third option focused on public engagement. Public engagement incorporates elements of audience and will not only allow new and generative partnerships within English

studies, but also presents a compelling opportunity to argue for those partnerships.

Though engagement is little discussed in CWS, it is for precisely this reason that it opens up new and generative avenues for connection within the disciplines of English studies.

1.1 MAPPING THE FIELD OF WORK: CRITICAL JUNCTURES AND CREATIVE WRITING STUDIES

In using the word “studies,” I am consciously borrowing terminology recently adopted by Tim Mayers, who appropriates and appends the word “studies” to “creative writing” as a way of distinguishing scholarly work in/on creative writing from creative work. Mayers argues that “creative writing studies is a field of scholarly inquiry and research” (218).

While I find this distinction in some ways problematical, since it defines the “creative” through a narrow focus on genre and does not account for hybridity or the creative invention that is a part of most scholarship, the distinction does serve as a useful way of limiting the scope of this chapter.¹ In examining creative writing’s history, I focus on genres, by creative writers and creative writing scholars, that can be loosely defined as “research and scholarship,” rather than examining those writers’ “creative” works. One way of understanding the difference comes from traditional institutional categories for tenure and promotion, which distinguish between “research and scholarship” and “creative work.” Many instructors in creative writing submit, under the latter category, work like novels and poems, and this work is considered by the academy as distinct from, but equivalent to, “research and scholarship” for the purposes of tenure and promotion.

¹ For instance, see Dawson’s chapter “Negotiating Theory” for compelling examples of “fictocriticism,” a hybrid of fiction and theory consciously used as a method of cultural critique.

“Creative writing studies” is thus work that is consciously connected to, and that comments on (whether implicitly or explicitly), creative writing’s disciplinarity. After all, authors both in and *outside* of the academy publish novels, plays, poems, stories, nonfiction and so on. Those writers who are concerned with scholarship in and about creative writing tend to be more obviously conscious of its disciplinarity—as an example, we might use what Mayers calls “craft criticism,” a particular kind of writing bound up in the making of creative work that has distinctly evaluative and pedagogical elements. I’ll return to this genre later; for now, it is enough to understand that looking at the work of creative writing studies as a distinct field of work allows us to map the discipline of CW as an academic enterprise, distinct from the history of the literary texts its practitioners produce.

In looking at the history of CW in the academy, my aims are explicitly future-driven and have much in common with the goals of historical study as it is sometimes applied in the fields of rhetoric and of cultural studies. Blair calls this a “future orientation,” explaining that “theoretical understanding of rhetorics of the past underwrites our capacity for further theorizing” (404). Blair argues that all histories are in themselves rhetorical arguments—that any history “renders judgments” (420). In this chapter, then, I examine the particulars of several texts from a “critical juncture” in the nineteenth and early twentieth centuries alongside texts from contemporary scholars. I do so in order to elaborate on the differences not just *between* these texts, but also *within* them, as a way into critically examining the tensions that existed within creative writing as it entered the academy. I do so explicitly in the hopes that such an examination will

prove useful for theorizing about the current state of the discipline. As Blair states: “The comparison and contrast among theories can enable judgment, if the articulation of tensions among these theories results in mutual criticism [...]. Such a critical stance toward rhetorical theories reorients historical study toward the future” (420). Because the aim of this chapter is ultimately to create space for future work in CW and English studies, this kind of critical stance is generative.

As a way of reading the multiple differences in these texts and articulating their relation to epistemologies in creative writing, I will borrow from Paul Dawson’s terminology on the origins of the discipline in his book *Creative Writing and the New Humanities*. Dawson identifies what he calls “institutional trajectories,” and I employ the term here because of Dawson’s characterization of it as one permitting examination of difference—trajectories are “particular theories of literature, authorship, and pedagogy that sometimes conflict and sometimes overlap” (49). Dawson does not define the term further, but the framework of “critical juncture theory,” here borrowed and adapted from political science, provides a similar method of critically examining historical difference. Critical junctures are useful in this context because they represent a kind of flexible historical moment, and therefore allow for narratives that incorporate more than a single, linear thread of historical inquiry alongside a focus on particular time periods.

In the introduction to their study on critical junctures, Capoccia and Keleman explain that causal arguments following this model suppose “long periods of path-dependent institutional stability [...] punctuated occasionally by brief phases of institutional flux [...] during which more dramatic change is possible” (341). This model

places emphasis on the lasting impact possible from brief periods of institutional crisis, so that path-dependencies, or “trajectories,” arise out of particular historical moments when structural influences are relaxed or in flux, with the consequence that “the range of plausible choices open to powerful political actors expands,” and the impact of decisions made during these short periods can have long-reaching institutional consequences (Capoccia 343).

Capoccia and Kelemen explain that most institutional histories using this model often reference the “moment of institutional formation” as a series of small contingent events with a large impact on the development of the institution (342-43). Dawson’s trajectories arise out of the late nineteenth and early twentieth century, and many other scholars working in the history of English studies reference the same period as formative for the academic disciplines of literary studies, rhetoric and composition, and professional and technical writing. D.G. Myers’s *The Elephants Teach: Creative Writing Since 1880*, still the most definitive history of CW in the academy, begins with the rise of (and opposition to) philology in nineteenth century English departments. Many case studies and document archives in composition studies begin in the same period. A quick glance at their titles is enough to show the prevalence of the period: Brereton’s *The Origins of Composition Studies in the American College, 1875-1925*; Berlin’s *Writing Instruction in Nineteenth Century American Colleges*; and Gold’s *Revising the History of Writing Instruction in American Colleges, 1873-1947* are illustrative. Gerald Graff explains the formative moment for literary studies thusly: “until the later decades of the nineteenth century, the study of literature in American colleges, as elsewhere, was

ancillary to the study of something else—chiefly to the Greek and Latin languages and to rhetoric, oratory, and forensics” (19). Katherine Adams takes this transition further when she explains that “the history of advanced composition instruction [...] begins with higher education’s abandonment of traditional rhetorical training—at a time when business, scientific, and news writing were becoming crucial to an expanding nation” (1). Thus it seems clear that the late nineteenth and early twentieth century marks a “critical juncture” at which several contingent moments resulted in the trajectories that have come to define the institutional histories of English studies.

The contingent moments that shaped English studies have been carefully and extensively explored by these and other scholars; in the remainder of this chapter, I want to adapt and apply Dawson’s trajectories for CW as a way of understanding the historical formation of the discipline, and to carry those trajectories forward in this chapter and the remainder of this project, as a method to explore the contemporary, sometimes contradictory, work taking place within creative writing studies. Using Dawson’s categories as a partial guide, I identify three major trajectories within CWS, each of which arises out of a particular historical moment in the nineteenth and early twentieth centuries. The discipline of CW up to now has been most dependent on a path defined by the polar opposition between *self-expression* and *craft*. While scholars like Tim Mayers have tried to link CWS with composition through a focus on classroom practice and *learning outcomes*, I will elaborate a new possibility, one focused on public engagement and *reading audiences*. Careful analysis of all three trajectories will illustrate that attention to audience has the most potential for generative syntheses within the critical

juncture I believe English studies is currently experiencing, and as I've said, that presents the best opportunity to argue for disciplinary change. Though each of these three trajectories shares a historical moment of formation and some key terms/assumptions, they lead to very different sets of possibilities in the present. As Robert Scholes so eloquently put it: "About the past we can tell stories and write histories. Our own time, however, is a foreign country, whose customs are never clear to us" (1). In the following sections, I hope to provide a map between our history and our sometimes foreign present.

1.2 CAN CREATIVE WRITING BE TAUGHT?: EXPRESSION AND CRAFT

I'll begin by combining two of Dawson's trajectories, which he calls "creative self-expression" and "craft." Though he treats each separately, I believe the two are inextricably linked and when combined have enormous explanatory power. The most addressed topic of CWS is the question of whether or not writing can be "taught."

Though many scholars express frustration or boredom with the question, nearly all of them feel compelled to bring it up. The reason lies in the historical tension between "self-expression" and formal craft that has informed the discipline since the critical juncture when CW was moved into institutions in the late nineteenth and early twentieth century. The tension goes as far back as a distinction between *art* and *techne*, but was institutionalized at this time in particular ways that will be explored below.

Dawson begins his exploration of CW's historical trajectories with a notion of what he calls "creative self-expression," which he relates to romantic notions of "creative genius" (51). As such, its origins can be traced back far beyond the institutional origins

with which this project is concerned. In a previous chapter of his book, Dawson gives a brief history of “the complex notion of the imagination,” and how that term in particular tracks with the contemporary definition of “creative” (22). In this section, he is concerned with the way “creativity” is institutionalized in the early twentieth century, first in elementary and secondary education, and then into colleges and universities. Thus “creative self-expression” is a trajectory caught up with the progressive era and its precursors in education, though as noted it has roots going back to classical poetics.

Hughes Mearns’s *Creative Youth: Or How A School Environment Set Free the Creative Spirit* is often credited as a foundational text for the discipline of creative writing. In fact, Myers claims “[the course of study] was not called creative writing until Mearns called it creative writing. And then it was rarely called anything else” (103). A decade after Mearns first began publishing on the use of creative writing with a small anthology of poems his students had produced, the curriculum of creative writing received official sanction from the NCTE (Myers 104).

The aim of *Creative Youth* is not, as Mearns says, expressed in “making poets or even in making writers,” but rather in helping instructors create an environment where students will feel “free” (2). Though the book also emphasizes the importance of reading and of techniques like drafting, its main emphasis is always on self-expression. The text is peppered with phrases like “deep within us is a vast imaginative power” (3); “what we really look for is instinctive insight, something never imitative and never wholly from without” (27); and “poetry, an outward expression of instinctive insight, must be summoned from the vastly deep of our mysterious selves” (28). This idea of “instinctive

insight” suggests the epistemology underpinning “self-expression,” that imaginative ideas are innate; they come from a kind of pre-formed self. Mearns is explicit in his framing that good writing cannot be “taught” through formal methods like grammar, rhetoric, or formal instruction in literature, grouping these and other techniques under a heading of “formal instruction.” Rather, good writing and its necessary counterpart imagination should be encouraged and nurtured and only then, in the last stages of development, can a product be edited. Mearns is adamant that good poems do not come from what we would call “prompts.”

Other authors of this critical time period echo the same focus, but balance it to varying degrees alongside the idea of formal instruction, depending on the overall aims of their text. For instance, here is a selection from a chapter on style written for a home correspondence textbook in 1909:

Style, then, runs all the gamut of individuality, having graces or crudités as the possessor may have cultivated or neglected himself and his powers of self-expression. [...] he who is easy-going and mild will reflect this temper in his utterances; while the flustry, blustery fellow will lean to a style florid and wordy. It is precisely here that the value of rhetorical training appears, in that it gives the writer command of such variety of expression that he may accomplish his end without either burying his personality or thrusting it into every one’s face. (Esenwein 278)

Though Esenwein’s text does not differ from Mearns in its characterization of style as innate, coming from “all the gamut of individuality,” it does envision some possible

means to shaping that individual style, and these means go beyond the joy or pleasure of instinctive insight. As I will discuss later, Esenwein's text has a more practical aim than Mearns'—it positions itself as a kind of home correspondence guide for writers who wish to make a living publishing short stories in magazines. Thus the aims of self-expression become more practical than those professed by Mearns—a means to an end rather than the end itself. Even during the period of this critical juncture there is a certain degree of disagreement over the aims to which self-expression should be applied, though not in reference to its overall utility or to the ability to “teach” it.

Contemporary teachers of CW have worked hard to disavow the primacy of creative self-expression in order to justify their work in the academy, but its influence is still present in ongoing debate about whether or not writing can be “taught.” The trajectory of creative self-expression as it is typified by Mearns and others working in the progressive movement is today most present in contemporary writing that focuses on the interests and improvement of students. The idea that writing or art can improve its practitioners is Aristotelian in its idea that art's impact on emotions can both improve and teach. This trajectory is what motivates Fenza to claim “programs in creative writing, like other programs in the arts, are popular because they teach [...] the efficacy of the human will” (18). Other articles in the AWP publication *the Writer's Chronicle* have a similar focus. One writer, in an article on teaching the personal essay, says “I hope students will discover their passions, paint the unvarnished tale, and let honesty discipline the writing” (Larson). Another describes what he says to students on the first day of class this way: “I suggest that it is crucial to our work that we create an atmosphere where everyone feels

comfortable enough to bleed, at least a little bit, in front of everyone else, recognizing that writing fiction and poetry necessarily involves a great deal of vulnerability and self-exposure” (Schanker). In both of these articles, and in many others, the selves of both students and teachers are a key component of classroom pedagogy, and Schanker’s atmosphere where everybody “bleeds” seems an almost direct parallel to Mearn’s classroom environment “in which the creative spirit thrives” (23).

But even scholars in CWS who are working to actively critique and reform the discipline are informed by the trajectory of “creative self-expression,” because the association of self-expression with Romantic notions of creative genius has led scholars, in rejecting the supposition that CW cannot be “taught,” to set up a relationship between personal expression and the practicalities of craft. This relationship is one of contradiction in a dialectical sense, in that though expression and craft are incompatible, they are also dependent on one another, and the differences between them shift over time as the definition of each term shift and evolve (Ollman 15). In this case, scholars who work to outright reject the discipline’s elements of expression, end up simply reifying the distinction between expression and craft. Anna Leahy’s “Creativity, Caring, and the Easy ‘A’: Rethinking the Role of Self-Esteem in Creative Writing Pedagogy” is illustrative of this trend. At the opening of the essay, Leahy claims “our common terminology, the prevalent workshop model, and popular notions of creative writing as unteachable, unacademic, or undisciplined lead to self-esteem as a hidden guiding principle in our pedagogy” (56). The remainder of the essay is devoted to explicating this “hidden” principle and challenging it. Even in her challenge Leahy feels the need to acknowledge

that students should be engaged personally in a CW classroom and experience some sort of personal growth. But at the end of the essay, Leahy makes a move strikingly similar to those that came at the end of the progressive era, suggesting that “focusing on the task, on the process and the product, rather than on the self, is a better alternative for becoming more successful teachers and students” (62). Leahy’s move here, and its precedent, contribute to the division between self-expression and craft. Instead of linking self with craft, as Esenwein’s guide was able to do, Leahy feels the need to divide one from the other—perhaps because Mearns and other progressives have had more influence over the perception of self-expression as it came to be articulated in the academy, whereas at-home or popular guides had some impact on technique.

A basic search of the AWP *Chronicle*’s archives for “craft” yielded over one-thousand entries; this trajectory is probably the most commonly cited and referenced in contemporary scholarship on CWS.² It is positioned in almost direct opposition to Mearns’s idea of creative self-expression, since craft is framed explicitly as technique. It is the discipline’s answer to the question of whether CW can be taught. As a trajectory, craft goes all the way back to *techne*, but it began to be codified in the American academy during the canonization of the American short story as a literary art form. In an effort to both solicit short fiction for magazines and to define the art form, handbooks focused on technique began to pop up around the late nineteenth century. In an essay published in the *Atlantic Monthly* in 1902, Bliss Perry provides a concise rundown of

² Based on a search performed in September 2012. It is likely a comprehensive search through the archives would turn up many more, as most writers may use more specific craft-focused terms, like particular poetic forms, “exercises,” “narrative,” “point-of-view,” etc.

these already ubiquitous books, beginning with Brander Matthews' definition of the genre at the turn of the century and moving through quick reviews of several recently-published handbooks with asides like "there has lately been issued still another handbook" indicating that practical handbooks for short stories have become common (242). This is likely because, as Perry points out, an author could be "paid as much for a story as he earns from the copyrights of a novel, and it costs him one tenth the labor. The multiplication of magazines and other periodicals creates a constant market, with steadily rising prices" (251). Because of that market, readily available handbooks emphasized technique as a practical method of producing the desired short fiction—as distinguished from a classroom teaching emphasis (discussed in the next section), where the primary goal is learning outcomes, "craft" takes as its goal the physical and *practical* production of literary texts.

As handbooks like Esenwein's moved from the home into the classroom, they maintained this practical focus on textual production. George Pierce Baker's *Dramatic Technique* is an early and oft-cited example of the form (Mearns, for instance, cites Baker's classroom workshop in *Creative Youth*). Baker taught an influential playwriting workshop at Harvard beginning in 1905 (notable students include Eugene O'Neill and Thomas Wolfe), and later helped to found the Yale School of Drama. Baker took his framing of the profession of dramatists from what he called the "School of Experience," characterizing classroom training as a kind of "apprenticeship" (iv). Baker laments that the commonality "dramatists are born, not made" denies these artists "the instruction in art granted the architect, the painter, the sculptor, and the musician," and asks why a

writer's time in the "School of Experience" might not be shortened through classroom instruction (iii – iv). Interestingly, even as he doubts the efficacy of a "recent mushroom growth" of courses in playwriting presumably springing up across the country, Baker frames his book as a method by which students can "apprentice" themselves and work at understanding playwriting techniques throughout history. Baker defines technique as "ways, methods, and devices for [achieving] desired ends" (1). He then proceeds, in the bulk of the book, to offer a series of exercises for dramatists, drawing on classic and contemporary plays for "successful" examples. Though Baker's book was ultimately used in classrooms, his aims like those of Esenwein are inherently practical, and thus these aims came to exist alongside those of the progressive movement, contributing to the division Leahy is implicitly acknowledging.

A review of all the contemporary writing on craft in the field of CWS is impossible in the scope of this chapter. What is more useful is a discussion of how this genre manifests, through what Tim Mayers refers to as "craft criticism." In his book *(Re)Writing Craft*, Mayers explains that craft criticism has both pedagogical and evaluative elements, since it is concerned with how writers can make or identify "better" poetry, fiction, and creative nonfiction (34). Mayers defines craft criticism rhetorically, and his definition is situated in the context of his book and continually developed there—but it begins with the idea of breaking the binary in English departments between literature and rhetoric and composition. This binary is one that makes the work of creative writing invisible, and so in order to explore connections between composition and creative writing, and thus make creative writing visible in the context of English

studies, Mayers' definition is bound up in the idea of making—"‘literature’ is treated as a vital and ongoing sphere of activity, a sphere in which students might, if they wish, become involved" (150). As we'll see in the next section, the way scholars work to link craft criticism with classroom work ties it to composition studies. But because craft criticism treats literature as a site for invention rather than as a series of static texts or objects to be interpreted, it also has roots in the aims of those nineteenth century handbooks which were teaching the creation of literature and canonizing its importance at the same time.

The AWP focuses heavily on making the creative practical in its official "Recommendations on the Teaching of Writing to Undergraduates." The document contains approved goals for an undergraduate sequence in CW and a set of suggested pedagogical techniques to achieve those goals. The AWP goal titled "Understanding the Elements of a Writer's Craft" reads as follows: "Creative writing instruction gives students an understanding of the components of a writer's craft: prosody, narrative strategies, forms, genres, and aesthetics. Students learn to write well in many forms." Unpacking this statement, we can see a focus on the work of technique in the first part, and a focus on evaluation in the second—students will learn to write "well." Pedagogical texts, where they exist, often reflect these twin aims: Graeme Harper's collection *Teaching Creative Writing* is illustrative, as chapters contain headings like "favourite strategies for understanding the *making* of poems" (Davidson 29) and "down to *work*: strategies and exercises" (Lammon 75) [emphasis mine]. Thus Leahy's move from self-expression to the "writing task" mentioned above can be best explained as the turn in

craft-criticism away from an emphasis on self-expression and toward a focus on practical technique. This turn has occurred for a number of reasons—one being to professionalize and elevate the status of the discipline through conscious focus on critical techniques more closely linked with New Criticism and literary studies than with composition and the expressivist movement. Another is simply to side-step the question of whether writing can be taught, without fully considering the roots and implications of that question.

Finally, I think it is worth pointing out that in one of the few existent research studies on creative writing, Gregory Light found that students of creative writing still tend to equate the work of the discipline with the self-expressive or personal: “In all of the student's accounts, creative writing is associated with the ‘personal,’ particularly personal or private experience” (264). What Light found was that when students were able to articulate an awareness of communicating this conception of the personal to readers, it deepened their cognitive learning. I’ll address this important idea of readers, and public audiences, in the closing sections of this chapter, and I return to Light’s study and the importance of audience for the discipline of creative writing in later chapters of this project. I will first discuss the more common approach to learning outcomes pursued by scholars working in both composition and creative writing studies, in order to show why this approach may ultimately be less successful than one engaged with reader awareness and public audiences.

1.3 INTERPRETING AND PRODUCING: LEARNING OUTCOMES IN COMPOSITION AND CREATIVE WRITING

Thus far I have focused on the expression/craft polarity because it is most heavily represented in the contemporary work of creative writing. It represents a way of seeing the discipline and of making knowledge within it that is commonly accepted by disciplinary practitioners. Yet creative writing studies is often cross-disciplinary work, with scholars in rhetoric and composition in particular writing about the discipline and hoping to influence its practices. These scholars are often most interested in interpreting or theorizing creative writing's teaching practices, defined by *learning outcomes* that can exist apart from the production of texts, and that include learning objectives like increased critical thinking skills or experience with the writing process. Historically, scholarly work focused on teaching practice has ties to figures often cited within histories of rhetoric and composition, which helps explain why those in creative writing have been inclined to give it less attention. Though a consideration of teaching practice is, on its surface, similar to the discussions of craft, it is often characterized by its opposition to *theory*. Rather than distinguishing between craft and self-expression, this pairing is most concerned with a distinction between the *practice* of teaching and the *interpretation* of that practice. Where the two disciplines appear to converge is in their understanding of practice, and that convergence is most clearly evident in looking at historical figures important to both disciplines.

While creative writing is frequently traced through the lens of expression/craft, the history of writing studies in universities has been more focused on practice/theory.

David Russell summarizes some of the reasons for this when he describes the beginnings of the composition class in the critical juncture of the late nineteenth century—in part because of the oral tradition in universities, writing was a “transient” skill, divorced from content. That is, if students could speak well, and later, if they learned the content of a discipline, it was assumed they should also be able to write well. Russell describes this difference: “one important result was a conceptual split between ‘content’ and ‘expression,’ learning and writing” (5). Writing was considered by many to be contentless, and because of this it could be marginalized, along with its courses and teachers. In fighting that marginalization, teachers and practitioners in composition made academic moves to prove that their work had “content,” that is, they began to theorize the practice of teaching. Instead of Russell’s split between content and expression, the dominant polarity in the discipline evolved to include practice and interpretation.

Scholars in rhetoric and composition often talk about putting theory into practice, a framing that suggests the kind of contradictory relation discussed in the previous section. Where creative writers would suggest shaping expression through the practice of craft, compositionists would suggest shaping the practice of teaching through theory. Both suggest a generative relationship between distinct poles, however composition chose to move away from expression and toward academic analysis and interpretation. Hawk traces this difference to categories popularized by James Berlin, explaining that Berlin categorized the expressivists of the 1920’s and expressivist rhetorics alongside creative writing (69). In his mapping of the field, he comes to place emphasis instead on a rhetorical epistemology that focuses on the social and ideological, with the practical work

of teaching then focusing on introducing students to certain ways of interpreting the world (Hawk 77). Expression in this taxonomy becomes divided from the work of composition, but this was of course not always the case.

One of the most often-cited figures in historical accounts of writing studies in the academy is Barrett Wendell. His course in advanced composition at Harvard is referenced by many historians across English studies as formatively important for the development of their particular disciplines. In a short discussion of literacy, Paul Dawson characterizes CW as “one section of general writing instruction in universities, designed to provide training for the practical use of written communication in various professions” (Dawson 56). While Dawson devotes little space to this idea in his history, claiming that literary studies was in fact more influential for the development of CW than was composition, other writers would disagree. Myers claims that Wendell’s approach to teaching composition, in particular the daily theme, “can best be described as a writer’s approach to writing,” (48), and others have acknowledged him for pioneering the acceptance of creative work for academic credit. Wendell serves as a good example of an early practitioner in writing studies, someone working before contemporary ideas about genre conventions and discourse analysis became central to the way we think about the teaching of writing.

Wendell’s *English Composition* is concerned primarily with principles of what he calls “style,” defined as “the expression of thought or emotion in written words” (335). Unlike the “self-expression” trajectory, which considered students’ selves above their actual prose (hence self-expression, rather than the other way around), Wendell is clearly

concerned with learning outcomes—he groups these under the general categories of unity, mass, and coherence (337). The link between these outcomes and CW comes when Wendell discusses the act of writing—he claims:

For he who scrawls ribaldry, just as truly as he who writes for all time, does that most wonderful of things,--gives a material body to some reality which til that moment was immaterial, executes, all unconscious of the power for which divine is none too grand a word, a lasting act of creative imagination. (343)

In instructions to teachers using his book, Wendell's attention to paragraph and sentence level features, and his encouragement of group critique as a pedagogical practice, might more closely belong in a discussion of craft. But his linking of "creative imagination" with genres like "an epic, a sermon, a love-letter, an invitation to an evening party" in addition to the arts is what makes him important to learning outcomes in CW. He makes the creative "practical" not only in the sense of an end product but also in what tasks it allows students to complete, and in so doing, resists mere mechanics and links imagination to learning outcomes. In this way he identifies the shared ground between the opposition of expression and craft. In his own time, Wendell would not have seen a distinction between creative writing and composition—creativity was required for many genres, and poets like Browning and Pope are held up in the text as examples of style meant to be applicable across genre conventions.

Fred Newton Scott, though characterized as a "current-traditionalist" by some and "ahead of his time" by others, is often mentioned in the same foundational sentences as

Wendell.³ His aims, as expressed in the preface to one of his textbooks, are similarly based on learning outcomes:

The aim is to keep the student's powers of construction and criticism in proper adjustment. While his chief purpose is to produce something readable, interesting, and perhaps valuable, he is led to consider questions of form at the same time. The effect of such criticism by the text [...] is to increase in each student the power and the will to criticize his own writings before giving them any form of publication. (iii)

Much like Wendell, Scott has in mind a kind of public text, one that might be “interesting,” “valuable,” and produced for publication. Interestingly, the textbook itself contains assignments on expository writing, narrative, and poetry, suggesting that the outcomes of the book are applicable to each and that many early composition classes may have incorporated what we now think of as creative writing. Wendell's book is similarly concerned with outcomes over genre; his chapter on force, for instance, is concerned with what might be interesting to “the average man,” rather than to any particular group or discourse community.

The AWP's focus on making the creative practical in its official “Recommendations on the Teaching of Writing to Undergraduates” is heavily evident in its “goals” section. At times this document reads similarly to the WPAs “Outcomes Statement for First-Year Composition.” For instance, the goal “Expertise in Critical Analysis” explicitly mentions critical thinking, one of the outcome categories in the WPA

³ See Crowley, *Composition and the University* and Connors, *Composition-Rhetoric* for examples.

statement. Fenza also references the practical in his essay when he says the primary goal of CW instruction for undergraduates is “not to educate artists but to teach students critical reading skills” (17). Earlier in the essay, Fenza appears to contradict himself when he says “the goal of graduate study in creative writing is to become, first and foremost, an accomplished writer” (10). It is important here to note the distinction in CW between undergraduate and graduate study goals. Focusing on learning outcomes is a task more bound up with undergraduate study, while artistry as a primary goal is reserved for graduate students—a distinction I will discuss in more detail in chapter three.

As might be expected, there is currently a great deal of crossover scholarship from writers working in the field of rhetoric and composition that focuses on learning outcomes or teaching practice as a point of connection between the two disciplines. David Starkey’s collection *Teaching Writing Creatively* focuses primarily on how to bring CW into the composition classroom, and why such an attempt is valuable for students’ learning. Collections like Starkey’s focus heavily on pedagogical techniques—with essays in the Starkey collection on the use of “snapshots” to teach transitions (Fulwiler), and the use of language poetry to teach the value of conventions (Starkey). As Wendy Bishop explains in “‘Suddenly Sexy’: Creative Nonfiction Rear-ends Composition,” most articles about incorporating CW techniques in the composition classroom are focused on how/why such techniques would be “useful” as a means to an end—and this end is rarely the kind of textual production elaborated by *craft* (262). In other words, these writers tend to emphasize task-oriented outcomes that can be achieved through writing “creatively.” Much like the AWP, these writers speak almost exclusively

to teaching writing to undergraduate students; in Bishop's essay, she spends a good deal of time arguing that the personal can be a fruitful site of exploration for undergraduates (an argument that also hearkens back to Mearns). One of the key differences between these contemporary practitioners and someone like Wendell is the language about "bringing" CW into the composition classroom; early practitioners wouldn't have seen them as separated in the first place. Today, rather than the language of convergence, what scholars discuss is more like Bishop's metaphor of a car-crash; writers talk about bringing one discipline into another, but the very language of a "crash" speaks to the polarity separating the two disciplines.

So why are the two disciplines of rhetoric and composition and creative writing separated? I suggest the difference lies not only in the emergence of genre distinctions (though that is part of it), but also in the way each discipline chose to pursue the idea of its "research and scholarship." Both disciplines have discounted or marginalized the actual practice of teaching (though each spends a good deal of time on this practice, as I note in chapter 5) in favor of the other halves of the contradictions so far described: expression and interpretation, respectively. This becomes most clear when looking at advertisements for positions in both disciplines. Many tenure line jobs today, in both disciplines, require that applicants have publications or the promise of publications in future. In creative writing, this means one or more books in the applicant's genre published with a large press. In composition, it means peer-reviewed research articles in major journals like *CCC's* and *College English*. In neither case would publication connected to teaching, like a course textbook, be weighted very heavily as scholarship,

though as we'll see in chapter five texts related to the practice of teaching, such as student evaluations, may be counted as important in that category.

Though an emphasis on teaching practice and learning outcomes can seemingly create connections between interpretation and practice as well as between composition and creative writing, as I'll explore below, attempts to bridge the two disciplines are likely to be met with opposition from contemporary practitioners of creative writing. Though the practices had much in common historically, the movement of both fields toward very different kinds of "research" has separated them, and attempts by compositionists to point out these similarities are often read as an attempt to force interpretation onto expression, something practitioners are going to resist given that these two ways of knowing have been coded as oppositional under the current taxonomies of English studies. Instead, we need a new way to think about these two disciplines, one that creates shared goals for practitioners. I'll argue that the most generative space between the two disciplines lies not in research or teaching, but in a new way of thinking about the little-explored category of service, and of public engagement in particular. In the fifth chapter of this project I explore the category of service more fully, and work to create a taxonomy for engagement that brings it into the category of scholarship. In the remainder of this chapter, I'll explore the reasons why such a taxonomy is one that might be accepted by both disciplines. The reason starts with creative writing's tradition of practical reading, one that encourages new ways of thinking about reading and reading audiences.

1.4 AUDIENCES FOR LITERATURE: READING AND ENGAGEMENT

The formal work of craft and the practical aims of learning outcomes are often paired with what Dawson called “literature from the inside,” a kind of reading to write that is emphasized in CW classrooms. Dawson defines this trajectory as the “practice of writing as a means of developing literary appreciation and skills,” but here I think his definition muddles with the humanistic purposes of self-expression and the skill focus of literacy or craft (71). Instead, I want to draw again on the AWP “Recommendations,” whose introductory preface concludes with the following emphasis: “Students study literature ‘from the outside’ as readers and critics and ‘from the inside’ as writers of their own works.” There are two kinds of reading at work in this passage—one is familiar to composition instructors who ask students to perform analysis of texts. The other, though, has roots in the initial formations of CW programs, which were designed to combine the study of literature with an understanding of how it was written. It is this trajectory of “reading from the inside” that I believe holds the most potential for dynamic interactions between creative writing and other disciplines within English studies because it may lead to shared outcomes service and public work, building audiences for literature and creating space for publically engaged disciplinary practices. To understand why requires a look at the discipline’s history.

In *The Elephants Teach*, Myers frames the development of CW in part as a reaction against the rise of philology in the late nineteenth century. The study of literature was focused heavily on a study of language, as English studies developed “impelled by a positivistic Germanic ideal of linguistic scholarship. Literature was read (if at all) merely

as source material for the new science of language” (Myers 16). Myers goes on to say that the later institutionalization of creative writing happened through a kind of “antischolarly animus” reacting against philology and its positivist treatment of literature (16). As noted in the previous section, this reaction against “interpretation” helps to explain contemporary creative writing’s “animus” against scholarship in rhetoric and composition.

In 1930 when Norman Foerster first institutionalized CW as a full discipline of study at Iowa, it was done with Foerster’s expressed aim of “restoring the traditional alliance of scholarship and criticism” (Foerster, qtd. in Myers 125). Foerster’s real aim was to revise the way literature was studied in the university. In *American Criticism*, Foerster elaborated not just a turn away from philology, but also a turn away from self-expression:

No system of education that excluded everything but his or her own creative impulse could ever equip a writer to obtain the artistic freedom that comes with being able to express something more than oneself. (243)

For Foerster, a writer was a practitioner of a *literary* discipline, and as such should study critically certain kinds of texts—namely contemporary literature. CW was meant to be but one part of a broader way of studying literature and, by extension, the humanities.

Thus, even though many of the practical outcomes of the creative writing classroom focus on skills to help students improve their prose, and thus connect to the textual production of craft, CW continues, as a discipline, to ally itself most closely with literary studies and against composition. If creative writing classrooms have “content,”

that content is still considered to be contemporary literature (with students' writing a kind of subgenre—an in-progress example of contemporary lit). The AWP, founded in 1967 with thirteen member institutions, now represents over five hundred member institutions, and its stated mission is “to foster literary talent and achievement, to advance the art of writing as essential to a good education, and to serve the makers, teachers, students, and readers of contemporary writing,” and in its language and explanation of its history the mission statement links most closely with literary study, explaining that the organization's goal was to support writers as teachers of contemporary literature within English departments. But that attitude may be shifting. In an open letter to program directors printed in the 2011 version of the AWP's *Director's Handbook*, Fenza explains a developing shift in the organization's mission, worth excerpting here at length:

AWP once concentrated its energies upon the establishment of new programs. Most institutions at first provided tough resistance to the building of our programs, as most departments of English preferred their authors long dead and safely entombed in anthologies (where the authors were far less likely to talk back to their critics). Now that hundreds of programs have been established and creative writing is one of the most popular academic disciplines in the arts and humanities, we are free to devote ourselves to building audiences for literature while we improve our programs.

The tension in the above passage is one reflecting CW's history as a discipline centered on a way of reading literature. The forward-looking goal to create audiences, though also

expressly focused on literature, I contend has a new rhetorical component that, if capitalized on, creates a kairotic moment of opportunity not only for CW, but also for the other disciplines of English studies and certainly for scholars working in CWS who want to affect disciplinary change. I'll talk about this moment at length at the conclusion of this project, in chapter five.

It is out of this new focus on reading audiences where I believe the most potential for dynamic change in the discipline lies. There is, of course, a broad range of additional scholarship in CWS not referenced in this chapter.⁴ My aim has been to provide an overview of particular trends to illustrate some of the existing contradictions in CWS. These contradictions are not puzzles to solve or problems to attack, but a new kind of critical juncture out of which possibilities emerge for the future of English studies. CW as a discipline has historically aligned itself with literary studies for complicated reasons related to a focus on literary texts, prestige, and a desire to move away from the humanistic ideal of literary study popular at that time it entered the academy. I believe new alignments with both literary studies and composition and rhetoric will be possible and productive as the discipline moves forward. First, though, scholars and practitioners in both disciplines will have to find better ways of speaking to one another.

Mayers and others have already called for an alliance between composition and CW, and many composition scholars have advocated for the use of CW techniques in first-year writing classrooms. Where they do so, however, they are usually focused only or primarily on teaching practice or learning outcomes, perhaps leading some in CW to

⁴ Several excellent bibliographies of available scholarship exist. Please see Vanderslice, "Workshopping," Mayers's *(Re)Writing Craft*, and Adsit's "Creative Writing Bibliography."

dismiss the attempt for the same “anti-intellectual” reasons they historically dismissed philology, or because they feel these scholars are attempting to theorize a practice they feel is inherently personal and expressive. These attempts to bring together composition and CW by scholars in the field of rhetoric and composition are likely to look positivist to creative writers who are more invested in reading literature, craft, or self-expression (though this last is likely implicit—most creative writers will vehemently deny claims that CW is “mere” expression, without explicitly acknowledging expression’s ties to craft or the value of expressive activity to their own tenure and promotion).

The recent turn toward audience in CWS is a new and encouraging point of nexus between the two fields. Studies like Chris Green’s “Materializing the Sublime Reader” are a good example of what is possible when CWS begins to incorporate audience as a way of reading the discipline. Green calls for explicit community work in his essay, asking workshops to write for not just the idealized reader of the workshop, but to also consider writing for real community audiences. Such a class would be consistent with the AWP’s most recent goals, one of which is to foster “understanding of diverse cultural values.” Though the language of the goal again references literature—“the study of literature is the study of humanity [...] students study points of view other than their own”—it also allows for the possibility of community engagement.

Both Fenza and Dawson are already arguing for the place of creative writers as “public intellectuals.” Both writers use this precise phrase; Dawson takes it one step further to advocate for the role of “literary intellectuals,” arguing that literary works, as a form of public production, can function alongside other more traditionally “authoritative”

forms of discourse available to public intellectuals (203). Creative writers are, both Fenza and Dawson point out, already members of a literary public by virtue of the work they do. Fenza gives a laundry list of examples in lieu of a definition, claiming that poets in particular are appointed to national positions, like Poet Laureate, that allow widespread exposure beyond that dreamed of by most scholars in English studies. Other accepted and widely practiced public roles for creative writers include book tours, public writing workshops in places like prisons and veteran's hospitals, and readings at public events—like the presidential inauguration.⁵ Articulation of the connections and contradictions of the various trajectories in CW allows a way into writing classrooms for this public role. For instance, acknowledging the tension between expression and craft could lead to fruitful discussions about the use of the personal in public life. A discussion of outcomes in CW could extend to a discussion of pedagogy and how best to take the teaching of CW outside the academy, in places like conferences and writers' retreats as well as in local community partnerships. I will further discuss some of these public sites for writing in later chapters. In any case, for now it is enough to note that public work is already part of the role of "writers," and the discipline has a real opportunity to make that work an explicit part of what it means to be a writer in academia. Again, it is useful here to step back and look at the profession. Most, if not all of the scholarship in CWS has addressed teaching or research; almost none focuses on the area of service, which is less historically charged and presents more opportunity for interdisciplinary collaboration, particularly

⁵ As of this writing there have been five inaugural poets who read at the inaugural ceremonies. Robert Frost was the first inaugural poet, at Kennedy's inauguration, and the most recent was Richard Blanco, who composed and read the inaugural poem "One Today" at Barack Obama's second inaugural in 2013.

now that, as Fenza says, creative writing programs have firmly established themselves as part of the academy, with less need to fight for the value of their teaching and creative work.

CW programs are not in danger of disappearing from the academy, and perhaps more importantly, members of the discipline are, like Fenza, beginning to perceive that this is the case, and to shift the focus of the major disciplinary organization to other tasks. In a 2009 – 2010 survey of its member programs, the AWP found that out of an average of 223 applicants, graduate programs admit about 18 students. The number of programs in every category, from the associate's degree to the PhD, has grown steadily every year from 1975 to 2012, excepting only the MA, which has from a high of 146 programs in 2009 to 130 in 2012 (Hahn). Despite clear demand for programs granting advanced degrees in CW, the number of available tenure-track positions in creative writing far outstrips demand for these positions. From 2006 – 2012, the AWP reports that the average available number of tenure-line positions in CW during a given year was one hundred and three; the AWP as of 2012 listed 214 MFA programs, and 40 Ph.D's, indicating that the number of students with terminal degrees who graduate each year is well over the number of available positions (Hahn).

Certainly not all the undergraduate majors in CW go on to pursue master's degrees or careers in academe; few of them appear to be admitted to graduate programs if they do apply, and fewer still find tenure-line jobs. Though in "Discontents" Fenza argues that "study in the arts is applicable to many types of employment outside academe—like those of a professional writer, editor, literary agent, public affairs officer,

grant writer, etc.,” current programs of study aligned closely with literary studies do little to explicitly prepare graduates, whether they are undergraduate or graduate students, for such positions (11). But new alliances with rhetoric and composition and classroom-community partnerships might do so.

Though the demand for programs in CW is clear, their impact on the reading public is less apparent. As we have already examined, the AWP’s future programmatic goals include “building audiences” for literature, and there is a great deal of room for growth in these audiences. Though the NEA reports steady interest in reading “literary works,” the number of people who report doing so still has a great deal of opportunity for growth. Moreover, we are currently experiencing a unique window of opportunity for encouraging an audience for literature. For instance, after several years of reporting large declines in the percentage of American adults who reported reading literature, in 2008 the NEA reported that percentage to have increased for the first time in 26 years, with their number of literary readers at 50.2% (*Reading on the Rise* 3). That same report finds the increase due largely to an increase in fiction readers, with poetry and drama still in decline—meaning there is both an opportunity to promote and encourage existent audiences for fiction, and a need to support audience for other types of literary reading. Despite these encouraging numbers, the number of people who participate in writing literary work is much lower, at about 7% (NEA, “2008” 49). I will address these national surveys in more depth at the conclusion of this project; for now I will simply note that there is an opportunity here for CW programs to expand their public engagement and reach out to a public that is interested in reading, and might become more active

participants in a literary community through writing. Among the goals in the AWP's Strategic Plan through 2020, in addition to building audience for literature the organization also hopes to "establish a robust online literary community" (Strategic Plan). Chapter four will examine the aims and practices of existing online writing communities, and consider both how the discipline might reach them, and what can be learned from their writing practice.

Finally, work with community and public engagement is experiencing a rise in visibility and importance in higher education. I mentioned a new critical junction for English studies at the opening of this chapter—funding, jobs, and the number of majors in English have all experienced well-documented declines in recent years. This all comes at a time when funding for higher education in general is decreasing. At the same time, American colleges and universities are expected to see a slow decline in enrollment as the number of young people graduating from high school decreases, and an increase in applications and enrollments from underrepresented groups (Zumeta 34). In a report of funding for the NEA's *Almanac of Higher Education*, Zumeta sums up the current crisis by explaining, "Colleges and their students face a more severe downturn this time around. But the nation also faces an unprecedented economic and social need to educate its young people, many of whom will be from underserved groups" (40). Students from these groups will need support, and practically speaking, some much-needed federal and state funding exists to fund community-university partnerships providing that support, with many Recovery Act grants calling for applicants to demonstrate evidence of active or potential community partnerships. A recent focus on public engagement in higher

education journals and increasing support for public engagement at the administrative level of some public universities suggests that there is a real, practical opportunity for English studies in general to forge these partnerships, and that funding and institutional prestige may be available to those programs that take advantage of this critical chance for change.

Ultimately, if CW is to move forward, it will need to forge new syntheses between practical skills and the arts. If the history examined in this chapter is any guide, the field is uniquely prepared to do so, but if scholars in CWS want to help create or encourage change in the discipline, then they will need to do more to investigate the possibilities of public engagement and community action for the discipline. Like Fenza, scholars in CWS want a “bigger and better audience.” I argue that scholars invested in this work can begin to solve the problem of the audience for their own scholarship and ideas through careful research on what has shaped the discipline, and by and through audiences, I believe CWS can help to move that discipline forward. To do so, scholars need to think outside the usual oppositional categories. Encouraging creative writers to be more interpretive, or to theorize their teaching, is likely to be met with resistance. But these divisions have been about research and teaching. If creative writing and composition studies work together to serve their communities, members of each discipline may be able to forge new common ground, or new ways of knowledge-making, instead of continually trying to “bring” one field into another.

At the beginning of this chapter, I asked how Fenza could claim that creative writers maintain a critical balance between theory and practice in English studies, while

condemning the academy with an attitude that appears anti-intellectual. In this chapter, I addressed some possible roots for the contradictions present in that essay, and proposed a focus on reading audiences as a way to see those contradictions not as puzzles but as generative space. In the next, I will move on to more closely examine the theory/practice “balance” Fenza mentions, as it exists and is articulated by contemporary teachers and practitioners within English studies today. In the later chapters of this project, I will then move to define teaching practice in creative writing through the lens of social invention and collaboration, and elaborate an audience-focused public practice of creative writing. In the final chapter of this project, I will conclude by offering an argument for the importance of audience-focused, public engagement activities for writing studies.

CHAPTER TWO:
TALK OF RESISTANCE

Clarity is a historic strategy of teacher talk but it does not represent—as is sometimes assumed—an intellectual deficiency. It is an example of dialect switching and audience assessing that I think is crucial for writer teachers in our profession to undertake. (219)

Wendy Bishop, “A Rhetoric of Teacher-Talk”

In 2001, Kelly Ritter conducted a survey of doctoral programs in creative writing—at that time, she identified twenty-five of these programs in the US. What she found was that at only four of these institutions was there “any required training course or program in the teaching of creative writing, whereas at twenty-three of the twenty-five there is a required course at the doctoral level (exclusive of summer orientation programs) in the teaching of composition/freshman writing/ rhetoric” (218). Ritter chose to look closely at the PhD, rather than examine the MA or MFA. She suggests that students might choose to move on to the PhD for two reasons: they wish to further professionalize in order to prepare for teaching careers in the academy, or they wish to combine their creative and scholarly work. I’ll return to the results of Ritter’s study at the end of this chapter. As we begin to consider the connections between the teaching of writing and disciplinary identities, the form her reflections take is worth examining, because they suggest a gap in the MFA as a “terminal” degree. The movement of the discipline toward the PhD suggests there is a lack of focus at the MFA level on the profession of teaching and on academic scholarship in the MFA. Though some practitioners of creative writing might argue that the MFA is meant to lead primarily or only to practice in the arts, the degree still functions as

required credentialing for academic teaching positions in creative writing programs, with the implication that what is learned in the course of the MFA qualifies writers to teach.

In fact, the students in the graduate programs Ritter examines are very likely teaching writing courses—most of the programs she looks at advertise the availability of teaching assistantships in their notes on financial aid. Here, for instance, is the AWP’s listing for Texas Tech (one of the institutions in Ritter’s survey): “Generous scholarships, research and teaching assistantships, and editorial positions with the *Iron Horse Literary Review* are available and include health benefits. Advanced graduate students may be invited to teach the advanced creative writing course.” Notable here is that “advanced” graduate students are invited to teach creative writing. The reservation of creative writing courses for “advanced” students suggests that in the beginning of their program students are teaching something else, and the most likely course is a composition and rhetoric course in the first-year writing sequence.

Graduate students in creative writing are not the only members of the English department teaching out of their “area,” as most beginning students with teaching appointments are likely to teach in the first-year composition sequence. And many of these students are not likely to receive any training in teaching for their particular disciplines, especially those in creative writing or literary studies. Though students from multiple disciplines in English studies often teach first-year writing, it generally falls to administrators in the field of rhetoric and composition to train them.⁶ A few years before

⁶ As recently as the 1980’s, this was not true, but as the number of programs in Rhetoric and Composition has grown, so has the number of specialists in the field, and the majority of today’s WPA’s identify having completed graduate study with an emphasis in Rhetoric and Composition; see Charlton & Rose.

Ritter's study, Sally Barr Ebest found that from seventy to ninety percent of WPAs at doctoral-granting institutions were responsible for some kind of teacher-training program (Catalano 166). It is possible that this number has grown with the population of contingent faculty in the universities—and that therefore the responsibility for training new teachers is likely to be one of the key responsibilities of WPAs. Latterell and others have asserted as much based on program surveys (139).

So graduate students enrolled in creative writing programs are being offered opportunities to teach, and they have likely been trained in the teaching of writing through the lens of rhetoric and composition. As noted, training outside their primary discipline is not unique to graduate students in creative writing—graduate students in literature are also unlikely to take any required course in the teaching of that subject. But comparing the response of graduate students from different areas of English studies to this training process presents an opportunity to discover how the oppositions between theory and practice, examined in the previous chapter, manifest within the contemporary English department, and specifically, how and why resistances to pedagogical training might occur in the discipline of creative writing. In the previous chapter I argued that creative writing studies had an audience problem; specifically, I suggested that a focus on audience would open up fruitful dialogue between scholars working in rhetoric and composition and practitioners working in creative writing. In this chapter, I present research on the teacher training process to show how those currently working in creative writing value practice as a model of knowledge-making, and how that model shapes their

classroom teaching, in chapter three, I will examine those classroom teaching practices in more depth. Here I examine resistance to the training process as a way to identify how practitioners in creative writing can be reached during that process, before moving on to discuss their actual teaching practices. As a site for research into disciplinary identities, the training of new teachers is a fruitful one, because students identifying with different areas of English studies are each responding to the same or similar materials. The way that new teachers talk about their experience of the training process is key to understanding both the complaints against creative writing as “unacademic” or “undisciplined,” and why new members of the discipline might choose to identify with those characteristics, rather than rejecting them outright. If practitioner knowledge is valued during the training process as a site for collaborative invention and knowledge-making, we might come to new definitions of the “academic” that can include the methods these new teachers are applying as they learn to be both teachers and writers. As I will show, for WPA’s tasked with training new teachers across a variety of disciplines, such an approach is critical, because it leads to active knowledge-making and constructive resistance, both of which provide paths toward positive collaboration and growth.

2.1 RESEARCH METHODS: CONSTRUCTING THE DISCIPLINE(S)

Beginning in the Fall semester of 2009, my colleague Crystal Fodrey and I conducted a year-long study of the teacher training process at a large public research university’s

writing program.⁷ The initial goal of the study was to discover what, if any, assumptions from the discipline of rhetoric and composition might be built into the training process, and how students in other disciplines responded to those assumptions. At this institution, in-house teacher-training was required for all instructors new to the writing program, and included a roughly two-week summer orientation followed by a year-long credit-bearing course entitled “preceptorship,” which all new instructors attended in their first year of teaching for the writing program. For this course, students were each assigned a teaching advisor, with whom they met in small groups once a week over the course of the academic year. These advisors were non-tenure-track faculty holding teaching and administrative appointments within the writing program. For our study, we recruited participants who were new teachers going through the training process; they were graduate students enrolled in literature, rhetoric and composition, and creative writing programs. We also recruited their advisors as participants in interviews and observations of the preceptorship course. Over the course of the one-year period, we interviewed these participants, observed them in the training course, and collected samples of their teaching materials.

In designing the study, we focused on multiple methods of data-collection, including reviewing teaching materials, interviewing and observation. Through an initial email message to teaching advisors and new teachers enrolled in the instructor training process, we recruited eleven interview participants, three of whom were teaching advisors, and three training groups for observations (each group consisted of a teaching

⁷ IRB Project #09-0841-02, approved 9/28/09

advisor and about six new teachers). We composed two sets of interview questions, with questions for the fall and spring semester for both new instructors and advisors, and then split the interview subjects. These questions are available for review in Appendix A, and were used as a control, so that the same sets of questions were asked of all interview participants. Each participant was interviewed twice, once in fall and once in spring, and each advisor group was observed once in the spring. We also collected teaching materials from interview participants, and met regularly to share notes and discuss our observations.

To identify the assumptions WPAs in the field of rhetoric and composition might be making about those in other disciplines, we looked for existing sites of resistance to the year-long teacher training process. Here we drew on similar studies for our understanding of resistance. Sally Barr Ebest looked closely at resistance during a study she began in the 1990s, when one graduate student so firmly resisted Barr Ebest's efforts to study collaborative learning that she was compelled to ask why. What she thought would be a "one-semester study of the effects of collaborative learning on graduate students' teaching, learning, and writing" stretched to five years of action research, where Barr Ebest worked closely with the graduate students who were enrolled in her pedagogy seminar, collecting their reflective writing and observing their interactions during group work in the class (28). Though the study was prompted by the resistance of one female student, Barr Ebest eventually found that resistance to her teaching pedagogy was "neither anomalous nor gender-specific" (31).

In defining resistance, she then turns to Giroux's categories for responses to learning: accommodation, resistance, and opposition. Giroux's categories are, as Barr Ebest notes, explicitly political. Accommodation is, in this model, a negative term that refers to the process of reproducing dominant cultural ideologies, such as a "labor force stratified by class, race, and gender" (258). In accommodation models of teaching, classrooms reproduce these dominant social structures, rather than interrogating them. Resistance, in contrast, is active: "in resistance accounts, schools are relatively autonomous institutions that not only provide spaces for oppositional behavior and teaching but also represent a source of contradictions that sometimes make them dysfunctional to the material and ideological interests of the dominant society" (Giroux 260). According to Barr Ebest's interpretation of this model, the dominant ideology Giroux is talking about represents a one-way model of teaching, an authoritarian top-down classroom. But she points out that the students have also been shown to resist other, more democratic or collaborative modes of teaching, that "students who resist refuse to learn because they believe the classroom ideology infringes upon their personal beliefs," no matter how democratic the aims of that classroom ideology might be (31). Barr Ebest suggests that students' personal beliefs in this instance are shaped by what she calls a "personal construct," a confluence of home environment, peer influence, educational experience, and other personal influences. As we'll see in later chapters, resistance and the idea of a "free" space for writing are central to an audience-centered reading of creative writing's disciplinarity. When a personal construct is exceptionally strong or

internalized, students can be more likely to resist new knowledge that conflicts with their existing belief systems.

Around the time Barr Ebest was beginning her study of resistance, Wendy Bishop published a book-length ethnography following five new graduate students as they participated in a graduate pedagogy seminar, then returned to the classroom and implemented what they had learned. Bishop, too, comes to focus on identity as central to how these teachers responded to the dominant ideology presented in the seminar. In describing the seminar as “ideological,” Bishop relies on Giroux’s arguments that “no teacher training program or pedagogy seminar can actually be ideologically neutral” (*Something* xv). She suggests that in the process of training graduate students to teach, the kind of identity negotiation Barr Ebest describes is unavoidable, and that during her study, participants were “always negotiating” their public identities as students in a graduate program and as teachers (133). In one case study, Bishop describes an example of resistance where the participant “often used metaphors” to describe or articulate her professional identity. Bishop suggests that metaphors were a way for study participants to articulate their resistance to certain concepts of knowledge-making presented in the teaching basic writing seminar. The way students chose to talk about their class and their teaching provided articulated evidence of the students’ beliefs, and the degree to which these metaphors were in conflict suggested the amount of resistance to course objectives. Bishop likens the dominant metaphor to one of religious conversion—students “confessed” when they felt at odds with the dominant identity of the course, for instance (129). One of Bishop’s participants, Susan, describes changes in her teaching methods as

a result of enrollment in a training seminar this way “I think the one thing I became a believer in this summer has more to do with student investment in the writing at the starting point” (*Something* 31). Others use language like “believing” and “renewal” to describe their experiences, and one participant, Nick, wrote a note to his instructor thanking him for “the baptism,” and stating “I am now a devoted convert” (86).

Conversion metaphor became a way for Bishop to describe the students’ negotiation of their multiple identities.

Both of these studies discuss participant identity as important for understanding resistance. For each writer, resistance and ultimately rejection of teacher training is tied to ideology, and students are most likely to resist or refuse to apply training that conflicts with their self-constructs. But neither Bishop nor Barr Ebest focus on any particular component of that self-constructed identity. As Barr Ebest says, personal constructs can be made up of many different contributing factors, from educational history to political beliefs. For the purposes of our study, we were interested in one contributing factor in particular—disciplinary background and influence. So we turned to organizational theory for an additional definition of identity. Identity and organizational theories tell us that most large groups are ideographic, that is, they are made up of “more or less disparate and loosely coupled identities” (Ashforth 23). These identities are both personal and social, which together make up the self-construct. Personal identity, according to Ashforth and Mael, encompasses “idiosyncratic characteristics (e.g., bodily attributes, abilities, psychological traits, interests)” while social identification is the perception of belonging to some kind of group (21). Both rely on individual perception (one need only

self-identify as a member of a particular group), but social identification is specifically classification-based, meaning “people tend to classify themselves and others into various social categories” like organizational memberships or religious affiliations (Ashforth 20). Thus social identity theory is more useful for understanding disciplinary identity, in that academic disciplines function as identifiable social groups which members can self-identify as belonging to, e.g. “I am a creative writer” or “I am a rhetorician,” etc.

One key element Ashforth and Mael discuss is the distinction between social *identification* and *internalization*. Identification refers to belonging to a social group (“I am”), whereas internalization refers to incorporating a group’s values or beliefs into one’s personal self-concept (“I believe”) (22). They point out that one does not necessarily lead to the other—it is possible to identify with a group and yet reject all or some of its values. Thus a company employee might identify as a member of that company but disagree with some of its practices. This distinction is useful, since it allows us to question how someone might identify as, for instance, a member of a particular writing program and simultaneously oppose or resist some of that program’s values. It also helps us to think about identity, because the degree to which a given student has internalized the values of a particular discipline may have more impact over their predisposition to resist a given teaching ideology than membership in that discipline alone.

One assumption that studies of TA training make is that of possible neutrality. In describing a national survey of TA training options, for instance, Barr Ebest suggests that available training courses or programs exist on a continuum “from practical to

theoretical, with the practicum most prevalent” (39). She goes on to characterize a practicum as “skills-based”; according to Barr Ebest students in these kinds of training programs are taught about classroom management, assignment requirements, and other requirements of their department or program. They might complete short assignments centered around teaching requirements, such as composing assignment sheets, or receive some mentoring or observation, but these activities would be centered around practical skills. Barr Ebest feels a model based “only” around practica devalues teaching and suggests that “graduate students must recognize [teaching] as an intellectually challenging, complex endeavor” (42). She therefore argues TA training must move further on the continuum toward a teaching of theory. But this continuum itself is ideologically based, insofar as it assumes that practica, because they are skills-based, are somehow inherently value neutral. As we’ll see, the very idea of that continuum is based in a disciplinary identity that values theory; and certain kinds of practice will be bound up in that identity, whether they are hidden or openly acknowledged. A practicum centered around process pedagogies, for instance, assumes certain ideas about how writing should be taught, and is based on the values of a discipline or of a particular department, or even of the single instructor leading the practicum. Our study demonstrates that even when the theoretical underpinnings of teacher instruction are not openly discussed, the identities of participants and how they choose to describe teaching practices can make these hidden ideologies visible.

In one of our interviews, a teaching advisor began to answer a question about resistance to the training process this way: “I think there's always going to be challenges

about any approach. That it doesn't satisfy someone else's' values or philosophy.” In examining the challenges that arose during our interviews, and the language of those challenges, we can begin to see and to describe the disciplinary values this advisor was referencing. As we saw in the previous chapter, movement between the contradictory poles of theory and practice can create an active resistance, but only if those epistemologies are openly acknowledged. In choosing ethnographic methods of research for this chapter, I acknowledge my own shifting boundaries between research and practice in using a research methodology that consciously acknowledges lived practice and practitioners. Wendy Bishop, for instance, describes the move towards cognitive and case-study research in composition studies as a shift in the discipline's epistemologies; there was a movement from talking about the writing process to the composing process, in an attempt to understand the thinking behind the act of writing (*Ethnographic 2*). For Bishop, ethnographic inquiry in the field of rhetoric and composition is about working to understand learning from a learner's point of view; it is also messy, subjective, a complex hybrid of research designs (*Ethnographic 4 – 5*). Because my research partner and I had previously been through the instructor training process we set out to study, we had some experience with our participants' point-of-view, and were able to use that experience in developing a set of questions for our interviews. However, we were not then engaged in the training process, so could not be described as participant-observers. Rather than a full participant-observer ethnography, our research is perhaps best described as a qualitative case study using ethnographic techniques. Epistemologically, we wanted to understand the thinking process of our participants, and the ways in which they were composing their

disciplinary identities. In that way, the research presented in the following sections is a mirror of the interplay between interpretation and practice I argue should be more present in our training of new instructors.

2.2 INTERPRETING AND PRODUCING, OR, “WHO IN CREATIVE WRITING EVER HEARD OF A RUBRIC”

The key distinction that emerged from our study data was a difference in the way participants discussed their teaching; those in creative writing were more likely to use language related to practice, whereas those in literature and rhetoric and composition were more likely to use the language of theory or academic criticism. Many in rhetoric and composition will likely be surprised by this claim. The discipline has a long history of engagement with practice and practitioners; though that engagement has at times been questioned or undervalued, it has a kind of assumed prominence in the way we conceptualize the discipline, and functions as one of its god-terms.⁸ Kenneth Burke, in discussing the dialectic, suggests that readers see these god-terms relationally, that is that we see one thing in terms of “some other” (33). For instance, the word “practice” appears eight times in the 2012 call for papers for the annual Conference on College Composition and Communication, and is emphasized through its placement in the call’s final sentence: “As always, we will feature some sessions that explore and advance the theme and others that explore and advance the many areas of vigorous research, theorizing, and *practice* in

⁸ In his *Grammar of Motives*, Burke calls god-terms “names for the ultimates of motivation” (74). Because they serve as unquestioned governing principles, they sometimes “explain too little by explaining too much,” or function as general, overarching ideas motivating actions (107).

our field at large [emphasis mine].” However, much like the relationship between expression and craft discussed in the previous chapter, practice is often grouped with theory, and indeed that term appears just as frequently in the 4C’s literature. In his discussion of god-terms, Burke suggests that when we see them we should “ask ourselves what complexities are subsumed beneath” the terms (105). If craft-expression is the dominant relationship for creative writing, and theory-practice for rhetoric and composition, then what they share is practice, but where they differ is a gap between expression and theory, and it is the division between these two parts of each group’s identity that may lead to resistance and division between them.

In the previous chapter I discussed some historical antecedents that help explain creative writing’s focus on practice—the valuing of craft and its influence on the way the discipline reads and interprets texts. In that chapter, I also touched on Tim Mayer’s definition of “craft criticism,” and I bring it up again here because it is useful in understanding how and why the god-terms of creative writing and rhetoric and composition can seem so similar and yet continually create division. “Craft- criticism,” in this case, is very different from what we might think of as “theory,” or academic criticism. Mayers explains that craft criticism is tied to textual production, while academic criticism is concerned with textual interpretation (34). Under the typical categories of “work” for academic professionals, which include teaching; service; and research, scholarship, and publication, craft criticism and academic criticism both fall into the latter category. Both are writing about texts. But while academic criticism uses an *interpretive* lens, craft criticism is concerned with *production*. That is not to suggest

the two terms are mutually exclusive, but as previously discussed, their relationship is that of contradictory terms, as they are simultaneously defining one another while they also stand in opposition. Mayers describes craft criticism as “engaged theorizing about creative production—theorizing that arises from and is responsive to the social, political, economic and institutional contexts for creative writing” (46). This would seem to conflate the two terms; craft criticism is “theorizing” about “production.” But I would argue that the key words in the definition are in fact “arises from”; this kind of criticism functions first as a mode of invention, one that is primarily inventive rather than interpretive. For instance, Mayers’ first example of craft criticism is the poet Dana Gioia’s book *Can Poetry Matter?* In describing the book, Mayers writes:

Though he has some difficulty placing himself in the category of “New Formalism,” Gioia here works from many of the general assumptions that characterize New Formalism as a movement. These include the notions that poetry is an “art”; that too much poetry is being published today; that an association with academia is generally bad for poets; and that the failure of the capitalist or “free market” economy to deliver any material rewards to poets is actually good for poetry itself, since it scares away pretenders. (50)

In a later essay in his book, Gioia talks more explicitly about (and around) the label of New Formalism as it is applied to his own work and ideas, and works to consciously reject the characterization. Mayers recognizes that Gioia is “working *from*” several ideas important to New Formalism. But he is not really working through those ideas—i.e. he

has consciously rejected New Formalism as a lens for his project, and instead is using its tenets as a mode of invention, a way to think through what he sees as a host of contemporary problems facing poetry as a discipline. In the original preface to his book, Gioia imagines the ideal reader for his book as a kind of engaged layman, a “common reader” set apart from academics by his attempt to reject an “academic style” (xviii). But most telling is the way he closes the preface, suggesting that “Perhaps when I claimed to have written these pieces for a mixed audience ... I meant I wrote them largely for myself. I enjoyed the intensity of attention they required. I hope other readers will share that pleasure” (xviii). Here Gioia is consciously framing his project as a kind of inventive process, one that certainly arose from some theoretical contexts, but that was instead meant to be productive, that is, to create new knowledge from the exploration of ideas, rather than by applying the ideas of others.

The distinction between interpretation and production appeared most clearly in the interviews when participants were asked whether they “brought knowledge and techniques from their discipline” into their teaching. As an example, I present below responses from four students: Joe, Laura, Angie, and Dave.⁹ Each of these students was a first-year teacher in this university’s writing program, though some had prior teaching experience at other institutions, and each was teaching in the writing program’s first-year composition sequence. Joe was a doctoral student in literature, Laura a doctoral student in Rhetoric and Composition, and Angie and Dave were both MFA students in the creative writing program. Each student was interviewed twice using the same set of interview

⁹ All study participants names have been changed.

questions, attached at the conclusion of this chapter. In this section, I focus heavily on each participant's response to the question "Do you bring in knowledge and/or writing techniques from your program when you create lesson plans/assignment sheets/grading rubrics for your composition class," which was designed to elicit language relevant to each participants' discipline. I'll begin with Joe, who was a first-year doctoral student in literature, but also had an MA, which he described as a Master's degree in literature with an "unofficial" secondary focus in rhetoric, which Joe was interested in. He'd also spent some time teaching at a community college before beginning the PhD

Joe's perspective is useful here because, as a doctoral student in literature, he most clearly represents what we commonly think of as an "interpretive" discipline; in his first interview during the fall semester, when asked about whether he brought elements of his discipline into his teaching, Joe was focused mostly on content: "I gave the students things that traditionally you would not find in a 101 course in terms of authors and theoretical approaches ... Althusser, Foucault, some Marxism. It was clear that we were *doing a theory* ... And those always went with a literary text, so it wasn't just theory for the sake of doing theory [emphasis mine]." Joe twice mentions "doing theory" in the course of addressing how he was able to bring knowledge from his discipline into the writing classroom. He assumes that to "do theory" is not traditional to a writing classroom, and also implicitly connects doing theory with the interpretation of literature. For Joe, to "do theory" means to read theoretical texts in the classroom; he mentions author names and theoretical approaches, and that he "gave" theory to students, meaning that certain theorists were assigned, and suggesting that to "do theory" is better read as

“giving” theory, or asking students to read and discuss certain texts. Joe references specific theorists, and elsewhere discusses a clear disciplinary connection with the course because of its literature-heavy content.

In a second interview with Joe, during the spring, when Joe was teaching the sequence’s argument and rhetorical analysis course, he was able to discuss his familiarity with and interest in rhetorical analysis, but when asked about bringing in the work of his discipline he continued to focus on these kinds of “theory texts,” providing an example of a student who was considering writing an argument about global warming, and how he was able to recommend some material for that student to read, based on an ecocriticism course he was taking. Though Joe talked a lot about his interest in Marxism and ideological theory, he did not make the leap to describing his classroom pedagogy in those terms. In other words, for Joe “doing theory” meant reading and discussing lens texts in his course. He did not conceive of his pedagogical methods themselves as Marxist, for instance, the way a critical pedagogue might, even though he was reading Marxist texts and discussing them with his students.

By comparison, Laura, a doctoral student in Rhetoric and Composition, used similar interpretive language when asked about bringing the work of the discipline into her argument and rhetorical analysis class, but she was more likely to apply that language to the way her class was structured, instead of to its content; theory here was something for her to “do” rather than to “give”:

I wanted to do everything at the very beginning, I wanted to do classical rhetoric, I wanted to do visual, I wanted to do narrative, I wanted to do it all ... I do have an interest in narrative epistemologies ...

Throughout her response, Laura mentions being influenced in her first unit by Jim Corder, definitions of ethos, and her academic coursework in stylistics. Although this theory is not part of the course content (unlike Joe, Laura would not assign Corder to her students), Laura is able to very easily approach her course through the interpretive lens that theory provides. In her classroom, Laura may be primarily a practitioner. She is focused on activities she can invent with students. But when asked to talk about her discipline, Laura sounds more like Joe—she is able to name certain theorists or theories, and her list is not unlike Joe’s list, even though it is being applied differently. At the level of the classroom, Laura applies theory, but at the level of discussing her teaching, her frame is first an interpretive one. She understands her teaching through the lens of theory and is comfortable with that language. Perhaps more than Joe, she is “doing theory,” in the sense that theory is action, but her theory talk might sound similar to a practitioner who was an outsider to that kind of discourse.

Finally, we can compare both Joe and Laura’s responses first to Angie’s and then to Dave’s, both of them students in the creative writing program. Angie was asked if she saw a relationship between the course assignments in the argument and rhetorical analysis course she was teaching and her discipline, and her response suggests a different kind of discourse than Joe or Laura’s:

I think, definitely so. I mean, I think it's helping me even in my own classes thinking about rhetorical analysis and reading other peoples' creative works critically, I think it helps. And in writing, thinking about the choices that I'm making, I think it definitely applies and is useful to know for creative writers even if we don't learn it in our classes.

The differences here should be immediately clear. First, Angie is the only participant of the three to reverse the question and report that teaching has shaped her disciplinary work, rather than the other way around. Second, her response is inherently inventive and practical—rather than helping her to interpret, the work of teaching has helped her to do “reading” and “writing.”

Finally, Dave's answer to the same question, in his first interview, serves to again solidify the distinction here between interpretation and practice:

I'm always excited to write, and I try to get them slightly excited to write, maybe, I mean, that is something that I feel that is not necessarily creative writing specific, but I feel like maybe that excitement to write is more, sort of in line with creative writing training as opposed to a more sort of very analytic-based training.

Note that Dave, without prompting, points to the distinction between practice and analysis when he “opposes” creative writing training with something “analytic-based.” This is not to claim that the two ideas are necessarily incompatible; after all, Laura was able to make theory practical when she applied it in her classroom. Rather, it is telling that Dave describes them as opposed, because when thinking of the discipline of CW—

“CW training”—he thinks first of invention. Analysis is something to be applied on top of or in addition to the practical inventive work of his discipline. Dave also talks about using workshopping in the classroom and focusing on style as elements that come out of his disciplinary background and are applied in the classroom. These four interview subjects serve as a snapshot of overall responses to the question and are meant to be illustrative rather than comprehensive. Though these disciplinary distinctions are not always as hard and fast as I have illustrated them here, they occurred often enough throughout our interviews to be quite striking. In discussing response to student writing, for instance, Laura asks, “Should I be more Elbow or Bartholome?” This question relies on knowledge of these author’s works, rather than an explanation or description of their practices—a question like “Should I be more ‘believing’ in my response to students,” perhaps.

Disciplinary identity was not the only aspect of participants’ personal constructs to arise during the interviews. Many participants referenced other aspects of their experiences, such as family and previous classes they had taken, as formative for their expectations about the teaching process and their current practice. One participant in the rhetoric and composition program noted that her “mom is an English teacher” and that because her mother taught in “more of a lab environment,” she had envisioned her teaching through that lens, “with small groups and a lot of individual like one-on-one with me and the student, which didn’t quite work out.” Another participant, Gail, who was an MFA student, noted that it was hard for her to imagine the first-semester writing course initially, before she started teaching it, because she had “never taken sort of a

corresponding course at [her] undergraduate institution,” so she based her idea of the class on “low level creative writing classes.” And June, an interview participant in the rhetoric and composition program, noted that her programmatic coursework provided a space to interpret the practical work of teaching—echoing in some ways Laura’s point about how teaching helped with her own writing. June states that the classes she is taking “actually help me understand some of the concepts that I teach to my class. And they give me space to like, reflect on what’s been happening in the classroom.” This space to interpret the practice of teaching is key to the kind of productive resistance important to the training process, as we’ll see in the next section.

Still, the key insight that came from these interviews was to read them as an expression of disciplinary values. Each of the four examples above provides an illustration of disciplinary identity as expressed by self-identified members of that discipline. In the previous chapter, I argued that though rhetoric and composition and creative writing shared a focus on practice as applied to teaching, where they differed reflected a divide between knowledge as self-expression and as interpretive or theoretical. One is an analytical mode of knowledge-making which relies on interpretive frames applied to practice, the other is an inventive mode of knowledge-making rooted in romantic notions of the self. We can see these two ways of knowing in the interviews, particularly if we focus on how each participant spoke *about* their discipline. Though the scope of this study did not include course observations, if we observed them in the classroom, these beginning teachers might be doing very similar things, as we’ll see from

some of the teaching practices discussed in the next chapter. But the participants choose very different language to describe and define those practices.

The teaching advisors we interviewed were also plainly aware of this distinction. These faculty were based in the writing program, but their disciplinary backgrounds were varied. One, Frank, had a doctorate in rhetoric and composition, wrote creative non-fiction, had a master's in "bi-lingual education" and an undergraduate degree in history. Another, Ann, had master's degrees in creative writing and literature, but had been working in the writing program for over 20 years and felt that her approach to training new teaching came mostly from this work. Frank, though he recognized that he was making a generalization, suggested that students in literature and creative writing were sometimes resistant to rhetorical analysis:

Particularly, and again this is generalizing, but by graduate students from other disciplines like literature, I think, and creative writing, they would rather be doing literary criticism or more, uh, focusing on aesthetic kinds of prose, that kind of thing, [because they assume that rhetoric and argument are] too dry and analytical.

Ann described a similar distinction, saying it was really "noticeable sometimes" that students in rhetoric and composition had the most difficulty with literary analysis, but that this came more naturally to "creative writers and lit people, because what they do is analyze texts." She went on to suggest that sometimes students in creative writing and literature might have a hard time with the curriculum of rhetoric and argument, because they felt like the course "doesn't have any content."

The teaching advisors, when asked, categorized the disciplines in this way based primarily on the “content” of the first-year sequence. When talking about course content, in this context I and the advisors mean both what is emphasized in a given class, including standardized course outcomes and assignments, and what is assigned week to week, including elements like mandated textbooks. At this institution, the first course in the sequence prominently featured analysis of “literary” texts; though teachers could choose from a range of materials, the required course textbook featured mostly creative non-fiction, poetry, and short fiction. The second course in the sequence was focused on rhetoric and argumentation, with assignments in rhetorical analysis, research, and public argument. So in that way the content would, at first glance, seem suited to literature and creative writing students in the first course, and to rhetoric and composition students in the second.

The problem with this breakdown is that the three disciplines do not treat “content” in the same way when self-identified members of each discipline are asked to talk about their own disciplinary work. In fact, of the three, students in literature were most likely to connect the “content” of the course with their discipline—recall that Joe’s idea of doing theory was to give it to students in the form of assigned readings. Rather than splitting the disciplines this way, it turns out to be more helpful to think of them on a continuum between interpretation and production. Literature students, moving towards interpretation, were most focused on assigned content and the interpretation of that content. Creative writing students, with their focus on their own writing and writing methods, were most focused on the inventive practice of teaching. Though these students

were likely concerned about unfamiliar terms or other standard content, when asked about the application of their discipline they did not choose to talk about the teaching of literature; instead they focused on inspiring a self-motivated love to write in their students. For instance Angie, when asked about how she envisioned the teaching of 102 before beginning training, stated that she “really had very little idea what on earth was going on” and that she felt training was “taught with the assumption that we kind of knew what rhetorical analysis was, and for creative writers that’s not true.” Rhetoric and composition students were somewhere in the middle, with the ability to talk about theory but to then also apply that theory practically to what they were doing in their classrooms. Laura, for instance, was able to elaborate on how her course was designed to combine narrative epistemologies with classical rhetoric, explaining that she knew attempting to work on too many kinds of analysis with her students at once would be overwhelming, and so she was breaking the process down: “I’m doing visual and narrative and focusing on ethos. And in the second unit we’ll be doing controversia and I’ll be talking more about pathos and moving into logos, and then, [...] focusing on logos for the public argument.” She went on to talk about how a course focused on Jim Corder had helped shape her ideas about ethos. So Laura was able to move from discussion of the interpretive frames she was interested in, to how she was applying them practically in her course.

Ann, when asked if she brought knowledge from her discipline into the way she conducted her training meetings, initially focused on her practical background in rhetoric and composition, and did not see the way that creative writing influenced her training

methods: “I have the degree in lit and I have the degree in creative writing but I went through the training program here and then have done this job for 20 years. I mean who in creative writing ever even heard of a rubric?” Ann laughed as she said this, plainly joking, because of course both she and the students she worked with had heard of rubrics and would work with them in her preceptorship group. But I think what she meant was not “who ever heard of a rubric,” but “who ever heard of *theorizing* their rubric,” of filtering their practical writer’s knowledge through a theoretical, or interpretive, lens. Creative writers, when they are familiar with rubrics, are familiar with them through practice, either because a former teacher used them or because they learned about them in the kind of pedagogy seminar Ann is teaching. Though some craft critics have written about rubrics, most in the discipline are unlikely to be familiar with that work, or to think of it as part of what they do as creative writers. Gail, for example, described her classroom practices as “worskopping,” until the interviewer asked about “peer review,” when she made this elaborated distinction:

I think that when I say workshop, I’m talking about what you would call peer review, though, it’s directed in that there are, you know, there’s a series of questions that I would provide to them to address, but there’s also a few more gray areas for me. Voice is a big gray area for me [...] there are these other questions of just, sort of, how do the words (pause) sound together on the page? [...] Do you hear a human being behind this piece? And that was the kind of stuff I wanted to give them time to talk about in these workshops or peer reviews. Maybe that’s why, I guess maybe it was

a combination of both things: peer review in that there was a series of questions and, then, of course in creative writing workshops you end up talking about voice, you end up talking about attitude of the writer a lot.

And I think that's what I mean by workshop...some combination of those two things.

Gail marks a distinction here between the form of “asking questions,” which she equates with “peer review” and what she learned in her instructor training, and looking for a writer’s voice on the page, which can’t be confined to questions or a rubric. She later notes that voice is so “hard to quantify” that she would not ever attempt to grade it, reflecting the turn toward expression her discipline. Expression, or voice, is important but unlike craft, can’t be assessed with questions. We’ll see this distinction between peer review and workshop again in the next chapter.

Ann also suggested that she does approach the teaching of new teachers “as a writer,” and as a result spends a lot of time thinking about the writing process. She suggested “when you’re going into the classroom as a new teacher and you don’t have any teaching experience, what can you rely on? Well you can rely on your knowledge as a student and your knowledge as a writer. And that really gives you enough authority, to begin with.” I think Ann’s question of what new teachers can “rely on” is a provocative one—and that creative writers, especially, might approach the classroom as writers first, not because they are wholly against theory, either assigned or practiced, but because the practical everyday work of writing is their place of strength.

Despite the distinctions in the way they described their disciplinarity, most study participants had similar things to say about the training process. Despite Sally Barr Ebest's contention that "practicum" methods of training instructors were not doing enough to prepare writing teachers, these methods were what students responded to most positively. An epistemology of knowledge-making through doing, of learning as an inventive process, is one that can be important to all disciplines but is often left implicit in composition's discussion *about* what it is that we do. Study participants found practical, problem-solving suggestions to be the most helpful part of the training process, and enjoyed the opportunity to get together in small groups to discuss their teaching week-to-week; the following are fairly representative sample comments:

- "What I found most beneficial was the demonstrations of classroom activities *to do*."
- "What was most helpful was [our teaching advisor] showed us this amazing analysis *activity* that I ended up *using* in my courses."
- "It's so nice to have that sort-of on-going support that wasn't present in some of my other teaching *experiences*."
- "Being able to talk to not only people that are *going through* the things that I am as well as somebody who's been there and been running the program, any kind of question that I had I felt very comfortable coming to him, so it has been good." [emphasis mine]

Note that in each of these examples, there is clear language focused around making, doing, and active problem-solving. Across the disciplines, this active knowledge-making

epistemology was what students valued in the training process, even if it went unmentioned or unacknowledged in their response to the question about work in their disciplines. Thus the challenge for program administrators designing and running training programs for new teachers lies in thinking about how to connect these epistemologies with the work of the different disciplines, and to do so in ways that if they create resistance, will encourage the kind of active and constructive resistance that leads to positive change. Those students who demonstrated resistance to the training process tended to do so not in the interviews, when most of them reported having been provided with useful practice-based materials, but in the observed meetings. In the following section, I'll focus on an illustrative incident that occurred during a meeting of Frank's groups, because the discussion illustrates the way in which even "practical" training methods fail to be value-neutral.

2.3 ARTICULATING RESISTANCE: MAKING THE PASSIVE ACTIVE

The clearest evidence of resistance to the training process observed during the course of our study occurred in a meeting of Frank's group. Frank mentioned the incident during his interview, stating that we observed a "direct challenge" in his group related to using personal narrative as evidence in the second-semester course. The group was discussing assignment design for a research essay in the second course of the first-year sequence; the assignment, called a "controversy analysis," asks students to gather sources focused on a particular controversy and to elaborate the positions of those sources. The group was discussing possible ways to design the assignment to avoid the pitfalls of generic topic

choice (such as “abortion”) and plagiarism. Frank, speaking out of his own experience, suggested using an assignment focused on local issues, and allowing students to use personal experience as a way into discussing those issues. One student, June, then raised a prolonged objection to the idea of “requiring” the students to use personal information in the essay. June was one of our study participants who self-identified as part of the discipline of rhetoric and composition, as I noted in the previous section, and she came into the program having already completed an MA in rhetoric and composition. June entered the program already interested in the use of personal information in the writing class; she felt that requiring a “personal” connection or content was or could be immoral, and said so in the session, because of a theory of emotion in writing she was becoming invested in. She demonstrated her resistance to the narrative of the group, who continued to change the subject and did not want to engage in a discussion about emotion in writing, by continuing to bring up the idea despite various group asides.

The students in the small group were initially engaging in a “practice”-based discussion, about how to design a research assignment, and how to limit topic choices for the research so that students might steer away from generic topic choices like “marijuana” and “abortion.” During the course of the discussion, Frank suggested “Here are some restrictions to think about. One [is to do a] local/regional issue; something [the students] have a personal connection with. I would require they open some aspect of public argument with narrative...” Throughout the session, Frank frequently offered advice and anecdotes like this one, about activities he had conducted with students or ways he had designed assignments.

June's response to Frank's anecdote was to question its element of the personal. She immediately asked "Isn't that epically immoral ... because you're forcing them to reveal themselves to you?" After another student tried to change the subject to a discussion of media framing for the assignment, she continued to pursue this line of questioning, declaring "It puts you in an awkward position, I don't know how to deal with that."

The group was eventually able to move on to other topics of discussion, but the challenge here arose from competing theories about teaching that remained unarticulated during the practical discussion. In her teaching materials, it was clear that June did in fact use elements of the personal in her writing classes; in her materials she states that "I encourage students in all of their papers to use their own personal experiences when testifying about the conclusions they draw from the assigned texts." Later, in a teaching philosophy composed after some time in the PhD program, she relied on the work of Jane Hindeman, suggesting that use of the personal in the writing class can lead to an "emotional upheaval," one inherent in linking the personal with academic discourse. Based on her teaching materials, it seems clear that Jane wanted to engage in a theoretical discussion about what Frank, and the rest of the group, were treating as a "simple" practical strategy. As we saw in the previous section, June was already engaged in interpreting her teaching practice through programmatic course work. In her book, Barr Ebest discussed the relationship between resistance and self-efficacy; students are more likely to resist an idea or a method of instruction if it challenges their idea of self (70). June's eventual concern that she "wouldn't know how to deal with" personal emotion in

her class is telling. She resisted at least in part because of a concern about her own ability to be effective as a teacher. June was at this time a beginning teacher, still wrestling with the ideas of the self in academic discourse that she would later come to see as central to her teaching.

I think it is telling that the most open resistance to the training we saw came not from a student in literature or creative writing, but from someone in rhetoric and composition. Because June was already establishing an idea of who she was as a teacher, and had some language for how to articulate it, she was able to openly challenge what seemed on the surface like a simple “practical” suggestion. Students in creative writing, on the other hand, may not have the same strong connection to their teaching identities, or may not have the interpretive lens to articulate a similar challenge. These students are more likely to engage in what Barr Ebest describes as a kind of passive resistance. Passive strategies of resistance would include those strategies designed to deflect learning, like “avoiding class-teacher interactions,” “deceiving the teacher (e.g. playing dumb or pretending to be prepared),” or “rejecting the teacher’s advice” (7). Each of these strategies are much more difficult for a teacher to observe in a group setting, and thus more difficult to respond to actively, than an open challenge like June’s. When students are not provided the tools they need to construct resistance, that resistance may go unchallenged. Rather than recognizing and engaging in the possibility of movement between theory and practice, practitioners may entrench on one side of the divide, and lose the ability to communicate or collaborate with “other,” more theoretical disciplines. In this way, creative writers begin to mistrust attempts to bring theory into their way of

teaching writing, instead of learning to articulate the theories that might arise from their own rich teaching practices.

2.4 FROM PRACTICING TO INTERPRETIVE PRACTICE: BRIDGING THE DISCIPLINES

Resistance is not always negative. Giroux himself sees resistance to dominant ideologies as desirable in education, and Barr Ebest identifies modes of resistance, “questioning, correcting, and challenging,” that can be constructive because they are active and engaged, and because they make visible the identity negotiation that is necessary to change a students’ ideas about teaching (8). We are always negotiating multiple identities, and in many ways resistance can be valuable to the learning process as we test and discover new ways of thinking about ourselves and the way we teach. But if students are never given a frame to articulate their teaching identities, their resistances may go unnoticed or unchallenged. Barr Ebest argues that “students will resist composition pedagogy if it contradicts their personal construct and threatens their feelings of self-efficacy; however, students [...] can overcome resistance if their sense of self-efficacy is restored” (99). To effect this change, Barr Ebest suggests a change in graduate pedagogy—that instructor-training should prepare new graduate students to teach using the methods of composition pedagogy—particularly those of engaged reflection.

But new methods by themselves will not give creative writers, who already value practice, the interpretive lens they need to understand and articulate those values. Those WPAs working to design and implement instructor training and pedagogy courses need to

find ways to both model teaching methods, as Barr Ebest suggests, and build from those methods to an integrated discussion of ways those practices can be interpreted. Too often we think of these methods as separated. For instance, pedagogy seminars that do incorporate theory about teaching often treat it the way that Joe does, as content to be assigned to graduate students and then discussed; in the training model examined in this study, theoretical texts are housed in an online database, which students can access on their own if they are interested, or read if an advisor assigns them. For instance, in talking about his training group, Frank specified that he focused mostly on practical problem solving, but specified that “we didn't talk a lot of theory, although I did bring in Peter Elbow, David Bartholomae, and Wendy Bishop one time.” His articulation of talking about theory was to make a list similar to Joe's, listing authors he had assigned the group for discussion. Though Frank was a highly engaged practitioner, when it came to “teaching theory,” he still thought of it as content to bring to class, rather than arising out of the practical work the group was already doing. I think this helps to explain the moment of resistance we observed—if Frank were thinking of theory as more integrated with his practical discussion, that moment of resistance might have served as a teaching moment, a place for different members of the group to pause and articulate how they viewed the personal in the writing classroom. As we saw with Gail's discussion on voice, many creative writers have commitments to the personal in their teaching, and learning to articulate these commitments might help them to think about more concrete ways to apply and even access concepts like voice in their classrooms. In fact, simply participating in the interview process led some participants to begin making these

connections, as they were prompted by the interview questions. For instance, in talking about bringing knowledge and techniques from CW into her classroom, Gail noted that she liked to “assign small creative assignments, not big ones, just so they can get practice and try it out.” When the interviewer asked if these assignments were connected to rhetorical analysis, she noted that the assignments sometimes served as brainstorming, before adding “I could have tied it in more directly, I think, but I didn’t. That’s a good idea.” I also think those of us working within the discipline of rhetoric and composition need to learn to value and recognize what Bishop calls “teacher-talk,” the ability to describe, using plain language and narrative, what happens in our classrooms. It is important to stop assuming that creative writers value literary content, and learn to hear the ways in which they are instead valuing literary practice.

As discussed in the previous chapter, craft criticism has key elements of creative writing’s historical trajectories embedded in its methods—as a mode of discourse it is concerned primarily with work, or craft, and with the mode of reading Dawson calls “literature from the inside.” Because it is tied to these things, it influences pedagogy and the way that CW teachers currently define the work of process and the writing workshop—hence, again, Gail’s distinction between “workshop” and “peer review.” D.W. Fenza, director of the AWP, in his polemic in defending of CW, was composing an “apology for the profession of writers who teach” (3). The framing of that apology, “writers who teach,” echoes an emphasis throughout the profession—writers come first. It easy to dismiss such an epistemology as anti-intellectual, and many critics of creative writing have done so. But in fact such an emphasis reflects a way of knowledge-making

that values action and invention. Creative writing's emphasis on self-expression can make that mode of knowledge-making appear individualized, and leads to critics accusing the field of valuing "star pedagogy" at the expense of students (see Cain). In an examination of classroom textbooks I conducted in 2008, I found that CW texts were much more likely to reference authors as figures of authority than were composition textbooks. Phrases like "story writer Grace Paley describes the process" were common, indicating both a focus on writers and that published writers had a certain authority within classroom pedagogy (Burroway 55). Though this emphasis can be read as anti-intellectual, understood another way, it means that writers are valued first as makers, then as teachers, and not, generally, as "academics."

The AWP's stated mission, for instance, is "to foster literary talent and achievement, to advance the art of writing as essential to a good education, and to serve the *makers*, teachers, students, and readers of contemporary writing"—note again that makers come first, and that support is for "readers" of contemporary writing, rather than critics ("Our History"). In his essay, Fenza upholds practitioner-knowledge, and sets it above scholarship, which is described as a "humiliation" of literature. He also identifies CW against English departments and with departments outside of English studies—both those in the arts and other, perhaps higher prestige departments, like Engineering.

A focus on writers as makers and mentors also appears in AWP *Chronicle* publications on pedagogy. These articles are closer to Mayers's idea of craft criticism than they are to academic criticism, because they focus on work and practitioner-knowledge over analysis and secondary research. Here is one final illustration of this

point—Tony Hoagland in an essay on ‘flawed’ poems, provides a good example of the difference between craft criticism and academic criticism when, in the midst of analyzing a poem, he explains: “now I don’t doubt that the artistic perfection of the poem can be defended, and well-defended, by an ingenious critic on several grounds. For example, the thematic integrity of the last three stanzas could be argued on a psychological basis [...]. I would like to emphasize that my judgment comes from my experience, not my analysis of the poem.” Hoagland continues to offer a critique of two poets, based on his own experiences memorizing and reciting their work. He also references an old mentor at the end of the essay as a kind of source: “Finally, by way of evidence, a former teacher [...] tells me that his students are regularly troubled by this passage of the poem.” Hoagland sets himself up in contrast to an academic critic, who might perform analysis based on some outside authority like “psychology,” and instead uses his own experience and that of an old teacher to inform his critique.

The key for those who are interested in training new writing teachers is first to see the value in this kind of knowledge making, and to make that value clear through the ways we talk about teaching. Though compositionists often believe in the value of practitioner-knowledge, we don’t often express that value in the way we talk about the work of our discipline.¹⁰ In her essay “A Rhetoric of Teacher-Talk, or, How to Make More out of Lore,” Wendy Bishop describes a short study she conducted, examining the opening paragraphs of articles appearing in *CCC* over the course of one “year” (she combines the calendar and academic year, and reviews six issues of the journal). In

¹⁰ For an example of valuing teacher talk and experience, see the National Writing Project, which places an emphasis on teachers sharing their own experiences as a method of professional development.

examining the articles, she identifies three types of essay openings: story, historical/professional, and thesis development (221). “Story” is described as a narrative of a personal or teaching story—this is the titular “teacher-talk.” The other two categories are more obviously academic, either citing or alluding to historical precedent in order to situate the writer’s research, or focusing on thesis development with the main purpose of orienting readers to an upcoming argument. Of these openings, Bishop identified “a 2:1 ratio of scholarly/historical/theoretical openings to narrative openings” in the essays she reviewed (221). She also discovered that of those essays with a narrative beginning, many reverted to more analytic writing following the opening. This short review of one of composition studies’ prominent journals suggests strongly that the dominant epistemology of the discipline is primarily scholarly or interpretive, no matter how much we claim to value practitioner-knowledge. If we are to reach creative writers during the training process, then, we need to find ways of talking about what we do that are more in line with Bishop’s “teacher talk.”

One teaching tool that could bridge these two methods of knowledge-making is a tool creative writers are already familiar with: the workshop. In the next chapter, I will develop a full definition of the workshop as a teaching model based on social invention and collaborative practice—using the term here, I mean much more than just “peer review.” Though creative writing’s dominant epistemology is that invention is self-expressive, I believe the workshop can serve as a gateway to theorizing invention as a collaborative process, one where teaching practice can be simultaneously invented and critiqued. Though “the” workshop is often characterized as a static process, as we’ll see

in the next chapter it is in fact dynamic, using multiple teaching strategies to engage undergraduate students in material invention. Workshopping lessons, teaching materials, even classroom lectures as a collaborative, inventive action, is one way to begin building experiential knowledge in a training course, but to be successful such a workshop would have to go beyond just modeling teaching strategies. In Barr Ebest's pedagogy classes, she asks students to complete group work because she hopes that they will use small group pedagogy in their writing classes; she requires drafts and reflections for the same reason. New teachers might use some of these same techniques in their own classrooms, but without first inventing a clear frame for those strategies what they learn will be episodic and limited, and students will be unable to "resist" in ways that are constructive. So students would need to both workshop their teaching materials, and articulate the philosophy behind their critiques. Providing the frame would have to go beyond simply assigning reading; students would need to enact and incorporate what they read into material activities focused on their own teaching. Creating an environment of collaborative invention is one way to make such a course possible.

At the opening of this chapter, I noted that in 2001, Ritter identified 25 doctoral programs in creative writing in the U.S., and that only four of these programs required a course in creative writing pedagogy. The AWP, as of this writing, lists 40 doctoral programs in creative writing; I could locate only three which listed a course specifically focused on the teaching of creative writing, suggesting that Ritter's program assessment is not much changed, even a decade later (Hahn). But one of the most interesting program descriptions was available at the University of Wisconsin-Madison, which not only

required ongoing meetings with the program chair to discuss teaching when students were assigned a *CW* course, but also highlighted opportunities to teach in the community in a “Writers in the Prisons Project” as one of the program’s selling points. This suggests that when writers are able to think of their teaching as collaborative or community action, they may also be more open to collaboratively inventing and investing in the work of teaching. Following my discussion of the workshop in the next chapter, I will discuss its application not just as a training method, but in broader public engagement projects like Wisconsin’s.

CHAPTER THREE:
BUILDING OUR WRITING COMMUNITIES: WHAT WE DO IN THE WORKSHOP,
AND WHAT THE WORKSHOP CAN DO

To the degree that the usual insults hurled at the creative writing program stem from the rejection of the value, even the possibility, of a general human creativity, I find these insults unpersuasive and finally boring. (74)

Mark McGurl, *The Program Era*

The workshop model of creative writing instruction has its share of public critics. Anis Shivani recently called workshops “Oprahfied” in a *Huffington Post* article, likening them to “a mild form of hazing.” Shivani’s criticism comes down to an implied definition of the workshop as fundamentally self-expressive—he argues that the workshop is not about literature, because literature is not about “expressing yourself” but instead an engagement with some kind of literary tradition, or “what other fiction writers or poets have done in the past.” He further suggests that real literature “springs from genius,” implying that workshops, in their focus on “therapy” and expression, are perhaps too democratic and therefore waste everyone’s time. Critics of the workshop model often suggest it is cut off from the world in some way—that a “real” writer needs experience in the “real” world, rather than time in a classroom. Shivani, for instance, seems to feel that creative writing programs exist in a vacuum where only the students’ experiences are admitted—hence the allusion to therapy. Mark McGurl addresses this idea in his description of the autopoetic process, which contains experience alongside creativity and craft, other key components of creative writing’s academic identity whose history was elaborated in chapter one (23). Though self-expression is an important part of creative writing’s academic tradition, and linked to definitions of the workshop as we saw in the

previous chapter's distinction between workshop and peer review, expression is only one part of that tradition and one lens through which to read the discipline. In addition, equating creative writing with "mere" self-expression is something that both critics like Shivani and practitioners in creative writing work to disavow, as we saw in earlier chapters.

McGurl aptly characterizes the long debate about the utility of creative writing programs in *The Program Era*. He describes the way debate about creative writing programs has mostly been ignored by literary scholars, while "discussion of the writer's relation to the university has instead largely been confined to the domain of literary journalism, and to the question of whether the rise of the writing program has been *good* or *bad* for American writing" (24). McGurl cites some prominent critics, including John Aldridge and Tom Wolfe, and both Shivani's polemic, his later book *Against the Workshop*, and some responses to these polemics from creative writing teachers and creative writing studies scholars can be read in this context, as another in a long tradition of arguments over whether the creative writing workshop is *good* or *bad*.

Like McGurl, I find this question of good or bad reductive, and ultimately uninteresting. Creative writing workshops, at the programmatic level, are by now a well-established fixture in the academy. The programs are here, and questioning or making judgments about their validity is ultimately less interesting to me than asking what these programs are currently doing, and how. As David Fenza points out in his director's letter opening the 2011 *AWP Director's Handbook*, though the AWP was founded in 1967 by "fifteen writers representing thirteen programs in creative writing," today creative writing

is taught “at most of the 2,400 departments of literature in North America” (1). Today’s AWP includes over 300 graduate programs and 34,000 individual members. One interesting effect of this growth, however, is that the AWP and its members may now be ready to shift their thinking from the creative writing workshop as a program of study to the creative writing workshop as a *practice*. As Fenza says in his letter “AWP once concentrated its energies upon the establishment of new programs [...] Now that hundreds of programs have been established and creative writing is one of the most popular academic disciplines in the arts and humanities, we are free to devote ourselves to building audiences for literature while we improve our programs” (1-2). In other words, it may be time to shift focus from critiquing the existence of these programs, and to asking what practices they have in common, and how those practices can be improved.

In this chapter, I examine the defining characteristics of the creative writing workshop—what we call it, what it is, and finally what it could be. As I’ve noted in this introduction, most professionals working in the field of creative writing have by now heard criticisms of what is called “the workshop model,” but I argue that the “model” itself is not often well-defined, whether the writer in question hopes to critique or defend that model. For instance, criticism like Shivani’s often discusses how the workshop works or doesn’t work, but almost never concretely addresses what the workshop *is*. In this chapter, I present a definition of the workshop as a socially inventive practice, and then discuss how defining workshops this way provides opportunities to “build audiences,” as Fenza suggests, and shape a new direction for creative writing programs.

3.1 WHAT WE TALK ABOUT WHEN WE TALK ABOUT “WORKSHOP”

We might think of the phrase “creative writing workshop” first as referring to one of three possible phenomena: a *program*, a course *curriculum*, or a classroom *practice*. The first object is synonymous with a full program of study in CW: creative writing programs are sometimes called “writing workshops,” the Iowa Writer’s Workshop being the most famous example. Scholars are critiquing the workshop-as-program when they reference a perceived uniformity in the graduates such programs produce. Shivani, though he talks almost exclusively about the workshop method of instruction, is really making a programmatic critique when he says that “Creative writing is not literary writing” or “Creative writing is a subset of therapy.” Rather than discussing what aspects of a program would lead to this “not literature” outcome for graduates, however, Shivani talks only about what might happen during a particular course activity, focusing on how students are asked to respond to one another’s work, and stating that they don’t have a sense of literary tradition. But programmatically speaking, workshop refers to a whole range of requirements, some of which are not strictly “workshop” courses.

Programmatic critiques typically fail to account for the multiple courses present within creative writing programs, and the differing programmatic learning outcomes that exist in graduate and undergraduate programs. For instance, Shivani seems to be discussing both undergraduate and graduate programs when he refers to hypothetical students at the age of “twenty-one or twenty-nine,” but these two programs of study are often very different. To take a famous example, the University of Iowa has both an undergraduate creative writing track and its famous Iowa Writer’s Workshop for graduate

students. At the undergraduate level, aside from taking workshop courses ranging from fiction and poetry to “Multimedia Writing” and translation seminars and workshops, students take “writer’s seminars” to “discuss a variety of issues relevant to [a] genre” (Creative Writing Track). Undergraduate students are also required to meet the requirements of a literature major and to take “a variety of literature courses.” (Creative Writing Track). Even at the graduate level, where there is less variety in types of courses, the required courses are divided between workshops of the kind Shivani is critiquing, “in which groups of 10 to 15 students critique each others’ work,” and seminars, which include translation courses offered in the program in Comparative Literature, “Form” seminars focused on “a single aspect of modern poetry or fiction, perhaps upon a single writer’s work or a body of work with a common theme or purpose,” and other graduate courses in the English department, such as courses in Literature or in an “International Writing Program” offered each fall (Course Offerings). Though Shivani’s critique, and others like it, are focused on the outcomes of a full program of study, their definition of the workshop fails to account for all its programmatic elements, which include courses in literature, multimedia, translation, and many other topics.

The second object of critique is the workshop as a kind of course plan or *curriculum*—here we might find the term in a course name, and it is usually used to distinguish courses that will be centered around the production and evaluation of creative work (as opposed to, say, critical reading or some other kind of course), as in the fiction and poetry workshops at Iowa. These courses, though central to undergraduate and graduate programs, are not the only kinds of courses students are required to take, as we

saw above. They are also conceived very differently in graduate and undergraduate contexts. The AWP makes this distinction explicit in the 2011 *Handbook's* recommendations on teaching CW to undergraduates, and their characterization of the different goals for each program is worth highlighting in full:

Whereas the general goal for a graduate program in creative writing is to nurture and expedite the development of a literary artist, the goal for an undergraduate program is mainly to develop a well-rounded student in the liberal arts and humanities, a student who develops a general expertise in literature, in critical reading, and in persuasive writing. The graduate model of workshops that center mainly on analysis of student work is not effective for undergraduates. The pedagogy with which most new teachers of creative writing are familiar, the graduate workshop, presupposes an understanding of literary tradition, an extensive critical vocabulary, and the capacity to incorporate feedback and self-criticism in revision. Because undergraduates have yet to acquire such a background, the undergraduate curriculum requires extensive reading at each level of instruction, even for advanced undergraduate workshops. (35)

Specific methods of instruction for undergraduate workshop courses will be highlighted more fully later in this chapter. But the distinction is an important one to point out, since it suggests that undergraduate workshop courses, at least, are likely to incorporate much more context and critical thinking than most critics of these programs presuppose.

Though their stated goal is to prepare “well-rounded” students and develop “general

expertise,” based on this description of their separate methods these courses are also implicitly preparing students to succeed in the graduate workshop, should they choose to attend graduate school, by providing the “understanding of literary tradition,” “extensive critical vocabulary,” and “capacity to incorporate feedback and self-criticism in revision” that the graduate workshop course pre-supposes its students to possess in some measure.

And finally, “workshop” refers to a singular classroom *practice*—the verb “workshopping,” which usually means some kind of in-class response to student work. Though analogous to peer review, that phrase is used infrequently and the practices are sometimes defined differently. For instance, the 2011 *AWP Director’s Handbook* occasionally refers to “peer review of student writing in discussions moderated by the instructor” as a basic method of instruction for undergraduates (36). But the phrase “peer review” appears only five times in the handbook, and only in the discussion of undergraduate and low-residency MFA programs. While the word “workshop” is much more frequent, appearing over a hundred times in the document, its meaning shifts throughout between the various possible objects discussed here. Thus the activity of “workshop,” in its slippery meanings, comes to define the full ethos of a course or program in a way that peer review cannot, and takes on a kind of rhetorical weight the activity of peer review cannot match.

Thus when we see critiques of “the creative writing workshop,” they are usually a critique of one of these three objects—workshop as program, as curriculum, or as practice—without clearly defining which of the three is being critiqued. The introduction to the edited collection *Does the Writing Workshop Still Work?* is illustrative: it lists

several possible definitions of “the writing workshop” in a section titled “Defining the Workshop Model,” most of which are sourced from various writers, teachers, and critics. Most of these definitions, rather than clearly specifying what a workshop is, instead typically come down to generic critique or to metaphor. For instance, the close of the section cites two definitions:

Most would agree with contributor Sue Roe who claims in her essay ‘Introducing Masterclasses’: ‘Workshops are fundamental—launch pads rather than flights ... rehearsal strategies rather than the exigencies of polished and finessed performance.’ We might also agree with Maurice Guevara (1998) that its design can be ‘sin of all sins—unimaginative.’
(Donnelly 6)

There is, I think, an unfortunate tendency to talk around the idea of the workshop, particularly when it comes down to courses and classroom practices. Writers rely on metaphors and assumptions, asking whether the workshop model “works,” without either knowing or specifying much about what the workshop “is.” Most writers know of *a* workshop, certainly, and frequently describe those they’ve taught or participated in. But when it comes to “the” capital-W Workshop, scholars still seem to know very little. In order to reach a more informed understanding of the workshop, particularly as an undergraduate course, I present a brief history of writing groups in the academy, before presenting the results of a survey I conducted focused on the contemporary classroom practices of the workshop. In both the history of these academic groups and my analysis

of survey results, I will present a definition of the creative writing workshop that goes beyond critique or response to focus on the social and collaborative practice of invention.

3.2 FROM INVENTION TO CRITIQUE: LITERARY SOCIETIES AND WRITING GROUPS

Writing groups in the academy really began outside of the classroom, with students in eighteenth and nineteenth century literary societies composing exercises, debating, and offering critique. The function of these societies was as much social as it was literary; students sometimes met in members' rooms, and "meetings provided nineteenth-century students a welcome social outlet" at a time when activities and social resources for students on campus were scarce (Gere 11). Though there was faculty input in the groups, they were primarily organized by students.

In her account of the history of these groups, Gere focuses on the introduction of critique, suggesting that this is the point at which literary societies became "writing groups," since she defines the writing group as one in which writers respond to one another's work (1). Response can be written or oral, but it is central to Gere's definition of a writing group. However, prior to the introduction of critique, many of these groups were initially engaged in a different writing task—invention. For instance, one of the early literary societies Gere discusses is Linonia, a group founded at Yale in 1753. She notes that it "began with an array of exercises, and in 1769 criticism of the evening's performance was added to the program...when they began presenting and receiving criticism of their work, students in literary societies inaugurated what we would call

writing groups” (12). Gere’s focus on criticism as the central and defining task of the writing group allows her to cite this move as foundational, but students in this group were using the space of the group in order to complete writing tasks long before they began formal critiques.

It is this distinction between collaborative invention and critique that may be why some in creative writing, like Gail in the previous chapter, are reluctant to use the phrase “peer review” in describing and defining the workshop, and we’ll see this reluctance reflected again in survey data in the next section. Before they were conducting review, students in these groups were using them as workshop spaces, in the sense that they assigned one another writing tasks, which were then to be presented before the group. For instance, the first recorded minutes of Linonia’s meetings, from November 13, 1766, close with “Exercises being appointed for the next meeting we dispersed” (Griswold, qtd. In Seymour 111). At the next meeting, students who had been assigned exercises would then deliver them, as recorded in the minutes from November 13:

This illustrious Society met at Billings room the meeting was opened by a narration spoken by Bliss a forensic dispute delivered by Hotchkiss Rockwell and Lee Each delivered a speech Taylor Ward and Walker pleased the society by a very humerous [sic] dialogue, After having appointed Exercises for next meeting Each repaired to his respective apartment. (Griswold, qtd. in Seymour 111)

It is clear from only the first two recorded society minutes that the function of assigning and then delivering exercises was at least partially an exercise in social invention—we

might think of the activity like a prompt or an assignment. It is also clear that the group members were writing to audience at least to some degree, even before the introduction of critique, given the mentions of humor or enjoyment (the “humerous” dialogue) that appear in various recordings of the meeting minutes. Later, this social invention became a recorded part of group activity, when in November of 1771 the group introduces the recording of one of their inventive discussions in the meeting minutes. The asking of Questions for debate first appears in the minutes in February of 1969, but in July 1770 the group elects to record one of the questions, with its answer, in each meeting’s minutes. It is evident from later minutes that this exercise involved the members debating about the best answer to questions before recording them, thus engaging in a mode of collaboratively inventing the answers to be recorded. Only later, in November 1771, do they introduce the rule of editing the recorded questions for “bad grammar,” suggesting again that the function of a writing group begins first with invention, only later moving to critique.

But the narrow definition of writing group as a kind of response group may have been reinforced when the group’s other modes of invention were later appropriated into college writing courses. As Gere explains, new departments of composition “absorbed most of the literary discussion and writing instruction formerly carried out in literary societies” (14). This account is probably overly simplistic, particularly given that we have “only fragmentary remains” of students’ actual classroom experiences during this time period, and instead what has been preserved is teachers’ formal instructional materials (Miller 70). Miller notes the reforms that “shaped early English courses were first

instituted in these societies,” confirming the connection between these early writing groups and classroom practice (70). But early writing courses did not always incorporate peer critique, for a variety of reasons ranging from class size, to teacher preparation, to the history of recitation as a method of instruction in core, classical language courses. Principles from early textbooks like Blair’s *Lectures on Rhetoric and Belles Lettres*, for instance, were often distilled by other textbook authors so that students could recite them; not until a shift in the nineteenth century, after 1830, did textbooks begin to shift their emphasis to composition as a way to “help increasing numbers of less-prepared students write without overwhelming faculty” (Miller 114). Gere theorizes that the function of critique therefore was able to remain with those peer writing groups that survived into the late nineteenth and early twentieth century, when they had evolved into the kind of workshop groups or “writer’s clubs” that were the model for early creative writing courses. Though the University of Iowa Writer’s Workshop is often credited with originating today’s “workshop model,” it is thus instructive to remember that the early groups that helped form the model were as focused on invention and social collaborations as they were critique. Student literary societies provided a space for social invention that was both audience-based and performative, and these two characteristics have also been carried over in the contemporary writing workshop, as we’ll see in the emphasis on collaborative and inventive instructional methods that teachers of these courses self-identify as important to their teaching practice.

3.3 INTERPRETING, PRODUCING AND EVALUATING: DEFINING THE CONTEMPORARY WORKSHOP

In defining a pedagogy of the workshop classroom, focusing only on critique is limiting. Though critiques of the contemporary writing workshop are focused on the act of “workshopping,” more expansive definitions are possible if we account for a full range of potential course activities. For instance, Pat Bizzaro suggests, with Myers, that the workshop model works as a method of communal making and communal criticism (38). Bizzaro is focused on the workshop as a “teaching activity historically linked to creative writing,” and he argues that the activity of a workshop “requires that the community take one of three actions . . . interpretation, evaluation, or a combination of the two” (38). Here he is drawing on creative writing’s links to sister disciplines, literary studies and composition/rhetoric, for his two categories: interpretation with literary studies and evaluation with composition. He goes on to suggest the third category as a kind of unlearning; a way to break certain linear writing or analytic habits students may have picked up in different kinds of writing courses.

Beginning in 2011, I conducted a short survey of creative writing instructors, with the aim of discovering which, if any, teaching methods and activities might be essential to the workshop curriculum in the undergraduate major.¹¹ Like Bizarro, I identified three possible categories for instructional techniques: in addition to interpretation and evaluation, I chose the category of “production” to account for the visible presence of the writing process in CW classrooms. Some critics, for instance Wandor and Ritter and

¹¹ IRB Project #10-0759-02, Approved 2/25/11

Vanderslice, have argued that workshop courses, in particular at the introductory level, need to contain more actual writing inside the classroom. Wandor, for instance, advocates for an approach to the teaching of writing based partly in textuality, and in her courses, “all writing is done weekly in class.” (213). To address textuality in the CW workshop, I added the category I am calling “production.”

Fig. 3.1: Course Activities Sorted By Category

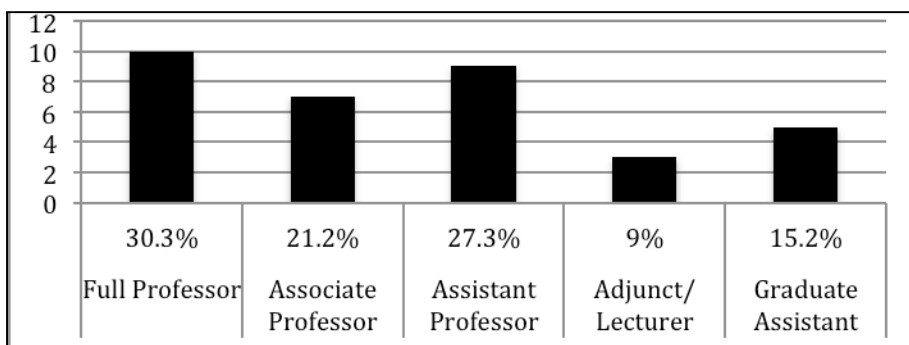
<i>Interpretation</i>	<i>Production</i>	<i>Evaluation</i>
Lecture	Group work	Small-group peer review
Student presentations	In-class reading activities	Small-group workshop
Discussion of assigned reading	In-class writing exercises	Whole-class workshop
Discussion of critical theory	Revision exercises	Whole-class peer review
Discussion of craft	Editing exercises	Student conferences

Then, for each category, I assigned a few representative activities. It was not possible in the scope of a twenty-minute online survey to cover every possible classroom activity—so my goal was, rather, to evenly represent each category (see Fig. 3.1). These were then randomly sorted within the survey itself, to avoid selection bias. As with any classroom activity, there was some possible overlap between the categories—group work, for instance, might include asking students to interpret a poem or to conduct peer-review, while even whole-class workshops might ask students to produce some written text. Activities were therefore assigned based on their primary outcome and their links with various areas of English studies. Peer review and conferencing were added to “evaluation” based on Bizzaro’s characterization of that category’s affiliation with rhetoric and composition, and lecture was similarly assigned to “interpretation” due to

that category's affiliations with literary studies. But these categories are necessarily somewhat fluid.

The survey was conducted electronically through Survey Monkey; using the AWP's list of member programs, I was able to locate a program-provided contact person for 95 undergraduate degree-granting programs in creative writing, and received 35 survey responses, for a response rate of 27%.¹² Although this rate is low, it is generally consistent with response rates for online-only survey methods, and the survey results are supported by accounts of individual classroom practices in the literature, as will be discussed below.¹³ Though the sample size is small, it does represent a range of creative writing options and faculty (see Fig. 3.2 & 3.3), about three-quarters of whom were faculty and the remainder either adjuncts or graduate assistants. Combined with published accounts of classroom practice begins to create a picture of what is happening in workshop classrooms at the undergraduate level.

Fig. 3.2: Respondents' Ranks

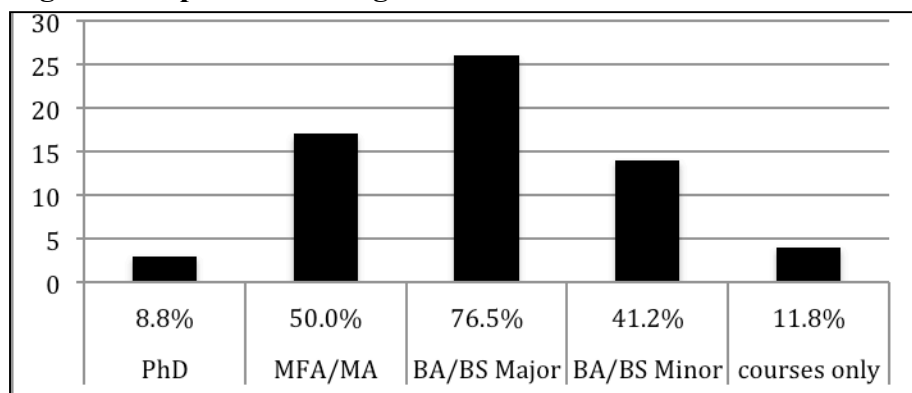


¹² Though I limited my recruitment of participants to programs listed in the AWP database as offering majors in CW, a few respondents indicated they did not offer a degree, only a few courses, suggesting that some database entries may have been out-of-date at the time the survey was distributed. The AWP website was updated in Fall 2012, and now lists programs differently.

¹³ Shannon and Bradshaw report that response rates for online surveys are significantly lower than equivalent surveys by mail, and their own study and those they cite indicate response rates for online surveys fall between 22 and 32 percent.

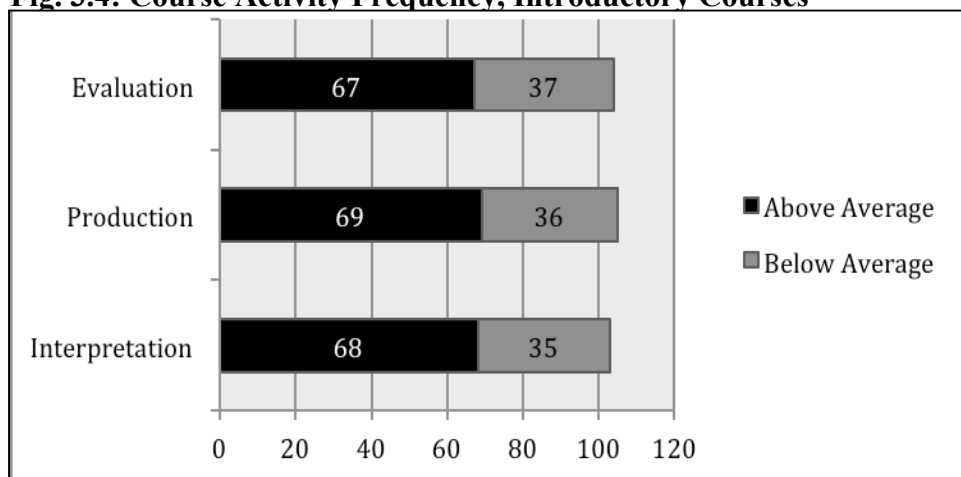
I will focus here on the results from the first half of the survey data, which focused on instructional techniques used in the workshop, allowing me to define those practices. However, respondents were asked to complete the survey in two parts, and the second part of the survey, which focused on time management and workload, will be discussed in chapter five. The first part focused on workshop instruction, and asked respondents to discuss techniques used in an undergraduate creative writing course they'd taught within the last year. The survey asked respondents to select whether the course they'd taught was an introductory, intermediate, or advanced level workshop, and to specify a genre, with the options of multiple genres, fiction, poetry, or drama. The most responses were for introduction to creative writing in multiple genres, and there were no responses from teachers of drama, perhaps reflecting the movement of these courses out of creative writing programs and into departments of drama or theater. Once the participants selected a course, they were asked to indicate the amount of time they spent in class on each of the activities referenced in Figure 1, first during the semester as a whole and then during an average class session. Representative survey questions are provided in Appendix B, though the order of listed classroom activities was randomized for each participant.

Fig. 3.3: Respondents' Programs



One of the most striking things about the survey results was the even distribution between the three categories over the course of a semester, particularly in introductory courses (see Fig. 3.4). This mix of instructional techniques also appeared when instructors were asked to allocate time during an average class period—the highest number of responses for each activity nearly always took up the middle and lower categories: “some class time,” “a few minutes,” or no time at all. This suggests that on average, no one activity is able to dominate the course time, and activities likely vary from day to day. Group-work, small-group-peer review, small-group workshop, and student conferences received the highest rate of “no time” responses, reflecting the aversion to small group work and peer review noted in the previous chapter. As I’ll discuss in chapter five, data from the second half of the survey suggests that creative writing faculty spend a lot of time meeting with and mentoring students, so the inclusion of that term here is likely reflective of the characterization of an “average” day, rather than the frequency of that activity.

Fig. 3.4: Course Activity Frequency, Introductory Courses



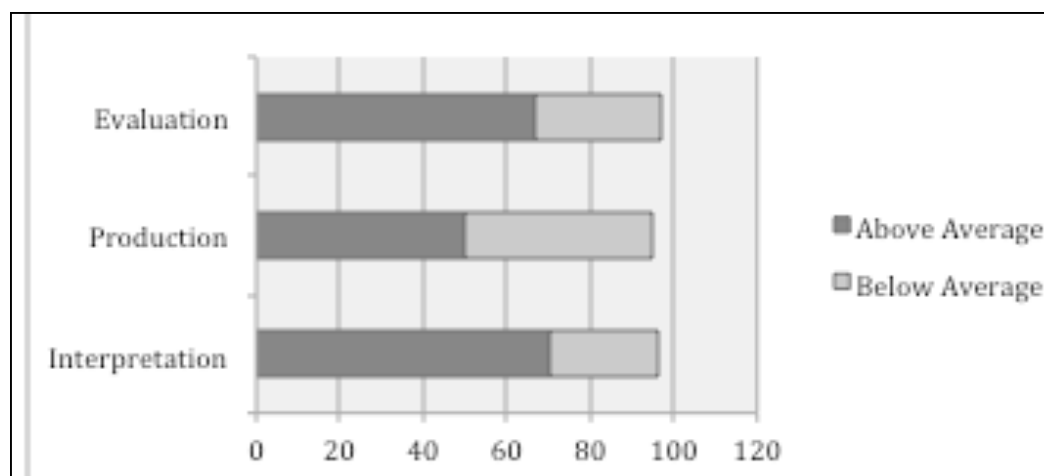
In the frequent use of “some time” as a response to the survey measure, we see that no one dominant activity, such as critique, prevails in the writing workshop. For instance, only a quarter of participants indicated they would spend the “full class” on the activity of whole-class workshop, though this was the highest rate of response for this category. The relatively even mix of different types of classroom activities creates an image very different from a conception of “the” workshop model, and suggests that in fact to refer to such a singular “model” is misleading. As one respondent puts it: “On any given day, I'd use basically all of those activities. But there is no average day.”

In fact, what defines the workshop seems to depend in part on the level of the students; what critics like Vanderslice and Wandor ask, that students do more active writing in the classroom, appears to be happening at least at the introductory level. The most common activity used daily over the course of a semester, for introductory courses, was “discussion of craft” at 97.1%, and 100% of respondents rated it as an activity they spent an “above average” amount of time on in class. But “discussion of reading” and “in-class writing exercises” were next in line, with 90.7% of survey participants stating they used these activities with above average frequency. Whole-class workshop, the most criticized method of instruction in these courses, was third in above-average frequency, at 85.7%.

Then as courses become more advanced, the frequency of “production” activities decreases, as you can see in Figure 3.5 below. Students, as they advance in an undergraduate program, are likely to be doing more work outside the classroom, and spending more in-class time discussing contemporary writing—that of published authors

and of their own peers. One hundred percent of respondents teaching an intermediate or advanced course rated “discussion of craft,” “discussion of assigned reading,” and “whole-class workshop” at above-average frequency for the semester, while the number of respondents using in-class writing activities at above-average frequency was reduced to 57.9%. It is therefore clear that what it means to participate in “the workshop model” is variable based on the presumed abilities and previous classroom experience of students.

Fig. 3.5 Course Activity Frequency, Advanced Courses



The use of multiple learning activities in a “workshop” curriculum is borne out again and again by descriptions of individual practice in the available literature. Creative writing instructors report a variety of innovative activities being used in the workshop, from the use of video to instruction in poesis. Jake Adam York begins an article on his poetry workshop with an account of the documentary *Rivers and Tides*, stating “I show this segment more and more often, because it expresses and visualizes two ideas I find increasingly difficult to communicate to my Creative Writing students” (21). The “two

ideas” York focuses on are that frustration and difficulty are natural parts of the creative process, and that these frustrations can arise out of work with language—two ideas that indicate an openness to difficulty and multiplicity in the writing process occurring in York’s workshop classroom. In the same article, York asks, “how can I teach both that relationship with language that is fundamentally important, a first principle, and lead the students through enough writing, feedback, and revision to satisfy their expectations of the course as a moment in which to write?” (23). The question itself suggests not only the multiple activities happening in that classroom, but also a reflective practitioner, attuned to the balance between them. Another writer suggests that though the workshop “dominates a Creative Writing semester’s” time, students in the class must also learn terminology, ideas and models through reading and discussing assigned texts (Brophy 80), again pointing to multiplicity in activities and approach.

Reports of practice in advanced courses also mirror the move, reflected in the survey data, away from in-class writing or production activities and toward more interpretation and critique. Nigel McLoughlin, in reflecting on his own practice as a writer, teacher, and critic, comes up with the categories of poesis, praxis, and process to describe the aims of his creative writing workshop courses. He then explains that poesis, or the teaching of terms and forms, is more dominant in beginning courses, while the focus in later levels shifts to praxis and process. His description reflects the move away from exercises reflected in the survey results, indicating that creative writing teachers are thinking about the available levels of creative writing instruction, and what pedagogies are appropriate for each. Because these writers are publishing in a collection on creative

writing pedagogy, we might expect that their curricula are somehow unusual. However, publication of the AWP's "Pedagogy Papers," a collection of activities presented at the annual conference until 2011 (when pedagogy panels were moved to the main conference), provides evidence of a variety of innovative activities at multiple levels of curriculum, from AWP members who were interested enough in pedagogy to share activities, but not likely to be engaged in research in creative writing studies (see Leising et. al.). The first five papers in the 2009 best of collection include chapbook creation in advanced poetry workshops with lessons in binding and bookmaking, letter exchanges with literary pen-pals, a writing exercise involving a cereal box, an exercise where students divide a story draft into new scenes based on atmosphere, and an exercise asking students to write a cento that pulls from the work of Virgil, Roethke, Dario, Crane, and Lorca. Each pedagogy paper in the collection is a single page, and each contains a new idea or activity for teaching incorporating writing exercises, revision exercises, reading, presentation, and so on.

So what characteristic, then, can we use to define a pedagogy of "the workshop" classroom? It is more than simply students responding to one another's work. The definition lies not in specific activities, but instead in that idea of the *collaborative* classroom. If workshop is about anything, what appears to be about is shared experience, learning-by-doing in a collaborative context, as reflected in the infrequent use of small-groups for workshop and peer-review we saw in the data from the "average class day" portion of the survey. The most common activity that was reported as "never" used in a semester, across all course levels, was "small-group peer review." Much like it was for

the students in those early literary societies, the goals of workshop course appear to be primarily social and inventive. For example, the survey data shows that in intermediate and advanced courses, 73.6% of survey participants indicated they used “student presentations” with above average frequency, and this may indicate students are reading and performing in the classroom—in addition, about 70% of survey participants indicated that they would spend at least a few minutes on student presentations in an average class period. In a short-answer section of the survey where participants could add class activities that had not been covered, one instructor said that “students act out plays they’ve written while [the] class directs,” and other responses indicated that class speakers, visiting poets, or the use of technology to listen to speakers or literary readings was common, suggesting the early social performativity of literary societies and writing groups is still reflected in contemporary workshop courses. If the workshop is a collaborative, performative methodology focused on invention, then it is also bound up with ideas of audience, because its collaborative methods mean that students are always inventing collectively, serving as concrete audiences for one another’s ideas—a community of practice centered around the production of texts. As we’ll see in the next section, the issue of reader awareness and audience in the creative writing workshop is central to its model of cognitive learning. And as I’ll explore in the next chapter, the connections between audience and agency for discourse are key to understanding how creative writing as a discipline can contribute to public engagement.

3.4 TRANSCRIBING AND COMPOSING: WORKSHOP AS A COMMUNITY OF PRACTICE

There are varying opinions in the scholarship over whether or not creative writing pedagogy ought to consider or incorporate audience, and to what degree. Pat Bizarro suggests, for instance, that “the teaching of composition features . . . analyses of audience and purpose. These rhetorical elements are of very little consequence in a poetry writing class” (47). In the same edited collection, Tim Mayers asserts that students might be asked what audience their texts “invoke” as a useful tool for workshop discussions. Mayers points out that “one undeniable fact about the writing workshop model is that it brings student writing in front of an audience,” and he goes on to suggest that the standard question about whether a writing workshop curriculum is a workable model for students is really a question about “how we teach writers to think about (or not think about) real or potential audiences” (94). Both these authors point to a disciplinary tension at the heart of attempts to open up understanding of the workshop model; creative writing values practice, in its multiple activities, but is resistant to an emphasis on audience in classroom pedagogy because of the association between audience theory and composition scholarship.

Much like the generality present in scholars’ definition of “workshop” we saw at the opening of this chapter, arguments about the presence of audience in creative writing tend to be based on isolated experience—authors reporting on the activities present in their own classrooms. This comes, in part, from the way creative writing values epistemologies of practice. In the previous chapters, we saw the ways creative writing has

been resistant to efforts that appear to “theorize” its fundamental practices, and that writers providing accounts of their own writing or teaching are most likely to carry weight in the discipline. This epistemology also finds its way into research in the field. For instance, Bizarro begins his argument about “unlearning” in the workshop this way: “as a poet myself, I will focus on some of the unlearning that must go on in a poetry workshop” (46). I don’t mean to discount the value of these narratives of practice, but without a larger context, it is difficult for scholars to come to generalizable conclusions about the discipline and its broader practices. Fortunately, there has been some extended study of how consideration of audience impacts creative writing students, at least in UK classrooms. In the interview study focused on cognitive learning, referenced in chapter one, Gregory Light was able to categorize students’ self-reported conceptions of their creative writing courses into two categories, transcribing and composing. Light argues that these categories are defined and separated by students’ level of reader awareness (266).

Even when students recognize that personal writing can be part of other disciplines, they continue to differentiate creative writing as somehow more personal. In his study, Light discusses a similarity in the way that students conceptualize what creative writing is—they see it uniformly as more “personal” and “free” than other writing disciplines. For instance, here is Sonya, a student describing the difference between creative writing and journalism: “I mean I think journalism can be creative; feature journalism certainly involves a certain amount of creativity. I think short story writing is just creativity on a different level, or in a, a different dimension” (265). Light is

able to link this conception of writing with other research on the composing process, citing Emig and others who have discussed the move from expressive to transactional prose. What differentiated the modes of learning for students in Light's study was audience awareness.

Light delineates reader awareness, and the distinction between transcribing and composing, by drawing on Bakhtin and considering whether a student's awareness of readers is what he calls "detached" or "integrated." In the first instance, the focus is on the material only, or on transcribing it. The student might be aware that readers exist, but doesn't know how to integrate that awareness into the act of writing, and so focuses on personal expression alone. This quote from a student is illustrative: "I don't know how to do that, writing for a reader. [...] maybe if you do something that is honest that will carry through to the reader" (266). In contrast, using an integrated awareness, the writer is able to "transform" the personal material of his/her material "with respect to the reader" (266). For instance, here is a student further along in the learning process:

I think your overall experience helps, everybody has a certain level of experience that you can make into something, but not everybody can make that experience into something that somebody else would want to read.
(270)

While this student is still interested in personal experience, she is able to integrate an awareness of readers when thinking about what experiences, if any, might be worthwhile as part of the composing process.

These two ways of thinking about readers carry over into the students' levels of learning. Light links them to other discussions in higher education about how students either use meaning to memorize and reproduce material, or transformative models where students are able to make meaning, understanding the material and change or transform it. Audience is integral to the workshop because of the way that layer of reader-awareness, particularly its socially inventive characteristics, give students access to new ways of thinking about their own work. It provides students access to a community; a ready audience and a way of understanding readers that allows them to transform not only their own texts, but also their composing processes. Similarly, opening up definitions of the workshop to include audience invention and awareness allows creative writing as a discipline a path to reflection and re-invention of its practices, the kind of change Fenza suggests the discipline is ready for when he says it is time to "improve programs" and "build audiences" (1-2).

And audience is important to the workshop in a second way; in that writing teachers must build a workshop suited to the need and level of ability of students. As I'll discuss in the next chapter, an awareness of audience and the ability to make conscious choices about how and when to write for or to particular readers, is a choice bound up with agency and learner motivation. When students are inexperienced, workshops must build around invention and production as a way to build necessary confidence in the writing process, as we'll see with the public writers in the next chapter. Workshop teachers are tasked with not only preparing students to learn about an audience, but also helping them to build an audience experience; perhaps their first community of writers. In

the spirit of a practice-based epistemology, I want to end this chapter with a story. I spent a semester working as part of a federal GEAR UP grant project, partnering with area high schools to encourage underrepresented students to prepare for and attend college.¹⁴ As part of this project I was asked to give writing workshops to area high school students. At the time, I thought a lot about the elasticity of that word, “workshop,” that it could apply to the courses I was studying and to the exercises I was giving in these libraries and classrooms. For the high school teachers I spoke with, the most important thing was that their students leave with something tangible, a written project they could move forward and engage with. So I built short workshops around collaborative invention, asking students to imagine together and record particular memories and sense details they might later use in building personal essays for college placement. The students brainstormed together lists of topics they might write about, and then I led them in sense memory exercises where they wrote long pages of description. At the close of the workshops, they shared their memories aloud, and we talked about the details that were particularly evocative or most memorable. It is that spirit of social invention, the collaborative practice that leads to a solid, written text a writer can see and use and transform, that ultimately animates the workshop, particularly when we move it outside the university. How publics use and transform the collaborative social space of the workshop model is the focus of the next chapter.

¹⁴ Gaining Early Awareness and Readiness for Undergraduate Programs (GEAR UP).

CHAPTER FOUR:
LEARNING AND LIGHT: THE PUBLIC PRACTICE OF CREATIVE WRITING

It is the writer who, as writer and reader of his or her own text, guided by a sense of purpose and by the particularities of a specific rhetorical situation, establishes the range of potential roles an audience may play. (166 – 67).

Ede and Lunsford, “Audience Addressed/ Audience Invoked”

The negotiations writers perform between a text and an audience are, as Ede and Lunsford have noted, complex, particularly in their inventive processes. Many writers, though they might rely on “past experiences” with audiences, or real interventions from them in the form of feedback, will make a choice to “accept or reject” an audience, and the ability to which they have the tools to do so consciously is important to the processes of self-motivation to write and of learning to do it well (Lunsford 167). As characterized by researchers like Atkinson, Deci, and Covington, self-motivation theory argues that motivation for learning is founded in self-worth. Learners are said to be motivated primarily on a range between striving for success and striving to avoid failure; for instance, learners who strive for success and have a low fear of failure are most likely to succeed academically, because the occasional setback is unlikely to damage their confidence (Simons 153). By contrast, learners who “score low” on measures of striving for success but high on failure avoidance are negatively motivated by fear and likely to develop a “self-handicap” by procrastinating and using other negative behaviors to provide a built-in excuse for poor performance (Simons 153). Where highly-motivated and confident students may be able to perform Lunsford and Ede’s audience negotiations because of their clear sense of purpose, others may need a boost in their confidence first.

The practice of writing is bound by a participant's motivation, ability to identify as a confident, self-assured member of a discourse community, and perception of audience. In creative writing, open communities for invention, without some of the stakes and constraints of academe, can help learners begin the complex process negotiations between production and audience, helping them build the confidence and motivation to begin a deeper engagement with cognitive learning.

For instance, in November of 2012, Kristina Horner wrote a fifty-thousand word novel in a month, just as she had done for several previous Novembers, even though Kristina, in her own words, is not a writer. She is a "wrimo," a participant in November's National Novel Writing Month (NaNoWriMo) and an active member of the online community that surrounds it. In a "pep talk" youtube video posted on her channel prior to the November 2012 event, Kristina works to convince others who may be reluctant to join her in the event. In doing so, she describes what she sees as the difference between participating in the event and being a "writer" by reacting to a common excuse for refusing to participate in NaNoWriMo, that someone is "not a writer":

First of all, that doesn't matter. I'm not an artist but I doodled in the margins of all my notebooks in school. I'm not a fashionista but I wear clothes. I'm not a chef but I cook myself food. If you have ideas in your head, regardless of whether or not you consider yourself to be a writer, those ideas deserve to be written down. Even if you're the only person who will ever read them. (Italktosnakes)

Kristina marks out a difference here between what writers do, which is implicitly public, and the act of writing, which she suggests doesn't have to be. Though I don't think that the process Kristina describes is as distinctly separated as she makes it seem here, it does imply a kind of openness, one that we'll see in this chapter is linked to motivations for learning in important ways.

Initially, it appears that the work Kristina and wrimos like her are doing falls under the model of "self-expression" that critics like those discussed in the previous chapter feel is so damaging about the workshop. In their inventive process, wrimos appear to block out any idea of audience, and the material they compose is sometimes maligned for this lack of awareness, being called simply "bad" or a "ripoff" of common archetypes from "TVTropes."¹⁵ But in practice, this online community has much in common with early literary societies and other public writing groups, creating an inventive space that, when it succeeds, ultimately incorporates both social invention and audience response. As I'll argue in this chapter, the tension between the idea of a "free" space for expression and the transactional learning that comes from awareness of audience is inventive and contradictory, much like the similar tension between theory and practice discussed in earlier chapters. It requires both the productive work of social invention and the transactional work of audience response to build public writing communities where participants gain both confidence in the writing process and the self-motivation to move forward with that process. Participants can then engage with writing

¹⁵ See, for instance, the satirical tumblr "Best Of NaNoWriMo," whose descriptive tag is "guess what happens when you ask the internet to write a book in a month." The site collects user submissions of humorously "poor" writing from the NaNo forums, and captions these submissions with occasional sarcastic commentary.

in ways that are more consciously transactional and reflective of a deeply engaged learning model. In this chapter, I begin with a brief discussion of public writing groups and their historical link to practicing, professional writers and the social work of invention, before elaborating the ways in which these groups' models of self-motivated and social learning are reflected in contemporary networked communities online.

4.1 LECTURE AND LYCEUMS: WRITING PROFESSIONALS AND PUBLIC LEARNING MODELS

In the previous chapter, I argued that the work of eighteenth and nineteenth century literary societies involved a series of rich and complex inventive actions, including performative invention strategies, assignment of writing tasks, and social interactions (the incorporation of humor, etc) as a form of audience-making. Each of these tasks, though they are not inventive in a platonic sense, “which assumes that the individual possesses innate knowledge or mental structures that are the chief source of invention,” fall within the model of social invention as defined by Karen Burke LeFevre (11). For LeFevre, invention is a dynamic social process, and critically, it is linked to creativity and occurs over time. Rather than happening in a sublime flash of genius, invention requires interactions with community and culture, and is therefore a process requiring time and interactive space. In defining invention this way, LeFevre emphasizes the idea of invention as a transactional *act*. She argues that “in addition to considering the necessary bridge between inventor and audience, a view of invention as an act emphasizes that inventing, whether in a rhetorical or a generic sense, often involves a series of social

transactions and texts that may extend over time” (LeFevre 40). In focusing on invention as an act occurring over time and requiring social contexts for interaction, LeFevre aligns herself with both educators in the process movement, and discourse theorists focused on the social creation of disciplines. LeFevre was writing in the late 1980’s, as the process movement in composition studies began to take shape, and her discussion reflects the growing interest in composition during that period, which was focusing on writing as an act occurring over time. The process movement has long been criticized for attempts to universalize the act of writing to “a series of codified phases” (Breuch 119). But LeFevre’s extended definition of the act of invention is actually much more dynamic than this characterization would suggest, as she relies on theorists like Foucault to suggest that invention, like discourse, is an “ongoing, never-ending process” (41).

At the same time students were forming literary societies to improve their writing and speaking skills, Americans were also forming groups outside the academy for the purpose of social improvement and advancement. The work of “mutual improvement societies” stretches back to the colonial period, with Ben Franklin’s formal and informal groups as famous early examples. Gere describes the work of “young men’s associations” in the nineteenth century as strikingly similar to the work of early college literary societies, with young men forming clubs where the members “prepared lectures, [...] and the discussion/critique following lectures provided authors a discussion of the form and substance of their writing” (34). Along with these smaller group lectures, the Lyceum movement evolved to provide lectures on a larger scale. Miller describes the growth of Lyceum networks as part of a larger trend in the growth of public literacy in the mid-

nineteenth century, where lecture networks were often used as a resource by professional writers, like Emerson, who could workshop an essay on the lecture circuit before publishing it. Miller, citing Zboray, claims that as many as three-quarters of Emerson's publications were first delivered as lectures (Miller 98).

This use of public forums for the promotion and improvement of writing by professionals gives us a concrete example of the social invention process as it is described by LeFevre, since writers were using the physical time and space available in group meetings and lectures to invent and re-invent their ideas prior to their publication in early newspapers, magazines and textbooks. These meetings also serve as an important precursor to the development of writing workshops, both public and in the academy. The interplay between public meetings and institutional training is pervasive through groups like the lyceums, which functioned as an early method of training for the mostly female teachers in early normal schools, as a source of income for teachers in the academy with more prestige, and as the context for inventing the literary material used in textbooks across multiple levels of schooling. Miller points out the pervasiveness of these networks for literacy training and professionalism, stating that “within two decades of the emergence of the first lyceum in 1826, over four thousand towns had become integrated into lyceum networks that included festive entertainments along with literary lecturers, who toured the provinces to supplement their income, often from writing and teaching.” (97).

As improvement networks evolved post-Civil War, what remained persistent was the use of the lecture format as a source of income and education, with networks like

Chautauqua making education available outside the limited confines of early colleges. For instance, in 1870 “two percent of all seventeen-year-olds in the United States graduated from high school, and approximately 50% of this group went on to attain a college degree” (Gere 37). Not until 1948 did the number of seventeen-year-olds who graduated from high school move above fifty percent. Thus even after the more formal lecture circuits died off, “extra-academic writing groups initiated as part of institutionalized self-education programs survived the demise of these programs because the spirit of self-education outlived the institution that nurtured it” (37). As we’ll see in the remainder of this chapter, the spirit of self-education and social invention fostered in these early groups survives in writing groups today, where access to learning and public writing is supported online by nonprofit and community institutions.

4.2 OPENNESS, ENCOURAGEMENT, AND THE WORK OF SOCIAL INVENTION

Contemporary creative writers continue to earn money and prestige through readings and lectures; for instance, *Poets & Writers Magazine* provides a directory of writers listing their credentials and availability for readings and reading series; as of this writing, that directory lists 5,600 writers who have indicated they are available for readings.¹⁶

Professional writers also continue to meet with one another at writer’s retreats and conferences, many of which are hosted at colleges and universities. But the space users indicate is the most “free” space for expression may be online, where public groups use the motivation of social media to encourage writing and invention.

¹⁶ Search conducted March 2013

Distance education research has long focused on the potentials of social networking for learning, and “suggests that using online social networks as educational platforms may support learners in forming social connections with others while they collaborate to share ideas, create products, construct identities, and receive timely feedback” (Veletsianos 147). But the use of social networks for academic courses has found a motivation gap; that is, learners are likely to limit their interactions to course-related topics, completing a “required” amount of formal interaction online as required by an instructor’s scaffolding of a course. In addition, students report feeling constrained by the writing and identity negotiations required in formal courses. For instance, in one study of an online course for teachers, a student reported “I’m blogging for a class, so I have to be formal ... I don't see my voice coming out” (Veletsianos 155). The student’s comment indicates a feeling of being restrained, similar to the one we saw in the previous chapter, where students reported that creative writing was “more free” than their other writing courses, and to some degree this report of openness is important to students’ motivations for learning.

Tschofen and Mackness describe learning as a “network phenomenon,” one which they elaborate through the lens of connectivism. This theory is linked to LeFevre’s ideas of social invention, in that it “steers us toward a more collective understanding of learning, creation, and innovation” (Tschofen 125). These authors situate their discussion in the context of MOOCs, or Massive Open Online Courses, a topic of great concern for higher education. In the course of their discussion, Tschofen and Mackness identify four key connectivist principles for networked learning—autonomy, connectedness, diversity,

and openness. Their discussions of autonomy and openness are both related to the kind of freedom writers identify as important to learning. “Autonomy” is closely identified by the Tschofen and Mackness with choice, an “ability to act independently and select levels of choice and control” in a learning environment (128). In an autonomous model, learners attempt to reduce “traditional instructional process and power structures,” and this can actually cause learners, particularly those who are less experienced, a certain amount of discomfort or stress (128). In the context of MOOC’s, the writers report that learners are often “frustrated by the lack of control in connectivist environments” (129). For instance, the authors cite student feedback from learners who felt that “freedom is great but this course was all over the place,” indicating a dissatisfaction with the course’s autonomy (129). Perhaps this frustration accounts in part for the high drop-out rate in these courses, a problem for educators who are looking to adapt the model for higher education.

Connectivism is also concerned with openness, described by the writers as “sharing resources, ideas and expertise, and communicating and creating new information and insights through networks” (Tschofen 136). The writers suggest that openness be defined both systematically, through an ability for users to opt in and out of the learning experience without judgment, and internally, as the kind of personality trait that leads early adopters to seek the challenge and rewards of new education experiences and environments. Though massive online learning environments like MOOCs that are almost entirely autonomous and open can be highly social, their lack of structure also creates challenges for learners who may already be underprepared. Recent studies, for instance, have found that some students are less likely to succeed in distance education

courses. Though studies of distance education have had variable results, the authors of a recent, large-scale report suggest it may be because “Some populations of students—for example, those with more extensive exposure to technology or those who have been taught skills in terms of time-management and self-directed learning—may adapt more readily to online learning than others,” and smaller scale studies with disproportionate populations of these students are likely to find that students adapt well to distance courses (Xu 1). In the study, which looked at a large data sample including face-to-face and online courses, the researchers found that “the gap in course performance between high- and low-skill students tended to be stronger in online courses than in face-to-face courses” (19). Though there was some gap across all students, underprepared or at-risk students were disproportionately affected, perhaps because of the need for additional instruction in time-management and other learning skills prior to attempting these more open learning environments.

We know from the previous chapter that creative writing as a discipline is perceived by students as particularly open. As a classroom activity workshops often reflect this openness by design, with students asked to read and respond to one another’s work, and discussion moderated loosely by the instructor. There are very few written “rules” in a workshop, and students are given the discretion to opt in or out of readers’ comments by choosing whether or not to apply them to their own work. Writers continue to seek these open environments when they look for feedback and support online, with the result that both public and academic environments for writing continue to echo one another in their strategies for discussion. The difference in public networks for writing is

the participant's autonomy—their ability to choose whether or not to adhere to existing workshop structures or to break the rules. To examine this rule-breaking, I will turn to one prominent online community of creative writers, NaNoWriMo.

National Novel Writing Month, or NaNoWriMo, is an annual event hosted by the non-profit “office of letters and light.” The event began in 1999 with a small group of 21 friends, and has since grown to include the 341,375 participants who registered accounts in November of 2012 (History; OLL Interns). The group encourages participants to write a fifty-thousand word novel over the month of November. Participants track their word count via accounts on the website, but are not required to share anything more than the number of words they've written. Though it is not a MOOC, NaNoWriMo shares certain features of connectivity common to MOOCs, in that it is an open environment where participants can self-select their level of investment and participation.

NaNo's main organization communicates with participants during the month of November and afterward through a series of email newsletters, and the organization hosts forums on its website where participants, called “wrimos,” can connect live with other participants in their area, or post on any number of topics in the national forums. In addition, wrimos frequently communicate with one another via social media, including youtube videos, twitter, facebook, and other sites.

As with the early literary societies, NaNo's initial function, particularly during the month of November, is primarily social and inventive. For instance, one category of the forums is devoted to “Word Wars, Prompts, and Sprints.” Here wrimos can issue challenges to one another to encourage writing. Posters will indicate a start time, usually

an on-the-hour indication like “starting at 00,” and others will chime in indicating that they plan to participate. Sprints can vary in length, from five minutes to half-an-hour or more, and when the allotted time is up the original participants will return to the forum to post their word counts; sometimes the wrimo with the highest count is then declared the “winner” of the word war or sprint. While each writer is composing, or inventing, in isolation, the interactive nature of the game creates motivation to continue, as participants encourage one another to keep writing using textual markers of enthusiasm and support.

For instance, in the “10 minute word wars” forum topic, participant lhenrikson posts “going at 00. Who’s in?” Other participants reply using markers of enthusiasm, such as emoticons or exclamation points; for instance, user SeaSplash says “I’ll go with you :)” and ALMOverton replies “I’m in ... writing by hand though :-)” Following the sprint, ALMOverton returns to the thread to post a word count and seek encouragement, posting “274 handwritten ... not sure how that stacks up, but it’s words on the page right?” The user’s use of ellipsis here are a marker of uncertainty, and another community member responds with encouragement to keep writing: “I’d say that’s great for handwritten. My hand would be so cramped right now... :P” (SeaSplash). These users are actively inventing in LeFevre’s model, interacting with their community over specific periods of time in order to create something new. In addition, the structure of the game combined with the open option of opting in or out at users’ discretion creates an environment of connectivity and connective learning. Wrimos often take this interaction to other sites, choosing to engage in similar exercise through social media. For instance, on Kristina’s twitter feed during the month of November, you can find several prompts

for word wars. As in the forums, Kristina posts a start time on her twitter feed, and followers then agree to join in. Following the sprints, Kristina posts the winner's word count, along with her own and a note of encouragement. For instance, after a sprint in late November she tweeted "Our winner is @read_nefarious w/1,203! Thanks @missemify and @zombie0wl for playing too. I wrote 1,257 words! :D" (Horner). Note here that the social interaction and encouragement takes precedence over the idea of winning; though Kristina actually wrote the most, she names someone else the "winner" and posts encouragement through emoticons and exclamation points.

Wrimos can choose to participate in formal exercises like the word wars and sprints, but these activities are user-created and not requirements for participation in the event, which requires only that users submit their word count in order to "win," or reach the end goal of composing fifty-thousand words of a new novel project. One of the costs of an almost entirely open and autonomous system, as we saw previously, is that participants can feel lost. Left to their own devices, most participants do not complete the full word count; in 2012, NaNo reported 341,375 participants, but only 38,438 "winners," or about 11% (OLL Interns). Permission to fail, however, is built into the NaNo ethos in a way that is not always possible for the higher stakes of an institutional writing course. At the end of November, the official NaNoWriMo twitter account posted "As we enter the final minutes and hours of NaNo 2012, remember that it's not always finishing that's inspiring. Sometimes, it's starting" (NaNoWriMo). Kristina echoes this idea when she advised a follower with a lot of words still to go prior to the end of the day: "Hahaha. GOOD LUCK. And if it takes you another hour or two, remember, that's not failing. You

wrote a novel. <3” (Horner). The same sentiment of “not failing” is echoed in Kristina’s pep talk video on youtube, when she responds to potential fears about the event’s word count by saying:

Everyone’s situation is different. You might be taking AP classes this year. You might be working on your thesis this year. You might have just had a new baby this year. If you’re feeling scared off by the number fifty-thousand, just write less; write 30,000, write 10,000. Just pick a goal that feels good for you and then try to beat that goal. That’s what this project is about. (Italktosnakes)

The open permission to “set your own goal,” or to opt in and out of the institutionally specified goals while still receiving community support is built into the connectivity and invention of the system. The aim is not necessarily to meet pre-defined goals, but simply to set them and attempt them.¹⁷

Even the simple “requirement” to write a novel is not adhered to by all participants. Rule-breaking is built into the system, with a moderator-created section of the forums for “rebels.” NaNo rebels are those who specifically choose not to work toward a new novel project. These participants might be revising a previous work, composing a work of non-fiction or series of short stories, or starting their project before the month of November. The section of the site set aside for rebellion indicates an adherence to the principle of openness, in that even participants who choose not to

¹⁷ If there is a prescription, it is probably against “giving up,” which participants repeatedly urge one another not to do. Still, an open system like this lacks the institutional structure to follow up on this advice—users can only urge someone not to give up when that person is already active in the community and checking in.

complete the tasks of the larger group can find an officially sanctioned community on the site. In the rebels' introductory forum thread, titled "Welcome to Rebellion! You are NOT a Cheater," the moderator makes NaNo's ethos of openness explicit:

OLL chose to call this section Outside the Box & this forum NaNo Rebels for very good reasons. It's for people all over the world who would like to join with other crazy/wonderful/terrifying writers to write 50K in the 30 days of November—but who will be doing it on their terms. [...] We did not call it the Cheater's Corner, or The Fraud Forum, or the Wannabe Hangout [...] The good reason? First of all, we wanted to make this an inclusive event—but we chose the words we did because words are powerful. (Dudley)

This statement by an official moderator makes explicit NaNo's organizational commitment to openness or inclusiveness, and the language they use indicates that community members should follow their lead, asking users to "respect" the choices of participants who are rebelling and not to use inflammatory language about their choices. We saw in chapter two that resistance can be generative, in that it opens space for new ideas and discourses, and we see that reflected here, in the multiple projects NaNo rebels engage in.

In the previous chapter I discussed the importance of openness to students' perceptions of the creative writing workshop. Here again is Sonya, the student quoted in Gregory Light's interview study, commenting on how she defines the discipline of creative writing, "I mean I think journalism can be creative; feature journalism certainly

uh involves a certain amount of creativity. I think short story writing is just creativity on a different level, or in a, a different dimension. It's all creativity.” What motivates Sonya, and students like her, is the perception that creative writing is somehow more “free” or “expressive” than the work they are doing in other courses. We can see this idea echoed almost exactly in the ethos of openness exemplified by NaNo rebels. It also appears in testimonies about the site by participants. One participant, for instance, states that NaNo provided important “permission” to write material that “wasn’t going to win a Nobel Prize” (Testimonials). The same participant goes on to draw a direct contrast with “MFA programs,” stating that the permission to write any material is something “no MFA program ever considered” (Testimonials). Another testimonial describes losing interest in creative writing after going to college, stating “pending all of one’s time applying literary theory to *Heart of Darkness* is the single best way to lose one’s love of creative writing” (Testimonials). In both cases, these participants are reacting to a perceived sense of restriction in institutional contexts, whether those restrictions are disciplinary or simply part of education, and praising the more “open” context of NaNo and its community network. As I’ll discuss in the next section, this idea of openness as a motivator or gateway to participation is also reflected in the way participants incorporate and revise institutional structures of critique as part of their longer inventive process, even after the work of composing their initial drafts is completed. Those participants who engage with the process are able to combine an open approach with the audience response and critique necessary for learning; though the open system means that such learning is not “required.” Academics looking to motivate students through open invention and

networking may be able to learn how to do so in combination with required institutional constraints, finding innovative ways to get students involved in writing, avoiding losing their love of writing by granting early permission for disruption and failure. And, perhaps more important, creative writers and compositionists who are interested in community and public work can look for innovative ways to build confidence and motivation, before moving to the difficult work of audience response necessary for transactional learning.

4.3 I WROTE A NOVEL, NOW WHAT?: INVENTION TO CRITIQUE REVISITED

The work of many NaNo participants does not end with November's event. In a section of their site that goes live after November titled "I Wrote a Novel, Now What?" the organization provides links to additional writing communities, tips for revision or publication, and advice from wrimos who have gone on to publish their work. Some participants choose to remain active in the community, revising their drafts, providing feedback to other participants, and requesting reviews of their own work. Many of the structures for review appear to consciously mimic those of academic creative writing workshops. Here, for instance, are the first four "ground rules" for critique, specified in a forum for reviews of the "first 200 words" of participants' drafts:

1. You may not explain your story before, after or during.
2. Don't list your genre.
3. 200 words and under only—full sentences only. First page only.
4. Please thank your critiquers and accept the results. If they are wrong—write it again and show us so. (Dawn)

The prohibition against “explaining,” and the rule to thank critiquers and not challenge them, replicate the common format of writing workshops in creative writing classes, where students are often asked to begin the workshop by reading from their draft but are not allowed to interrupt the critique with explanations, and are expected to thank readers at the end of the session. For instance, in describing the conventions of whole-class workshops, Rosalie Kearns first lists what she calls the gag rule: “the author is prohibited from speaking during discussion of his or her work” (792). Though NaNo participants are imitating this format, the open nature of the community means that they do not always adhere to these “ground rules.”

For instance, the first page of forum results features an exchange where user shockvaluecola speaks back to a critique with a question, “I see where you’re coming from on a lot of [your critique], but could you maybe explain what you mean by thesaurus abuse?” Though the full comment includes a lot of hedging language, of which “could you maybe” is a representative example, this participant engages in a mild form of rule-breaking by choosing a particularly critical phrase from the commenter’s critique and then going on to “explain,” saying, “because I don’t really see where I used a more advanced/obscure word than necessary.” Shockvaluecola then attempts to try to hedge this rule-breaking by naming it, saying in a parenthetical aside “Hopefully this doesn’t count as arguing with your critique, I just want to be sure I understand!” The hedging language of the comment, combined with this last aside, indicates an awareness of breaking the “ground rules,” while still feeling open to break them anyway.

The prohibition against explaining is broken again by The DeviousPanda following a critique. Though this user does not hedge or disagree with the critique, he/she instead simply explains the reviewer's comments back, stating "my main issue this novel is that the history of this world is more detailed than the history of Earth itself. So there's a ridiculous amount of exposition lumped together, because, well, the world is more detailed than Earth is." This particular user continues to resist critiques in this way, later writing about five short paragraphs of explanation, with comments like "Yeah, I was trying to change that sentence, but I really like 'once-beautiful' and I also need to emphasize 'one day'..." What's notable about these exchanges is that they are sometimes the longest and most lively threads in the forum topic, with reviewers returning and responding to explanations with additional suggestions for changes. Wrimos who simply say thank you, as requested, do not typically receive a response, as it is the accepted end of the conversation. Again, this points to the generative potential of resistance highlighted in previous chapters. In more recent, less active posts, taking place several months after the event has concluded and when fewer users are active in the forums, the critiques settle into a static pattern, where one person posts a draft, a second person posts a critique, and then that second person posts his/her own draft, with almost no other interaction outside of the occasional thank you post. But questions or explanations often receive at least one conversational response. So rather than punishing the rule-breaking, reviewers may be rewarding it with their additional comments. As recently as February 2013, user Ashen Waves, who posted some questions and explanation in response to his/her critique, received additional feedback. Ashen Waves writes "I just have some things to clarify,"

then goes on to name the excerpt's genre, discuss why a certain point-of-view was chosen, and make additional comments. In response, another user provided a tip about italics, and the post received a second critique from an additional reviewer.

In the previous chapter, I discussed how a focus on criticism limits our understanding of what is possible in a writing group, and suggested that early writing groups were as focused on invention and social interaction as they were critique. NaNo's forums and the interactions of their members, though they categorically separate the activities of invention and critique, serve to illustrate this point.¹⁸ Even in a forum focused on critique, where the rules explicitly discourage discussion, writers are interacting with one another, posting questions and responses and explanations of both their drafts and their suggestions. This kind of open interaction serves as an important model for what is possible in writing communities, but it also illustrates what is valued by public groups as their members pursue an interest in writing. J.T. Grabill argues that "for community networks to be sustained, they must be alive" (144). What he means is that in community computing, networks must contain content that is community-built and centered, and they must be dynamic, with interactions continuing over time. Both the invention of content and the social interaction between members of a writing community are necessary to sustain writing groups that have value and are valued by their members. These principles are also key to community literacy projects, and it is in those projects that the writing disciplines can most clearly find common ground.

¹⁸ The forum category "Life During NaNo" contains the "Word Wars, Prompts, and Sprints," while the category "December and Beyond!" contains "Critiques, Feedback, and Novel Swaps," where the 200 word critiques appear. This separation is indicative of NaNo's focus on invention during the November event, and on critique following.

These communities, in their rule-breaking and their focus on the open nature of community networks, are pointing to one of the central problems with defining the workshop through the lens of critique—the constricting nature of a dominant discourse or public. In a reconsideration of their essay on audience, Lunsford and Ede recognize that their previous idea of audience as “opening up possibilities for writers” was dependent on an implied definition of students as confident, assured participants in discourse: already writers, perhaps, rather than wrimos. Instead, in the new essay, Ede and Lunsford argue that:

The dual moves toward exclusion and successful persuasion tend to hide from view any value that misunderstanding, resistance, or similar "failures" might have in complementing and enriching our notion of "success" by opening up spaces for additional voices, ways of understanding, conversations, and avenues of communication. (Lunsford 174)

In other words, writers must feel free to fail, or to rebel, and in doing so they may open new space for discourse. It is this feeling of freedom that draws students, initially, to creative writing courses, and then/also to outsider groups as we saw with testimonials about the NaNo “permission clause.” By opening up the space of the workshop to social invention, we also acknowledge an implicit goal: to make it messier, and to allow it to include more voices. In this aim, the workshop echoes the kind of disruption or rupture some scholars working in outreach and community literacy have been calling for in service-learning courses and programs. I’ll discuss the goal of rupture in the final section

of this chapter, and how practitioners in creative writing and composition might work to link it with audience response and public work.

4.4 THIS IS OUR GALLERY: CREATIVE WRITING AND COMMUNITY LITERACY

In their consideration of service-learning, Carrick et. al. ask how we might theorize challenges, or how “disjunctures and crises” can be a more explicit part of thinking about working with community (298). They do so through the lens of *ruptura*, Freire’s conception of conflicts that force an action, a “break away from the old and familiar” (299). In considering disruption, these writers turn to narrative, suggesting that stories of service should be multiple “polyvocal” and ongoing (311). In arguing for multiple stories of service-learning, these writers are responding to an implicit institutional constraint, one that values one specific, progress-based narrative of successful learning models. Early in the essay, they link *ruptura* to education more broadly, stating that risk marks “not only service-learning, but also the project of education more generally” (299). Though these authors do not return to this idea, using their essay instead to provide a model of multiple stories, the acknowledgement of risk they describe is a key component of education that aims to be reciprocal and open in the face of institutional and cultural constraint.

LeFevre’s definition of social invention is not just about communities interacting to create texts. It is also about the role that socioculture plays in constructing and

constraining our very ideas about what is possible, or appropriate, when we do so. She writes that:

Writers do not invent in a vacuum. Expectations of society, attitudes fostered by institutions, funding preferences of public and private agencies, tacit rules about the nature of evidence and procedures for inquiry, and availability of equipment and materials—these are but a few examples of what influences our inventions. Forces exerted by social collectives prohibit some inventions and promote others. (78)

To understand these social forces, and how they impact the work of creative writing, it will be necessary for the discipline of creative writing to actively integrate its tradition of public work with its classroom practices. A few scholars have already called for this connection; Chris Green, for instance, argues that the trend toward service-learning in higher education offers an opportunity for creative writing to “reconfigure academic professional boundaries,” but that writers must both speak to the concerns of the local and be open to learning from them (171). In the study of service-learning and community literacy, the idea of reciprocity has long guided research and public work. As Cushman notes, “the terms governing the give-and-take of involvement in the community need to be openly and consciously negotiated” (243). When writers engage in community work, they need to be careful not to impose the structures and limitations of the university onto the invention processes of community writers. The practice of the workshop, for instance, has been criticized in much the way that Ede and Lunsford suggest, in that by not openly acknowledging the particular reader, it can create an idealized reader, one who reflects

the dominant culture. “The workshop needs to address lived situations rather than assuming and perpetuating the presence of a falsely sublime (generally a white, educated, middle-class) reader” (Green 162). If creative writing is to open itself up to communities outside the university, the workshop will have to open too, to possible failures and new definitions of success.

Because of long traditions of community lectures and readings, creative writers may already be better acquainted with local community groups than some of their colleagues in academe. Green argues that because of this, “[Creative writers’] relationship and service to vernacular interpretive communities need to be raised in individual classrooms and in the university as a whole” (170 – 71). But for their work to be reciprocal, writers will need to move from reading *for* the community to reading and writing *with* them, in a more openly negotiated process that allows for alternative definitions of what counts as good or successful creative work. Thomas Deans describes the difference between these two stances in service-learning courses when he describes writing-for courses as those where students collaborate with organizations and non-profits to produce certain documents, often valuing “workplace literacies” without questioning them (108). He argues that writing-with-the-community initiatives, in contrast, collaborate with the community to “research and address pressing local problems” and can value many different kinds of literacies, perhaps because of their close attention to and research with community values and practices, and their potential for openness and disruption (110).

The goals of community organizations for writing are likely to go beyond the creation of “literary” work, and to speak to audiences who may access that work by standards different from those of the academy. One interesting example of creative writing in the Tucson community is TYPS, or the Tucson Youth Poetry Slam. TYPS is a community organization, directed by a local poet, which hosts monthly workshops and poetry slams for youth in the Tucson area. The organization’s mission statement is explicitly focused around ideas of community and audience, and states that the organization “advocates literacy, critical thinking and youth voice through poetry competitions, workshops and community showcases” (About). When you attend one of these slams, the influence of audience is visceral and immediate. Audience members shout out while the performers are speaking, yelling encouragement to “speak it” or giving an appreciate “oooo” at a particularly evocative phrase. Judges selected from among the audience members hold up scores, which the MC’s, themselves local youth, read from lowest to highest, with the low scores nearly always eliciting boo’s. Much like the NaNo community, the atmosphere feels supportive, full of smiles and exclamation marks. But unlike that community, the early workshops before each event and the face-to-face immediacy of the audience mean that students are always immediately forced to perform Ede and Lunsford’s complex negotiation with the audience’s role in their performance. They cannot “opt out,” because the audience is there, reacting. The result is that the students begin to learn to think of themselves not as just “doing writing,” but as writers. Enrique, a regular participant in the program, explains in answer to a question about why he writes:

I write because it's like an art. Like all of us at TYPS, we're artists, and this is like our gallery. So every time one spits a verse or does their poems, it's like us showing the community that we're no longer just kids that go to school and get intellect, we're kids that use that intellect. [...] It gives you that motive to keep going, keep going with your writing. It's just a wonderful thing. (TucsonYouthSlam)

If we contrast this response with Kristina's video, which opened this chapter, we can see that the relationship Enrique articulates to his community allows him to claim agency as an "artist," and to think critically about his relationship to his community. The incorporation of audience gives him the confidence to make that leap, perhaps because the community is both supportive and so immediate.

The goals of community literacy are often activist goals, working to disrupt and transform discourses of power or oppression. The theory and scholarship of community literacy projects is heavily inflected with activist rhetorics, but its practice on a day-to-day level often involves the telling of stories. Enrique and the other members of TYPS do this in order to gain agency in their community, for instance. In the final chapter of this project, I'll address why and how the open and practical aims of creative writing and the theoretical discourses of composition and community literacy can and should combine in engaged, active public work, and further describe what such projects would look like, and how they might benefit our universities, departments, and communities.

CHAPTER FIVE:
ENGAGING THE DISCIPLINES

It seems to me that for the first time in nearly half a century, institutions of higher learning are not collectively caught up in some urgent national endeavor. (18)

Ernest Boyer, "The Scholarship of Engagement"

The work of invention and creativity must invite and encourage generative resistances.

As we've seen throughout this project, the practical, productive work that writing teachers and their students are doing requires some measure of identification and of resistance. Writers must learn to identify as teachers, and students as writers, and both need free and inventive spaces through which to do so. The work of public engagement has the potential to connect writers and teachers with the reading public in ways that promote not only the new audiences for literature that the discipline of CW is seeking, but also the civic engagement and academic achievement desired by many writing teachers across the disciplines of English studies.

Making space for audience awareness is an important and generative part of teaching writing, but as Ede and Lunsford pointed out, and the work of NaNoWriMo makes clear, audience awareness is inextricably bound up with encouragement and motivation, both of which mean students sometimes need the space to reject or resist notions of audience, and the skills to make that choice in a conscious way. The ability to make conscious choices about audiences for literature has critical effects on the public landscape of the arts. Consider, for example, the work of VIDA: Women in Literary Arts, an organization that since 2009 has been advocating for the work of women in creative

writing.¹⁹ Every year since 2010, the organization has published what they call “the count,” an accounting of the gender disparity in publications, reviewed titles, and author bylines at top-tier literary publications including the *New Yorker*, the *New York Review of Books*, *Paris Review* and *Harper’s*, among others. For instance, the 2012 count reported that 73% of *New Yorker* bylines over the last calendar year were male, and that 78% of the books reviewed in the *New York Review of Books* were written by men. Since the original count was published, few of the publications that were “counted” made any systematic effort to change their editorial processes; other publications argue either that women do not submit material for publication as frequently as men, or that they are selecting only the “best” work, regardless of gender, and refuse to acknowledge the systemic nature of the problem that VIDA has tried to raise awareness about.

Creative writing, as an academic discipline, is in a unique position to do something about this, and issues like it. Many editors and reviewers at major journals are trained in academic programs. Both undergraduate and graduate programs in creative writing often feature either a small undergraduate literary journal, or national and international journals that are housed within creative writing programs and staffed by graduate students who serve as readers or editorial assistants. If the creative writing workshop is not consciously audience-aware, then the discipline of creative writing risks unconsciously reifying the notion of the (white, male) “sublime reader,” and future editors and taste-makers will continue to read this way (see Green). That reader may also have a kind of chilling effect, resulting in fewer women submitting their work to these

¹⁹ Note that VIDA is not an acronym, though I have reproduced it here as the organization capitalizes the name.

journals. As Kearns argues, the “unmarked norms” of the workshop model may unconsciously silence difference through a focus on the work only, ignoring the needs of the writer who produced it (791).

But as I discussed in the early chapters of this project, simply “theorizing” workshop practices, as Kearns and others have done, is not enough to create change. Creative writing is a discipline of practice, and so any theory scholars hope will lead to material disciplinary change will need to be practiced, not only to create that change, but also for the discipline to see and acknowledge its material effects. Simply talking about and/or theorizing issues around audience awareness and difference and equality are not enough, as the VIDA project has so materially discovered. Fortunately, composition and rhetoric has been engaged in the practices of community literacy and social engagement since its inception, and I will argue in this chapter that joining those practices with the work of creative writing presents a compelling opportunity of benefit to both disciplines.

I noted at the beginning of this project that higher education is experiencing a moment of *kairos*, one linked concretely to social invention and engagement. Invention and creativity are, as we saw in the previous chapter, both social and based concretely in time. Just as social invention is a rhetorical act occurring in or over a specific time, *kairos* is about the “right” time—in Tillich, this contrast is a distinction between *logos*-thinking, which emphasizes the timelessness of logic or logical thinking, and a kind of *kairotic* thinking which is based in time, change, and creation (Kinneavy 63). James Kinneavy defines *kairos* provisionally as “the right or opportune time to do something, or right

measure in doing something” (58). In both its creative and ethical dimensions, the concept of *kairos* is linked to cultural ideas about what is right or good.

Public engagement, as it is practiced within higher education, presents a *kairotic* opportunity that is both opportune in the sense that Kinneavy describes, and right in that it may help to promote the civic in cultural engagement desired by both creative writing and composition studies. The Kellogg Commission calls this “putting knowledge to work,” claiming that public institutions of higher education, because they “perform the lion’s share of research” in this country, have a duty to engage with civic problems (10). In a speech about what he called the scholarship of engagement, Ernest Boyer makes a similar point when he asserts, “abundant evidence shows that both the civic and academic health of any culture is vitally enriched as scholars and practitioners speak and listen carefully to each other” (25). Both Boyer and the commission are speaking to the idea of collaboration between “town” and “gown,” or the academy and the community, as a kind of *kairotic* good; one rooted in an explicit ethic of civic engagement. Boyer is “convinced that the university has an obligation to broaden the scope of scholarship,” and lays out a taxonomy involving four overlapping functions for scholarly engagement (26). In his speech, Boyer describes an idealized history of scholarship and the university’s connection to community, discussing the history of land grant institutions and the GI bill, among other instances of higher education’s broader connection to civic and social issues, before acknowledging his fear that institutions of higher education have “lost” these connections.

Scholars working in higher education have been asserting for some time that we are living in an “excellent time to engage in conversations about giving scholarship a more efficacious meaning” (Glassick 880). Contrary to Boyer’s assertions, presented in the epigraph for this chapter, that contemporary colleges and universities are not “caught up” in a national moment, I believe we are living in just the moment of change he describes—a time of opportunity defined by unprecedented social connectivity. As Miller notes in *The Evolution of College English*, “the relations of literacy and literacy studies have been transformed by the social, institutional, and technological developments that have changed learning and the learned” (221). Our colleges and universities are now presented with an opportune moment for the very work of social engagement Boyer urges them to pursue. Since his Carnegie Foundation report *Scholarship Reconsidered* was published in 1990, there have been many institutions taking up his call for more engaged scholarly practice, and institutional commitments to public engagement is a growing trend throughout higher education. For instance, the Kellogg Commission on the Future of Land-Grant Universities provided portraits of engagement activities at eleven institutions in a report on that topic in 1999.²⁰ More recently, institutions continue to make engagement activities a priority through their extension activities and changes to promotion guidelines. NC State’s office of Extension, Engagement and Economic Development hosted a symposium of the scholarship of engagement as recently as 2010,

²⁰ The eleven institutions profiled in the report are Arizona State University; Iowa State University; The Ohio State University; The Pennsylvania State University; Portland State University; Rutgers, The State University of New Jersey; Salish Kootenai College; Tuskegee University; the University of California, Davis; the University of Illinois at Chicago; and the University of Vermont.

for instance, and in August of 2008, the University of Illinois at Urbana-Champaign updated their tenure and promotion documents to explicitly allow for public engagement activities under the category of “service” and to add language allowing the possibility of tenure-track hires for faculty whose primary role at the university and criteria for promotion would be public engagement. Outside institutional contexts, publications like the *Journal of Higher Education Outreach and Engagement* encourage research on engagement activities, and nationally, we have elected a community organizer as our president, not once but twice; his administration has made funds available for multiple college-community partnerships. For instance, in 2012 500 million was made available in grant funding through the department of labor for community colleges to help fund career training programs in partnership with local industry and organizations (Roberts).

Arts practitioners and scholars have been working side-by-side within the academy itself for decades; in this timely moment for social engagement, those in the humanities have compelling reasons to better “speak and listen carefully to one another.” In this final chapter, I describe some of those reasons, and make the case for connections between the disciplines of writing studies that extend beyond the classroom and the scholarship of teaching to incorporate other elements of scholarly engagement.

5.1 DEFINING PUBLIC ENGAGEMENT: WRITING AND PUBLIC PRACTICE

Public engagement, though traditionally considered service, can be defined as a kind of practical scholarship attractive to practitioners of writing studies. Most definitions of a “scholarship of engagement” begin by referencing Ernest Boyer, who in *Scholarship*

Reconsidered defines a four-part taxonomy of engaged scholarship: the scholarship of discovery, integration, sharing knowledge, and application. Each of these involves a wide social context for scholarship; the scholarship of discovery, for instance, asks that scholarship broaden or expand knowledge not in the abstract but in its human context. In assessing scholarship, for instance, evaluators often ask how it contributes “to the field,” placing a discovery within its institutional or disciplinary context (Glassick 879).

Scholarship of integration asks scholars to simply broaden this context and produce work that is more interdisciplinary, while scholarship of sharing knowledge argues scholarship is a communal act, and places emphasis not on the research itself but the act of sharing and distributing it—through, for instance, teaching. Boyer is passionate about socially engaged definitions of scholarship, arguing “we need scholars who not only skillfully explore the frontiers of knowledge, but also integrate ideas, connect thought to action, and inspire students” (*Scholarship* 77). And as other scholars take up or expand his definitions of engaged scholarship, they continue to focus on the social and democratic aims of scholarship. For instance, in expanding Boyer’s definition of the scholarship of teaching and learning to include the wider sphere they call the teaching commons, Mary Taylor Huber and Pat Hutchings define the commons as “an emergent conceptual space for exchange and community among faculty, students, administrators, and all others committed to learning as an essential activity of life in contemporary democratic society” (1). Even as scholars seek to expand Boyer’s definitions, they continue to focus on his ethic of civic engagement.

The work of civic engagement is already taking place within writing studies, and has been an integral part of the discipline of rhetoric and composition. Linda Flower, for instance, opens the prologue to her book *Community Literacy and the Rhetoric of Public Engagement* by arguing “the call to social, political, and cultural engagement has exerted a magnetic influence on the emerging field of rhetoric and composition, which responded with not one but a family of rhetorics” (1). Still, though a great deal of research in rhetoric and composition is conducted on or with community partners, the scholarship itself is frequently written only for other specialists; as we saw in Bishop’s study of core journals, the language of scholarship is still heavily specialized and focused on research over practice. Boyer also points out this distinction when he says:

The influence of American academics has declined precisely because being an intellectual has come to mean being in the university and holding a faculty appointment (preferably a tenured one), writing in a certain style understood only by one’s peers, and conforming to an academic rewards system that encourages disengagement and even penalizes professors whose work becomes useful to nonacademics—or *popularized*, as we like to say. (“Scholarship” 22 – 23)

The “style understood only by one’s peers” can be read narrowly as a critique of the turn toward a language of theory and away from a language of practice in scholarship; this turn is evident in the composition journals Bishop studied. Bishop points out that this shift happened in composition studies partly because of a push-back against “expressivist” ideas, despite what she sees as an actual absence of those voices in the

field's core publications. "[Expressivist] writers' voices really weren't there in the fullness I had imagined," she says, and goes on to point out that "there have been fewer spokespersons and fewer articles published by writers who teach than we might expect given the strength of the social-constructionist marginalization and then dismissal of expressivists" ("Places" 10). The marginalization of "expressivist" or "popular" writing persists in the field today, or at the very least the *perception* that such writing is unacceptable persists. In a recent conversation on the WPA Listserv about engaging with publics, for instance, Doug Downs responded with a bit of playful sarcasm:

<snark> Heaven forbid we stand accused by our fellow academics of "popularizing" (cheapening? oversimplifying? selling out?) our knowledge. I hear a "non-scholarly" book won't get you promotion to full ... </snark>

Though meant primarily as a joke, this response points to the still-persistent notion that professors whose work "becomes *popularized*" will be discouraged and penalized by the academic system.

So rather than focusing only on academic publications, it is useful to expand the scope of scholarship to public works. In Boyer's taxonomy, scholarship of application comes the closest to what are more often called public engagement activities. Though Boyer links scholarship of application to what is often characterized as "service," he is also quick to make a distinction between service and scholarship, explaining "to be considered scholarship, service activities must be tied directly to one's special field of knowledge and relate to, and flow directly out of, this professional activity" (*Scholarship*

22). Too often, colleges and universities equate “service” with service to the institution itself—serving on department or university committees, for instance, are common service activities. Instead of this closed loop, a scholarship of application asks for “new intellectual understandings” that come from the vital intersection of theory and practice (*Scholarship* 23). Boyer’s scholarship of application is the element of his taxonomy that comes closest to valuing an epistemology of practice, and it serves as a way of opening up the definition of “scholarship” to include practice-based activities outside the university where scholars in composition and creative writing both have a vested interest.

Categorizing this activity as “scholarship” is a necessary rhetorical move in order to increase its value. A 2010 survey of higher education faculty conducted by the Higher Education Research Institute (HERI) found that only .5% of faculty considered service to be their “primary activity,” and less than half of faculty reported having either advised student groups involved in service or collaborated with the local community in research or teaching (Hurtado 20).²¹ These numbers are down from Boyer’s 1989 reports on service in higher education, where half (51%) of respondents ranked service as either “very” or “fairly” important in granting tenure at their institutions, with most choosing “fairly” important rather than “very.” At that time, only nine percent felt that service “within the scholars discipline” was very important. In contrast, 57% felt that the number of publications was of above average importance for granting tenure, with the percentages evenly split between this number being very and fairly important, and 67%

²¹ The report’s data tables indicate that 43.6% of faculty had “advised student groups involved in service/volunteer work,” and 42.5% had “collaborated with the local community in research/teaching.”

felt that student evaluations were important, with 26% reporting that these were “very important.” These numbers indicate a hierarchy of perceived importance in which service activities are a distant third behind research or publications and teaching, and this is reflected in contemporary surveys of how faculty members spend their time. The HERI faculty survey reports that 76.9% of faculty considered their principle activity to be teaching, for instance, perhaps reflecting the perceived importance of student evaluations in the tenure process (Hurtado 20). Most faculty in Boyer’s survey agreed that “we need better ways, besides publications, to evaluate the scholarly performance of the faculty,” at 68%, suggesting that the arguments of higher education scholars about the need to reconsider scholarship would be welcomed by a small majority of faculty. In order to do so, it will be necessary to raise the perceived importance of service by linking it more clearly to scholarship.

All of this data points to a desire in higher education to change the meaning of scholarship, and including the work of engagement is an important rhetorical move in order to increase the perceived value of this work. Though Boyer separates scholarship of application from the kind of “popular” writing Bishop and Downs discuss (calling popular writing the scholarship of integration), for writing studies faculty the two are inextricably linked. Both the practice of writing itself and the work of extending that practice into communities are forms of engaged scholarship that rely on perceptions of audience for their form, register, and content. In the case of arts practice, creative writing is already meant to extend to audiences beyond the university, and scholars can look to the assessment practices of that discipline as one model for valuing more “popular” kinds

of engaged, applied scholarship for promotion and tenure. But there are shared goals beyond tenure and promotion that may help link faculty in composition studies and creative writing and encourage collaborative efforts at public engagement. These goals include increasing audiences for literature, and increasing academic preparedness and civic engagement for underserved or at-risk populations, each of which may be pursued through arts education and community partnerships, as I'll discuss in the next section.

5.2 ENGAGEMENT AND THE ARTS

My own research has shown that there is steady interest among creative writing faculty in the work of public engagement. In addition to the questions about teaching activities, the survey of creative writing instructors I conducted in 2011–2012, and detailed in chapter three, also asked those instructors to answer two questions about how they allocated their time between teaching, research, and service activities. As with the instructional categories presented in chapter three, I selected an even number of representative activities for each possible category, and these are represented below in figure 5.1. In each category, I also attempted to include some engagement activities focused on interactions with students and communities—meetings outside the classroom, giving readings, and so on.

Fig. 5.1: Faculty Activities Sorted By Category

<i>Research</i>	<i>Teaching</i>	<i>Service</i>
Giving readings	Teaching	Engaging with my local community
Presenting at conferences	Creating course materials	Engaging with my campus community
Writing	Meeting with students	Attending faculty meetings
Workshopping my own writing	Grading	Working in or with administration
Preparing manuscripts for publication	Commenting on student work	Mentoring students

By far, the survey activity participants most reported that they spent “a lot of time” doing was teaching—97% of survey participants agreed that they spent a lot of time on teaching itself. In fact most participants agreed they spent a lot of time on all of the teaching activities provided. And of the service activities, 91% of participants agreed that they spent a lot of time mentoring students. This data fits with the previous data from higher education surveys, which indicated that faculty across the academy felt that teaching was important for promotion and tenure—faculty across disciplines may feel that way in part because teaching activities take up a significant portion of their time.

The second question in this half of the survey asked faculty to indicate which activities they would like to spend more time on, and here is where an active interest in engagement, both with students and communities, becomes clear. Even though 79% of respondents indicated they spent a lot of time meeting with students, 81% indicated that they would like to spend more of their time doing so, and 69% of respondents indicated they would like to spend more time on mentoring students, despite the already very high

response rate in that category. Interest in engagement with local communities was the next highest in this category, with 53% of respondents indicating they would like to spend more time on this activity. In the category of research, 97% of participants wished for more time for writing, but “giving readings” also had a very high rate of response at 81%, about the same as the rate for “preparing manuscripts for publication.”

Though the sample size for this survey was small, based on these results there is a high probability that creative writing faculty would be interested in pursuing engagement activities. Though creative writing faculty are often accused of being indifferent teachers who are more concerned with their own writing, more self-report spending a lot of time on their teaching activities than indicate that they spend a lot of time writing and preparing manuscripts. And when asked what they would like to be doing, alongside writing, many faculty report a desire for more time with engagement activities across categories, desiring to spend more time on mentoring and meeting students, giving readings, and engaging with their local and university communities.

Alongside this data, the National Endowment for the Arts’ 2008 Survey of Public Participation in the Arts indicates that there would be public interest in the arts activities creative writing faculty are interested in spending time on. Though the 2008 survey reports a decline in participation in the arts overall, “Americans from 18 to 24 years old showed the greatest gains of any age group in pursuing at least one type of arts activity—the reading of literature” (Iyengar iv). The survey shows an increase in adults who read literature “across virtually all demographic groups,” though the percentage of adults who read literature was reported as lower for African Americans and Hispanics than for

Whites, and the percentage increased along with income level and amount of education (29–31). From 2002 to 2008, the NEA reports very little change in the percentage of people who read and write literary works. The overall percentage of adults who reported reading a book not required for work or school over the past year was down 2%, but the number of adults reading “literature” (which the NEA defined as plays, poetry, or novels) was up by 3%. The number of adults reporting they had done any creative writing over the year was largely unchanged at about 7%; 1.3% of adults had taken a creative writing class (49). There is low but steady public interest in the writing of literature, and creative writing faculty who have a strong interest in teaching and mentoring may wish to grow this interest in their communities.

In short, participation in reading and writing has changed relatively little—though literary reading has often been reported to be in decline, 2009 finds it again “on the rise” (*Reading on the Rise* is the title of the NEA’s January 2009 report). There is steady public interest in creative writing and literary reading, and the opportunity exists for creative writing programs to engage with and foster this interest. In particular, the NEA reports that the gap in education levels for literary reading may be narrowing—but particular groups, including Hispanic Americans, are less likely to have engaged in any creative writing, so there may be rich possibility for creative writing as a discipline to have real impact on helping to further narrow these disparities.

This lack of engagement with the arts is important, because more recent NEA studies have shown an association between arts involvement and both academic achievement and civic engagement, particularly for high-risk students who come from

low socioeconomic backgrounds. The authors of the 2012 report *the Arts and Achievement in At-Risk Youth* examined four longitudinal studies from the US departments of Education and Labor, looking for markers of arts involvement during high school, including curricular and extracurricular activities. They find that:

Teenagers and young adults of low socioeconomic status (SES) who have a history of in-depth arts involvement show better academic outcomes than do low-SES youth who have less arts involvement. They earn better grades and demonstrate higher rates of college enrollment and attainment. (Catterall 12)

The authors of the report also find that students in this group who earned few or no arts credits were five times more likely not to graduate from high school, and students with “intensive” arts experience in high school were three times more likely to earn a bachelor’s degree (Catterall 14; 16). If these associations are causal, or even partially linked, then there is a kairotic good implicit in university and school or community partnerships that encourage students to participate in creative writing and other arts activities. Particularly in communities where schools are underfunded and may have to cut arts programming, university partnerships can help provide access to needed arts education and resources.

Not only academic achievement is impacted by engagement with the arts. Creative writing organizations, including David Fenza and the AWP, have long asserted that arts and literary engagement can create more engaged citizens. In the polemic that opened this project, for instance, David Fenza argued that “classes in creative writing are

an excellent means of introducing students to a wider range of intellectual inquiry and humane virtues” (17). Fenza does not cite any evidence for this claim, instead relying on tropes about the humanistic value of literature. But Catterall et. al.’s study shows that there may be some truth to his claims. The study’s authors find that:

Young adults who had intensive arts experiences in high school are more likely to show civic-minded behavior than young adults who did not. They take an interest in current affairs, as evidenced by comparatively high levels of volunteering, voting, and engagement with local or school politics. In many cases, this difference appears in both low- and high-SES groups. (18)

Much of the work with public engagement and community literacy in composition studies has been concerned with academic achievement and civic engagement. Linda Flower defines community literacy as “a rhetorical practice for inquiry and social change,” and the extended example she uses to lead to this definition includes writing by teens in a local community literacy center that starts with a student’s poetic rap—a text that the student later performed at a public meeting, alongside a dramatization and conversations about these two texts (16). Though she does not characterize them this way, Flower’s example and her definition demonstrate the civic power of arts activities; when combined with encouragement and the free space to express their own ideas about a community issue, the students in Flower’s example, much like Enrique and the students at TYPS, are able to combine creative work and civic ends.

In the HERI faculty survey, only 29% of faculty reported receiving federal or state funding for research support over the previous two years. Over half of respondents reported that the tenure process was a “source of stress” for them, at 57% (Hurtado 30). Though the HERI survey did not ask about the process specifically, Boyer’s earlier survey reported that despite this low level of federal grants, exactly 50% of survey respondents felt that “research grants received by the scholar” were important to granting tenure, suggesting that grants were valued, even if they are not often received. The importance of grants and other sources of funding is likely to have increased since the time of Boyer’s survey and may reflect part of the stress faculty report, and the gap between receipt of funds and tenure requirements illuminates a potential need for scholars not only to open their scholarship to more public audiences, but also to seek more public sources of funding. Seeking federal arts support and funding for school partnerships may be one opportune way to do so, and has the added benefit of providing funds and institutional prestige to the humanities during a time when higher education is actively seeking funding through collaborative partnerships.

5.3 FROM THE FICTIONAL TO THE REAL: IMAGINING THE FUTURE OF WRITING STUDIES

In many ways, the practices of scholar-teachers in creative writing and composition studies are linked. As students in creative writing programs are trained to teach by WPAs and through the methods of composition studies, for instance, they may be increasingly blending what they learn in their instructor training with the work they do in their creative writing courses, resulting in the variety of instructional techniques at use in

creative writing workshops that we saw in chapter three, but also in the potential use of whole-class workshops and more personal, expressive modes of writing in composition classrooms at those institutions where the graduates of MFA programs go on to work as contingent faculty; without the publication record for tenure-track positions in creative writing, many MFA graduates serve instead as instructors or adjuncts in writing programs. As we saw in the first chapter, the gap between the number of programs granting terminal degrees in creative writing and the number of available jobs is high. A chart in the AWP's Jobs Report lists the number of "academic jobs" posted in the AWP Jobs List for 2012 at above 850, while the number of "tenure-track" positions is much lower, at just above 250 (Hahn). Though the way members of each discipline talk about what they do is very different, using the god-terms of theory and of expression respectively, their actual practices in classrooms and communities may be similar, and their goals with respect to community teaching and writing partnerships are the most likely to coincide in productive ways.

The question of who has the agency to define what is appropriate or good in a given context is a central component of rhetoric's work with public spheres. Consider that "practicing democratic discourse fairly and justly depends indispensably on enabling inclusion," but also that sometimes those who are excluded from discourse must work to forcibly include themselves in public conversations (Asen 347 – 8). A kairotic conception of the "right" must be open enough to extend to multiple ideas of agency—the right time for discourse depends in part on an open idea of social interaction, one that allows communities or community members the agency to opt in and out of discourse, and to

make their own decisions about right timing. And key to this process is imagining. Asen argues that “participation in public discussions does not proceed only through voice and body; inclusions and exclusions also occur in the perceptions of others—the imagining of others” (347). Asen links imagining to representations, calling it a social force, and one which can be enacted individually or collectively. In that way it is linked to social invention and interaction. For instance, Green’s characterization of the sublime reader in the traditional or uncritical creative writing workshop could also be described as a collective imagining of that reader.

Collective imagining is a public process, one that can be used in a marginalizing or exclusionary way. But it is a process that can also be used by communities as a way of joining or engaging in discourse, as they imagine themselves into a particular discourse or space. The example Flower provides in her book, of a student named Raymond and the multiple texts he composed about teenage drug use, is illustrative. In the sample text Flower includes in her book, Raymond has written himself into a play where he confronts a fictional friend about that friend’s drug use. Flower calls this “Writer Raymond’s alter ego, a character called Ray,” and in the excerpt Ray is described as a person who “likes to help others” (189 – 99). The character of Ray is confident and assertive, confronting the friend about his drug problem and convincing that friend to get help. In the scenario, the friend ends up drug free and captain of the high school’s football team, happy thanks to the timely intervention of the character of Ray.

In this scenario, Raymond has imagined himself into a position of strength in the face of a difficult problem. Flower reports that Raymond finished the (multiple) texts of

his project, publishing it in the literacy center's journal with the "byline he had chosen—Raymond Musgrove, Playwrite [sic]" (189). Raymond is able to claim rhetorical agency for his texts and the title of writer, despite what Flower later describes as opposition from an English teacher, who felt that some of the errors in his prose meant that he was not really "a writer." In addition, it is to be hoped that the agency he claims in the text itself may help him gain confidence to intervene in similar difficult situations within his own life, even though those scenarios may be more complex than the play he's written would imply. Such a stance is echoed by Alexandra Peary in an article on what she calls "creativity across the curriculum," when she argues that poetic discourse "evokes the spectator stance and enhances critical thinking" (Peary 65). She suggests that creative writing can be used across the disciplines for learning, as a way to help students imagine themselves into discipline-specific discourses. As one example, she presents a narrative assignment set in the future, where students in aviation management, sociology, and engineering courses are asked to "imagine themselves in their future professional lives," and tell a short, fictional story about their day, relying on research about their disciplines (68). Rather than excluding, these kinds of creative activities ask students, whether they are in a community center or a classroom, to imagine themselves into discourse in ways that might build critical confidence for learning. As they build that confidence, they may be able to apply it not only in the fictions they compose, but also in their real, material lives—shifting their identification to discourse communities they wish to join.

In the special journal issue mentioned in the beginning of this chapter, one article presents a compelling argument for training future faculty, across disciplines, for

community engagement. The writers define engagement as “teaching, research, or outreach that connects disciplinary expertise, ideas, or theories to public concerns” (O’Meara 4). These writers, and others like them, hope for a definition of engagement that extends across categories of faculty activity, and they argue that preparation for this activity should begin in graduate education. In arguing for this preparation, the authors acknowledge that each discipline will need to “ascertain what integrating engagement into their doctoral programs should look like” (O’Meara 6). But as I have attempted to show in this chapter, the practices of creative writing and composition studies, at least with respect to engagement, are likely to be remarkably similar. In this area, more than in classroom teaching, the hope of CWS scholars like Mayers that “creative writers and compositionists, perhaps working together under the banner of writing studies” might be able to communicate “across traditional disciplinary boundaries” may materialize (128). The dissolution of those boundaries altogether is unlikely because of the long history of epistemological differences examined in this project. But communication and collaboration are both possible and desirable, and this is the opportune moment to imagine our way into that collaborative space, to move it from the realm of possibility, and make it real.

APPENDIX A: INTERVIEW QUESTIONS

INTERVIEW QUESTIONS FOR FIRST-YEAR GATs

Fall 2009 Semester

- What is the highest degree you have attained? From what discipline of English Studies (or elsewhere) did you get that degree?
- What is your current program of study (in the English department)?
- Describe how you envisioned the teaching of 101 before you began the composition teacher-training process.
- Describe your experience with the Writing Program's summer orientation.
- How did your participation in orientation challenge or confirm your original ideas about teaching?
- How has your participation in preceptorship challenged or confirmed those assumptions?
- Do you bring in knowledge and/or writing techniques from your program when you create lesson plans/assignment sheets/grading rubrics for your composition class?
 - If yes, how so?
 - If no, why not?
 - Ask for some examples of lesson plans and assignment sheets from participants so that researchers may analyze them in relation to the question above.

Spring 2010 Semester

- Describe how you envisioned the teaching of 102 before you began the second semester of the composition teacher-training process.
- Describe your experience with the Writing Program's 102 orientation.
- How has your participation in preceptorship challenged or confirmed your original view of the course?
- Describe your experience of teaching rhetorical analysis in the second course of the first-year composition sequence?
 - Do you see any relationship between the course assignments and your discipline?
- Do you bring in knowledge and/or writing techniques from your program when you create lesson plans/assignment sheets/grading rubrics for English 102?
 - If yes, how so?
 - If no, why not?
 - Ask for some examples of lesson plans and assignment sheets from participants so that researchers may analyze them in relation to the question above.
- Has the composition teacher-training process prepared you to teach courses related to your discipline of English studies? Why or why not?

INTERVIEW QUESTIONS FOR TEADs

Fall 2009 Semester

- What is the highest degree you have attained? From what discipline of English Studies did you get that degree?
- How does your disciplinary background affect the way you train teachers of composition?
- Do you bring in knowledge and/or writing techniques from your discipline within English Studies when you create lesson plans/assignment sheets/grading rubrics for English 101?
 - If yes, how so?
 - If no, why not?
 - Ask for some examples of lesson plans and assignment sheets from participants so that researchers may analyze them in relation to the question above.
- Do you bring in knowledge and/or writing techniques from your discipline within English Studies when you train teachers of composition to teach 101?
 - If yes, how so?
 - If no, why not?
- What resistances to the training process have you noticed in your preceptorship students?
 - Follow up: What do they respond to best? And why?
- What do you find most difficult about training new writing instructors?

Spring 2010 Semester

- Do you bring in knowledge and/or writing techniques from your discipline within English Studies when you create lesson plans/assignment sheets/grading rubrics for English 102?
 - If yes, how so?
 - If no, why not?
 - Ask for some examples of lesson plans and assignment sheets from participants so that researchers may analyze them in relation to the question above.
- Do you bring in knowledge and/or writing techniques from your discipline within English Studies when you train teachers of composition to teach 102?
 - If yes, how so?
 - If no, why not?
- What resistances to the training process have you noticed in your preceptorship students specifically related to the content of 102?
 - Follow up: What do they respond to best? And why?
- What do you find most difficult about training new writing instructors?

APPENDIX B:
SURVEY QUESTIONS

1. Please indicate how often each semester you use the following activities in your creative writing course.

Options: Daily, Frequently, Somewhat frequently, Somewhat infrequently, Infrequently, Never

2. On an average day in your class, please indicate the amount of class time you would spend on each activity.

Options: Full class, Most of class, Some class, A few minutes, No time

3. Please note any additional classroom activities that you use, but which were not mentioned in the previous question.

4. Please indicate whether you agree or disagree with the following statements. During an average semester, I spent a lot of time:

Options: Strongly Agree, Somewhat Agree, Somewhat Disagree, Strongly Disagree, Not Applicable

5. Please indicate whether you agree or disagree with the following statements. During an average semester, I would like to spend more time:

Options: Strongly Agree, Somewhat Agree, Somewhat Disagree, Strongly Disagree, Not Applicable

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