SHORT STORIES
Carter, Angels. *Saints and Strangers.*
Gallant, Mavis. *The Collected Stories.*
O’Connor, Flannery. *A Good Man is Hard to Find*

MEMOIR/ESSAYS/NONFICTION
Crews, Harry. *Childhood.*
Didion, Joan. *Slouching Towards Bethlehem.*
Orwell, George. *Shooting an Elephant and Other Essays.*
Wolff, Tobias. *This Boy’s Life*

NOVELS
Amis, Kingsley. *Lucky Jim.*
Atwood, Margaret. *The Handmaid’s Tale.*
Austen, Jane. *Sense and Sensibility.*
Conrad, Joseph. *Heart of Darkness.*
DeLillo, Don. *White Noise.*
Faulkner, William. *As I Lay Dying.*
Spark, Muriel. *The Prime of Miss Jean Brodie.*
Vonnegut, Kurt. *Slaughterhouse Five.*
Woolf, Virginia. *A Room of One’s Own.*
Woolf, Virginia. *To the Lighthouse.*

POETRY CRAFT, CRITICISM, & HISTORY
Bernstein, Charles. (Poetics, Criticism, Poetry). Many works online at http://epc.buffalo.edu/authors/bernstein/


Finch, Annie & Katherine Varnes, eds. *An Exaltation of Forms: Contemporary Poets Celebrate the Diversity of Their Art.* (Formalism/Metrics). U. of Michigan Press 2002

Fiske, Robert Hartwell and Laura Cherry, eds. *Poem, Revised: 54 Poems, Revisions, Discussions.* Marion Street Press. 2008


Orr, Gregory. *Poetry as Survival.* University of Georgia Press. 2002


The Art of ..... Series. Graywolf Press: [http://www.graywolfpress.org/component?option=com_phpshop/page.shop.browse/category_id,bf8108ff1901b3e2f2376627dd7f8c0d/]


Theune, Michael, ed. *Structure & Surprise: Engaging Poetic Turns*

Voight, Ellen Bryant. *The Flexible Lyric*.

Zagajewski, Adam. *A Defence of Ardor*, (Clare Cavanaugh, trans.), *Poetry and Art Essays*, Farrar Straus Giroux 2004

**POETRY PODCASTS**

PoemTalk
Avant-Garde All the Time
Essential American Poets
Poetry Lectures
Poetry Off the Shelf
Lannon Podcasts
Word Temple
The Writers Almanac
PoemTalk

**POETRY REVIEWS & MAGAZINES**

*American Poetry Review*
*Hudson Review*
*Paris Review*
*Plainspoken*
*Fence*
*Rattle*
*Prairie Schooner*
*New Yorker*
*Poetry*
*Iowa Review*
*Crab Creek Review*
*Calyx*
GENRE READINGS: POETRY


Ai. *Dread* (W. W. Norton & Co., 2003); *Vice* (1999), which won the National Book Award for Poetry; *Greed* (1993)


Baca, Jimmy Santiago. *Selected Poems / Poemas Selectos* (New Directions, 2009); *Martin and Meditations on the South Valley* (New Directions, 1987.)

Bishop, Elizabeth. *Geography III* (1977)


Braithwaite, Kamau. *Ancestors* (New Directions, 2001)


cummings, ee. *Complete Poems* (Liveright, 1991)


Duhamel, Denise. *Ka-Ching!* (University of Pittsburgh, 2009)


Emerson, Claudia.

Espada, Martín. *Imagine the Angels of Bread* (1996), *The Trouble Ball: Poems*


Finney, Nikkie. *Head Off & Split* (Triquarterly 2011)


Gregg, Linda. *All of It Singing* (Graywolf Press, 2008)


Hogan, Linda.

Homer. *The Odyssey*.


Howe, Fanny. *The Lyrics* (Graywolf, 2007)


Howe, Susan. *Singularities* (1990)


Koooser, Ted. *Delights & Shadows* (Copper Canyon, 2004)


Laux, Dorianne. *Smoke* (BOA Editions, 2000); *What We Carry* (1994)

Lee, Li-Young. *Behind My Eyes* (Norton, 2008); *Book of My Nights* (2001)


Lorca, Federico Garcia. *Selected Poems* (1941)

Lowell, Amy. *What's A Clock* (1925)
Mackey, Nathaniel. *School of Udhra* (1993)
McGrath, Thomas
Mora, Pat. *Adobe Odes* (UArizona, 2006)
O'Hara, Frank. *Lunch Poems* (1964)
O'Rourke, Meghan. *Halflife* (W.W. Norton, 2007)
Olds, Sharon. *he Dead & the Living* (1983)
Ortiz, Simon. *Woven Stone* (1992); *From Sand Creek: Rising In This Heart Which Is Our America* (1981)
Owen, Wilfred. *Poems of Wilfred Owen* (1920)
Powell, D.A. *Chronic* (Graywolf Press, 2009)
Rader, Dean.
Rector, Liam. *The Executive Director of the Fallen World* (University of Chicago Press, 2006)
Rilke, Rainer Maria. *Rainer Maria Rilke: Selected Poems* (1985)
Rodríguez, Luis J. *The Concrete River* (1991)
Sexton, Anne. *Live or Die* (1966)
Steele, Timothy. *Toward the Winter Solstice* (Swallow Press/Ohio University Press, 2006)
Stone, Ruth. *In the Next Galaxy* (2002)
Trethewey, Natasha. *Native Guard* (Houghton Mifflin, 2006)

Whitman, Walt. *Leaves of Grass* (1891)


Wright, James. *The Branch Will Not Break* (1963); *Shall We Gather at the River* (1969); *This Journey* (1982); *Above the River: The Complete Poems* (1992)


**COMPOSITION PEDAGOGY**

This reading list makes use of the following bibliographies:

“Writing Matters.” RebeccaMooreHoward.com. Bibliographies:


First-Year Composition <http://www.rebeccamoorehoward.com/bibliographies/first-year-composition>


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*Take 20.* A Film by Todd Taylor. Excerpts online: <http://www.bedfordstmartins.com/catalog/static/bsm/take20/>.


Vermillion, Mary. "Community-Based Writing Instruction and the First-Year Experience." *Reflections* 1.1. <http://reflectionsjournal.net/tables-of-contents/v-o-l-u-m-e-%C2%A0o-n-e-%C2%A0n-u-m-b-e-r-%C2%A0o-n-e/>


Vandenberg, Peter and Paul Heiker, eds. *Keywords in Composition Studies.* Portsmouth, NH: Boynton/Cook, 1996.


**Creative Writing Pedagogy Articles**

*This list was compiled from the following sources:*

“Creative Writing Pedagogy.” Compiled by Janelle Adsit (Colorado State University, Posted by Rebecca Moore Howard (Syracuse University. <http://www.rebeccamoorehoward.com/bibliographies/creative-writing-pedagogy>

Entries with annotations are gratefully borrowed from the blog “right angle writing” (http://rightanglewriting.wordpress.com/).

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*Associated Writing Programs Website.* (Articles on pedagogy and other matters are available in the Member’s eLink Area.) <http://elink.awpwriter.org/>


Betts, Doris. “Undergraduate Creative Writing Courses.” *ADE Bulletin* 79 (1984): 34-36. Betts argues that the purpose of undergraduate creative writing is to form excellent readers, rather than “great writers.” She contends that teaching success not dependent on teaching method, and argues for a focus on grammar and mechanics. She identifies two predominant models of teaching of creative writing: large-scale, which requires to students to write a lot without fine-tuning line-by-line, and parts-to-whole teaching.


Bishop, Wendy. “Teaching Undergraduate Creative Writing: Myths, Mentors, and Metaphors.” *Journal of Teaching Writing* 7 (1988): 83-102. Bishop articulates three myths about creative writing: (1) it can’t taught; (2) creative writing students have attitudes about reading and writing that are radically different than those of composition students; and (3) a collaborative workshop situation is used successfully in the creative writing class. Bishop recognizes that the prevalent
Bishop, Wendy. *Released into Language: Options for Teaching Creative Writing*. Urbana, IL: National Council of Teachers of English, 1990. Bishop historicizes creative writing in the introductory chapter. In the body of the work, Bishop advocates a transactional workshop for undergraduate creative writing; she is especially focused on the introductory class. She provides a more diversified, nuanced picture of creative writing students and teachers than the other texts in this bibliography including expectation and uses student words to create this illustration. A process-centered text, the book is a pragmatic manual for the creative writing teacher as it provides many ideas for coursework.

Bizzaro, Patrick. “Research and Reflection in English Studies: The Special Case of Creative Writing.” *College English* 66.3 (Jan. 2004): 294-309. Bizzaro sees creative writing in the academy as requiring both research and skills-development. He articulates the following skills, which he believes are already valued by creative-writing teachers: (1) observing, interviewing, overhearing; (2) utilizing primary and secondary sources; (3) interpreting “those sources not only through the lenses of our own critical eyes but also through the thickening fog of current events and experiences” (302); (4) addressing and satisfying a wide variety of audiences; and (5) employing multiple genres; (5) researching pedagogy and re-defining the discipline and involving undergraduates in all of these activities. Bizzaro argues that students should take subjects other than the personal emotional experiences on as research/writing topics.

Bizzaro, Patrick. “Should I Write This Essay or Finish a Poem? Teaching Writing Creatively.” *College Composition and Communication* 49.2 (May 1998): 285-287. This article is a review of Stephen Adams’s *Poetic Designs* (an advanced craft text), Paul Agostino’s *Created Writing: Poetry from New Angles*, Bishop’s *Elements of Alternate Style*, Myers’s *The Elephants Teach*, Rodari’s *The Grammar of Fantasy*, and Stegner’s *On the Teaching of Creative Writing*. Bizzaro concludes from his review that composition and creative writing “have shifted so far that—though far short of being one and the same—they once again stand beside one another” (297).

Bizzaro, Patrick. “Teacher as Writer and Researcher: The Poetry Dilemma.” *Language Arts* (October 1983): 851-859. From his literature review, Bizzaro identifies three models of teaching poetry: the models approach, the activities approach, and the models and activities approach. He argues the pros and cons of each. All-in-all, Bizzaro advocates self-reflexivity and having one’s teaching model follow from
one’s own composing processes. Bizzaro calls for teachers to be familiar with writing research and the field of composition studies.


Bogen, Don. “Beyond the Workshop: Suggestions for a Process-Oriented Creative Writing Course.” *Journal of Advanced Composition* 5 (1984): 149-161. Bogen presents an alternative workshop model that emphasizes process—imitating journal exercises, writing in different settings, with different postures, etc. The article contains examples of exercises that fit this aim. The overarching contention of the piece is, “Compositional methods are infinitely more varied and complex [than they’re presented in the common creative writing workshop class], and a writing class should give students the opportunity to experiment with as many different approaches as possible. The aim of the course, as I see it, is to prepare students to become writers. The actual work they produce is of less importance than the experiences they have undergone in producing it.”


Brophy, Kevin. “Workshopping the Workshop and Teaching the Unteachable.” *Creative Writing Studies: Practice, Research and Pedagogy*. Eds. Graeme Harper and Jeri Kroll. Buffalo, NY: Multilingual Matters, 2008. Brophy suggests, “It is perhaps rather in a contest between excitement and ideas, between intellect and emotion, that art can be produced” (77). The article examines poems about writing poetry and points to the ways they make recommendations about process. Brophy holds the common view that writing a good poem means combining experience with what a person can get from reading within the genre in which you’re writing.

Bulman, Colin. “Devising and teaching a creative writing course.” *Critical Quarterly* 26.3 (1984): 73-81. Bulman describes the development of a creative writing course into the English subject area of the Humanities degree at Huddersfield Polytechnic. The class started as a writer’s group led by the author. Bulman articulates the aims, units, and some of the exercises involved, but he does not define a good poem or even an “A” poem. However, he asserts that students
produce “at the very least some competent poems” (73) in his course. The class is skills-based, rather than “relying on some nebulous inspiration” (80). The most radical element of this piece is Bulman’s assertion that most of us have a talent for creative writing (81); this belief did not often (or perhaps ever) appear in the other sources listed in this bibliography.

Bunge, Nancy. *Finding the Words: Conversations with Writers Who Teach*. Athens: Ohio UP, 1985. Bunge interviewed sixteen writers. Almost all the writers are less interested in pedagogy than the emotional side of things, such as student self-acceptance and exploration.


Cantrell, Mary. “Teaching and Evaluation: Why Bother?” *Power and Identity in the Creative Writing Classroom: The Authority Project*. Ed. Anna Leahy. Buffalo, NY: Multilingual Matters, 2005. 65-76. Cantrell contends that creative writing teachers want to relinquish certain types of authority. She states, “we should neither abuse nor neglect our authority. In my experience, the tendency to eschew the responsibility of being the authority in the class—the tendency to neglect—is the far more common problem” (69). The article dispels six assumptions creative writing teachers make about the field and what it means to evaluate in its classroom.


Chestek, Virginia L. “Teaching Creative Writing: An Emphasis on Preparation.” *Freshman English News* 15 (1986): 16-19. Chestek argues students should be urged to do more preparation before writing—this, among other things, separates better writers from novice writers. Creative writing can benefit from borrowing form composition, especially in recognizing the importance of student investment
in the piece of writing and the audience, the usefulness of research questions to focus and prompt writing, the ways outside research can add to a piece’s interest and import to students’ perceptions of contemporary life, and the value of being able to think with analogy

Coles, Katharine. “Short Fiction.” *Teaching Creative Writing*. Ed. Graeme Harper. New York: Continuum, 2006. 8-20. Coles argues for a different workshop model: Instead of asking “does it work,” students/teachers assume it does work and ask “how?” In workshop, responders perform their readings for the writer. Judgments such as “I like this line” are forbidden; the focus moves away from literary taste and toward meaning-making. This model is suggested in order to solve the often-noted problem with the workshop: its promotion of conformity to the conventional. Cole discusses the current problematic state of the workshop in the first half of the article and then moves to rectify the situation with explicit workshop policies (which apply to all course levels) and a couple of creative writing course assignments, such as collaboratively building a setting for all student’s stories to involve. She concludes the chapter with a few recommendations on classroom texts for lower and upper division course. She advocates involving discussions of pedagogy and the scholarly field of creative writing in upper division coursework.


Cooley, Nicole. “Literary Legacies and Critical Transformations: Teaching Creative Writing in the Public Urban University.” *Pedagogy: Critical Approaches to Teaching Literature, Language, Composition, and Culture* 3.1 (2003): 99-103. Initially as a creative writing teacher, Cooley asked student writers to remain anonymous in workshop. She has since decided against this practice because it tended to homogenize student experiences. Students were writing things that they couldn’t be identified by, and this radically changed their stories—“silencing their voices” (100). Cooley briefly historicizes the workshop and asserts that CW needs to direct students toward thinking writing as a contextualized act. In her classes, Cooley asks students to do generic analyses and complicate notions of “good” writing. Cooley is one of the few writers in this review who rejects that reading as a writer is different from “reading as a non-writer.”

Creative Writing Pedagogy Facebook Group: [https://www.facebook.com/groups/39509228012/](https://www.facebook.com/groups/39509228012/)

Crockett, Andy. “Straddling the Rhet Comp/Creative Writing Schism.” Writing on the Edge 9.2 (Spring 1998): 83-97. Crockett compares and contrasts creative writing and rhet-comp, and, to a lesser extent, literature, from his experience as rhet-comp PhD student program having graduated with an MFA. He contends that rhet-comp has a tendency to reduce writing and see it as mechanical.

Davidson, Chad, and Gregory Fraser. “Poetry.” Teaching Creative Writing. Ed. Graeme Harper. New York: Continuum, 2006. 21-33. This chapter is process-oriented and expressivist; the authors advocate autotelic, open-ended generation—“gathering the language that might lead to a poem.” They believe good writers avoid intention and wait for an “aha” moment. In class, they lead students through “several rounds of expansion and contraction on the page” (29). The authors articulate a number of purposes or aims of creative writing instruction: to help students to discover when language is performing difficult/unconventional acts; to get students into the habit of writing amply without worrying about an audience; and to help students unlearn their preconceptions about poetry.


Dawson, Paul. Creative Writing and the New Humanities. New York: Routledge, 2005. As Dawson historicizes creative writing—its axioms, institutional history, and pedagogies—in relation to Literary Studies, he also historicizes craft texts. Dawson posits that the ways in which creative writing attempts to position itself with literary theory fall into three main categories: the integration model, the avant-garde model, and the political model. Without mention of creative writing’s relationship to comp-rhet, he argues for “a concept of intellectual exchange, of literature and critical writing as complementary practices, of the discipline of English” (178-179). In fact, he sees creative writing as a mode of literary research; he collapses the critic/artist distinction in the term “literary intellectual.”


Green, Chris. “Materializing the Sublime Reader: Cultural Studies, Reader Response, and Community Service in the Creative Writing Workshop.” College English 64.2 (2001): 153-174. Green’s rejects the idea art for art’s sake in favor of use-value. He calls for creative writing to talk to rather than about communities outside of the academy and because of this orientation, recommends and extensively summarizes June Jordan’s Poetry for the People as a creative writing textbook. He makes further recommendations for the creative writing class: He advocates studying the means of publication, retains the workshop rule of “silent writer,” and includes the study of literature as it provides a “vantage point from which re-examine and reassess present-day attitudes” (167-168). Service-learning is a component of his classes as well.


Hardy, Nat. “Gonzo-Formalism: A Creative Writing Meta-Pedagogy for Non-Traditional Students.” *Creative Writing Studies: Practice, Research and Pedagogy*. Eds. Graeme Harper and Jeri Kroll. Buffalo, NY: Multilingual Matters, 2008. 101-116. Hardy brings Bakhtin to the creative writing classroom and, in so doing, argues for the following: (1) replacing the monologic professor with collective interpretation and revision; (2) taking pedagogical risks and emulating in front of the classroom the ways we urge students to think; and (3) exposing students to a variety of literary traditions and movements. Hardy perceives his pedagogy to be rebellious and a better fit for the non-traditional student.


Harper, Graeme, and Jeri Kroll. “Creative Writing in the University.” *Creative Writing Studies: Practice, Research and Pedagogy*. Eds. Graeme Harper and Jeri Kroll. Buffalo, NY: Multilingual Matters, 2008. 1-9. In this introduction, Harper and Kroll name journals where conversations take place regarding creative writing pedagogy, research, and theory. The authors also define the three elements of the book’s subtitle and explore their connections. As they survey the field, the authors conclude that creative writing is not stable: it exists in multiple departments, lacks a physical site-identity, and suffers from misconceptions from within and outside the English department. The authors argue that creative writing is about both communication and creativity, and classes should include the act of writing creatively and act of critically considering creative writing processes/products.


Harris, Judith. “Re-Writing the Subject: Psychoanalytic Approaches to Creative Writing and Composition Pedagogy.” *College English* 63.2 (November 2001): 175-204. Harris explores the boundaries between comp-rhet and creative writing and asserts that “mining the unconscious” happens in composition as well as creative writing classrooms. Harris argues against the expressivist epistemology that believes context is an obstruction to self-expression; instead, she argues for a theoretical orientation that embraces both expressivism and social-constructivism. She argues the importance of broadening students’ social and political awareness as well as helping student to “find their voices.” As the title indicates, Harris’s approach is psychoanalytical. She acknowledges the resistance to psychoanalytic theory in the academy and speaks to the ethical considerations involved when students are asked to self-disclose or when that becomes the focus in a class. The article summarizes data regarding healthful benefits of writing. Toward the end of the essay, Harris offers practical advice on grading, fostering a decentralized classroom, and guarding against positively reinforcing the suffering students may write about.

Hubbard, Susan. “Gender and Authorship: How Assumptions Shape Perceptions and Pedagogies.” *Power and Identity in the Creative Writing Classroom: The Authority Project*. Ed. Anna Leahy. Buffalo, NY: Multilingual Matters, 2005. 130-140. Hubbard contends, “studies documenting differences between male and female writers often are biased by the researchers’ expectations (i.e. by gender stereotypes)” (130). She surveyed 60 undergraduate students at the University of Central Florida and found that a majority believe that men and women write in distinctly different ways; her findings were not surprising as she these beliefs have been articulated by students in class discussions and workshops. To respond to her findings, Hubbard designed a course called “Gender and Fiction” which problematizes the assumption that men and women write differently.


Hunley, Tom C. *Teaching Poetry Writing: A Five-Canon Approach*. Buffalo: Multilingual Matters, 2007. Print. Hunley argues against the traditional workshop model and offers the alternative of a rhetorical approach (similar to Whitman’s self-education). The chapters of this book are organized by the five classical elements of rhetoric: invention, arrangement, style, memory, delivery. Thus, he argues for a craft canon, just one that’s different from most of the creative writing craft texts. Like Bishop and others, Hunley is concerned with the apprentice and workshop models prevalent in American universities.


McFarland, Ron. “An Apologia for Creative Writing.” *College English* 55.1 (January 1993): 28-45. McFarland counters the idea that American universities have damaged creative writing. He argues instead that creative writing does no harm because it doesn’t “make people into writers”—rather he believes creative writing is solely about teaching craft. Craft is one of the “five essentials of a serious writer” these being “desire, drive, talent, vision, and craft” and “only craft can be taught” (34). He presents case studies of two students and how he leads them to revise. McFarland sees poetry as a pastime like baseball—it doesn’t do anything, and we could live without it like all forms of entertainment.

McFarland, Ron. “Ron McFarland Responds.” *College English* 56.2 (February 1994): 220-222. McFarland responds to Teichmann and Radavich’s criticisms of his “Apologia.” The essence of his short rebuttal is: Teachers don’t have the power/lasting impression to do the damage you think they can do. McFarland rejects the idea that institutionalized creative writing produces only bland “workshop poems and stories.”


McLoughlin, Nigel. “Creating an Integrated Model for Teaching Creative Writing: One Approach.” *Creative Writing Studies: Practice, Research and Pedagogy.* Eds. Graeme Harper and Jeri Kroll. Buffalo, NY: Multilingual Matters, 2008. 88-100. McLoughlin sees the roles of creative writer, critic, and teacher as deeply interconnected. To illustrate this, he presents a model of concentric circles where writing is central, then criticism and editing, then teaching, then teaching others how to teach. McLoughlin categorizes research and teaching methodologies: *poesis* (skills necessary to enable the writer to ‘make meaning’ in the piece of writing); *praxis* (re-writing and self-criticism); *process* (finding what works to make writing happen); and pedagogy. He believes the focus for introductory-level courses should on *poesis*.

Miller, Evie Yoder. “Reinventing Writing Classrooms: The Combination of Creating and Composing.” *Power and Identity in the Creative Writing Classroom: The Authority Project.* Ed. Anna Leahy. Buffalo, NY: Multilingual Matters, 2005. 39-48. For Miller, comp-rhet and creative writing are more similar than different. She suggests a few exercises that are aligned with her teaching philosophy.

Morton, Donald, and Mas'ud Zavarzadeh. “The Cultural Politics of the Fiction Workshop.” *Cultural Critique* 11 (Winter 1988-1989): 155-173. From a Marxist and postmodern theoretical perspective, the authors contend that traditional American creative writing epistemology and pedagogy are currently forwarding the ideology of the free, independent, and enterprising individual and thereby supporting capitalism.


Newlyn, Lucy, and Jenny Lewis, eds. *Synergies: Creative Writing in Academic Practice*. St. Edmund Hall: Chough, 2003. The editors present a “six stage process of creative and critical writing” (xvii). The stages include collaborative writing, individual writing, collaborative criticism, individual criticism, editing, and feedback. The book is an anthology of sonnets written by students; these are accompanied by critical analyses by students on each other’s work. The editors aim to give students insight into the creative process and foster literature appreciation both in their classroom and through the book. In their classes, Newlyn and Lewis ask students to investigate topics such as invention, reader-response, ownership, canon-formation, intertextuality, and the anxiety of influence/reception” (67). Courses are more focused on literary appreciation and understanding of lit crit than writing “good poems.”

*New Writing* (Journal.) <http://www.tandf.co.uk/journals/rmnw>


Ostrom, Hans. “Undergraduate Creative Writing: The Unexamined Subject.” *Writing on the Edge* 1.1 (1989): 55-65. This piece is a defense of creative writing. Ostrom believe that creative writing should be an essential part of the undergraduate English curriculum as it enables students to make use of multiple genres, styles, and codes as well as assimilate other subjects and improve reading abilities. Ostrom’s essay provides a useful tool for imagining what creative writing could/should be.


Parris, Peggy Baldwin. “Setting Free the Birds: Heuristic Approaches to the Teaching of Creative Writing at the College Level.” Diss. Drake Un, 1983. Full Text: [http://escholarshare.drake.edu/handle/2092/667](http://escholarshare.drake.edu/handle/2092/667) Parris surveyed students and collected data on how much raw material students generated from different techniques. She found that heuristics—tagmemic invention, Burke’s pentad, freewriting—increased generation of raw material, augmented use of concrete detail, helped students control creativity, and enabled the development of further heuristics.

Pateman, Trevor. “Writing: Some Thought on the Teachable and Unteachable in Creative Writing.” *Journal of Aesthetic Education* 32.3 (Fall 1998): 83-90. Pateman argues from a psychoanalytical perspective. He believes “writing will go better, will encounter fewer obstacles [e.g., transfer and resistance], to the extent that we have achieve some kind of self-possession, some kind of self-knowledge” (86). He equates self-knowledge and finding a voice. “[F]inding a voice means avoiding traps of rebelliousness, academicism, and traditionalism” (88).


*Poets.org Educators’ Resources.* (Resources, lesson plans, essays on teaching creative writing.) [http://www.poets.org/page.php/prmID/6](http://www.poets.org/page.php/prmID/6)

Radavich, David. “Comment on ‘An Apologia for Creative Writing’.” *College English* 56.2 (February 1994): 219-220. Radavich criticizes McFarland for his lack of self-reflexivity about the rules he forwards when responding to student drafts. Radavich argues that the academy has too much control over the publishing industry and that the academy is conflicted in its objectives: helping students get published (which pushes them toward the conventional) and helping students explore their “literary imaginings.”
Radavich, David. “Creative Writing in the Academy.” Profession (1999): 106-112. Radavich argues for interdisciplinarity. He contends that the problems with students’ stories and poems are not dissimilar from the problems they have in “non-creative” genres. For Radavich, creative writing has erred in its emphasis on the publishing industry and self-expression. Instead, creative writing coursework should encourage critical thinking and awareness of context.


Retallack, Joan, and Juliana Spahr, eds. Poetry & Pedagogy: The Challenge of the Contemporary. New York: Palgrave Macmillan, 2006. Poetry and Pedagogy is the product of a 1999 symposium at Bard College with the same title. An anthology of essays divided into two parts, the first six essays address directly or indirectly the question: “What’s the use of contemporary poetry?” The second half of the book, consisting of 16 essays by 24 authors, takes pedagogy on as a more central issue, giving practical, yet unconventional, suggestions as to how students can best be served by poetry. (An example of “unconventional”: One essayist provided a picture and description of a student’s poetry project consisting of a sex doll that had poetry written on its surfaces and stuck in its orifices.) It focuses on the literature class more than the creative writing class.


Royster, Brent. “The Construction of Self in the Contemporary Creative Writing Workshop: A Personal Journey.” Diss. Bowling Green State University, 2006. Full Text: <http://etd.ohiolink.edu/view.cgi?acc_num=bgsu1143553443> This dissertation focuses on the workshop as a site of identity construction. Royster argues that teachers should help students see themselves in a larger socio-cultural enterprise. He traces the traditional creative writing workshop’s roots in classical rhetoric, gives an overview of theories of composition, and provides creative writing class activities he uses. He asserts that creativity is constituted, but the writer can make choices.


Smith, Dave. “Notes on Responsibility and the Teaching of Creative Writing.” Local Assays: On Contemporary American Poetry. Urbana, IL: U of Illinois P, 1985. 215-28. Print. Smith articulates and gives brief answers to seven key questions in the cw pedagogy literature (e.g. can it be taught, what good is cw, etc.). He argues the value of creative writing for all students (potentially) in higher education.


St. Clair, Philip. “A Wilderness with a Map: Teaching the First Course in Creative Writing.” Iowa English Bulletin 35.1 (1987): 43-55. St. Clair provides instructions for creating the traditional workshop. He provides a rubric that’s very in-line with the craft canon. He advocates variance within the course within the basic outline he provides.


Stein, Kevin. “What Are We up To?” *Iowa English Bulletin: Teaching Creative Writing* 35 1: 3-10. Print.

*Teachers & Writers Collaborative*. (Extensive, amazing resources, especially for teaching writing in schools [as a teacher or artist-in-residence] and community workshops.) <http://www.twc.org/>

Teichmann, Sandra Gail. “Comment on ‘An Apologia for Creative Writing’.” *College English* 56.2 (February 1994): 217-219. In this piece, Teichmann responds to McFarland. She comments on each of his five essentials; she contends that talent should be ignored in the classroom and that desire can be expanded by providing students an engaged audience. Teichmann also believes that drive can taught via the “natural momentum” of the classroom (218).


Webb, Amy Sage. “How to Avoid Workshop Dilemmas: The Use of Myth to Teach Writerly Concepts.” *Power and Identity in the Creative Writing Classroom: The Authority Project*. Ed. Anna Leahy. Buffalo, NY: Multilingual Matters, 2005. 180-191. In her courses, Webb employs “mythological questions” (i.e., “questions that comprise most of the motivating forces for characters in stories, from our oldest oral tales to our most contemporary stories” (182)). These are: Where am I going?; Who are my people?; Where did I come from?; Why is there evil?; Who is in charge?; What is the map of human life?

Welch, Nancy. “No Apology: Challenging the ‘Uselessness’ of Creative Writing.” *JAC* 19.1 (Winter 1999): 117-134. Welch challenges not just the uselessness of creative writing, but also the distinction between the academic and the creative writer. She describes her English 252 Introduction to Fiction Writing course, which fulfills an intermediate-level composition requirement for students in education, criminal justice, and nursing at a large Midwestern university. She argues that student stories deserve critical attention.

