



# The Craft of the Unknown: Transnational Texts in the Creative Writing Classroom

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## ABSTRACT:

*This article addresses the role(s) reading and exemplar texts play in the creative writing classroom, as well as the responsibility taken up by the creative writing instructor as they place particular texts before their students. Focusing on the introductory creative writing classroom and beginning with a general overview of the purpose (university-prescribed or generally implied) of such a space, this article promotes expansive and generous reading practices via transnational texts. Using cosmopolitanism as an anchor, and concluding with a list of practical in-print and online resources, this article asks how creative writers learn to make meaning, both for others and for the self, in an increasingly connected world.*

## KEYWORDS:

*creative writing literacy, transnational literacy, creative writing cosmopolitanism, creative writing pedagogy*

## INTRODUCTION

“Who am I to say what anyone should read?” Katherine Haake asks both herself and her readers in her contribution to *Can Creative Writing Really Be Taught?* (23). *Resisting Lore in Creative Writing Pedagogy*. In his book *Negotiating the Personal in Creative Writing*, Carl Vandermeulen writes that “most teachers agree that learning to write is a great way to become a better reader” (17). And Clyde Moneyhun writes that “all writers, including and maybe especially student writers, need to be readers” (232). So here, and not only here but echoed across writing classrooms and in the hallways of AWP and in online discussion forums, stands the dichotomy of the creative writing instructor: first, the knowledge that one cannot exist in the world

of writing without also existing in the world of reading, and second, the weight that assigned texts can take upon themselves within the creative writing classroom. What are we reading, we might ask ourselves and our students, and how does what we read limit our writing and the bridges of meaning we're trying to build? How might our reading *expand* rather than contract our creative practices?

This essay articulates the possibilities presented to the creative writing instructor in responsibility to their own students and to the larger world, a responsibility that finds itself in response to the instructor's own identity as a writer, and the implications of transnational texts within the creative writing classroom. I look to the growing literature in creative writing studies, as well as catalog descriptions, syllabi, and informal online forums, as locations where discussion of goals, expectations, and praxis is currently taking place. I will also provide a compilation of resources for a creative writing instructor who may wish to incorporate transnational texts and perspectives into their own courses. Understanding the breadth of cosmopolitanism, as well as the effect of transliteracy on meaning-making, can offer the creative writing instructor an entry point into extending reading practices and a vocabulary for practical use. This discussion is situated within the particular setting of the introductory creative writing classroom, where English majors and non-majors alike are writing in one or more genres, where the instructor may find themselves a bit at sea when balancing the often wide-reaching goals of a creative writing course with localized concerns for the class of student writers.

## **THE GOALS OF THE CREATIVE WRITING CLASSROOM**

Little needs to be said about the connection between writing and reading: no writer exists in a vacuum, and writers are perhaps (though not always) more self-aware of their own reading habits than many. The creative writing classroom, whether at the undergraduate or graduate level, is not only a place of creation but also a place of encounter: encountering both the created texts of peers for the purpose of workshopping and also the texts that the instructor presents to the class as exemplars—whether models of a particular craft concept (i.e. point-of-view, form, or use of imagery), an overview of a particular trend or school of poetics or prose, or a gloss of a particular writer. The level of coursework is often a determining factor when it comes to text selection. Introductory creative writing courses generally have a larger scope than upper-level, genre-specific courses. And there is also the challenge of balance within the creative writing course: how much time can be devoted to each genre? to teaching craft terminology? to the workshop process itself? How can a writing instructor be expected to teach, in a ten or fifteen-week period of time, the basics of not only one but perhaps three or four different genres, while also giving students time to write and respond to one another's writing? It is no wonder that difficulty (and pressure, a la Haake's initial question) comes with choosing which texts are going to find their place in this already overly ambitious classroom setting.

For the introductory creative writing instructor, some pressure in regards to what, exactly, should be happening within the classroom (and how to fit it all into a single quarter or semester) might be alleviated by a sentence as simple as the official course description as found in the registrar's catalog. Here are brief examples from the three universities I attended as a student, each school a bit different in its identity as an institution of higher learning, as well as unique in how its English department organizes intro-level creative writing courses:

1. Concordia University-Nebraska (CUNE), a private liberal arts institution of about 1,200 undergraduate students. The introductory creative writing course is ENG 221, Intermediate Writing. The catalog description reads: "A course designed to allow students to experiment with three types of writing: fiction, creative nonfiction, and poetry. Includes study and application of research related to peer writing groups and the process of writing."
2. Oregon State University (OSU), a public research university with about 26,000 undergraduate students and 5,000 graduate students. Introductory creative writing classes are divided by genre (fiction, non-fiction, and poetry). There is no multi-genre course offered. The catalog description of WR 241, Introduction to Poetry Writing, reads: "Discussion workshop. Rudiments of mechanics and some background in development of modern poetry."
3. Illinois State University (ISU), a public university of about 18,000 undergraduate students and 2,500 graduate students. The Introduction to Creative Writing course, ENG 227, is a multi-genre course, as indicated by its catalog description: "Opportunity for creative writing of various kinds, such as poetry, fiction, and nonfiction."

These three descriptions demonstrate the range of approaches that a university and an English department (apart from each individual instructor) might take when describing the creative writing course. ISU is the only school that mentions "discussion workshop" as a part of the course description. CUNE and ISU both take a more figurative approach: "experiment" and "opportunity" are the respective descriptors of course activity, though CUNE also adds "study and application of research." Nowhere in these schools' catalog descriptions is reading made mention of, though that might be read into the "background in development of modern poetry" (OSU) and "study and application of research" (CUNE).

So what is the "introductory creative writing classroom"? Or, perhaps more specifically, what is happening within the introductory creative writing classroom? From the examples of these three schools, there is a noticeable lack of consensus. On an instructor-to-instructor level, beyond a course description, a more normative pedagogy might be at work. Even if workshop is not mentioned in the course description, few and far between are the creative writing courses where some

form of peer response and review does *not* occur. Even if the reading of contemporary or historical texts is not mentioned, it can also be assumed that reading *is* happening within the class. But such actions are left up to the instructor, not imposed by course descriptions. What does this mean for the creative writing instructor? It means that they do, in fact, have power to say what anyone (or, in this case, their students) should read. It means that, due to prevailing habits in creative writing pedagogy, workshop a la the Iowa Writers Workshop, with a quiet-if-not-silenced author and a chorus of critique, is most likely at the center of in-class practices. And it also means that the instructor must prioritize what they hope to convey to their students, in such a brief period of time, in terms of craft, content, publication, and aesthetic.

### **INSTRUCTOR RESPONSIBILITY AND TEACHING... WHAT?**

Once we recognize the un-delineated nature of the creative writing classroom as defined by the institution, we can acknowledge how responsibility shifts toward the instructor. If it is up to the instructor to determine priorities in the classroom, certain concerns will rise above others, and those concerns have often been passed on to instructors by their own mentors and teachers. Vandermuelen notes the way in which instruction carries over from the way instructors themselves were taught. Citing a survey of graduate student instructors by Lad Tobin, Vandermuelen writes: “each instructor ‘seemed to be proceeding the ways she had always proceeded (and presumably the way she had been taught) with very little recognition of the assumptions and implications of (or alternatives to) a particular technique or method’” (5). We teach the way we’ve been taught.

What is the lore? What is passed down in the creative writing classroom? The development of creative writing studies as an area of pedagogical research has made evident a variety of the moves common, if not problematic, to the creative writing classroom: the Iowa model of the silent author as their work is critiqued, the instructor as final authority in the room, classic mantras such as “write what you know” and “show, don’t tell.” Continuing conversations concerning race and representation in graduate-level creative writing classes have been made public in articles such as Junot Diaz’s “MFA vs POC,” published in *The New Yorker* in 2014, and Juliana Spahr and Stephanie Young’s 2015 “The Program Era and the Mainly White Room,” published by *The Los Angeles Review of Books*. There is the conversation between Ocean Vuong and Sabina Murray titled “How Can We Make the MFA Workshop More Hospitable to Writers of Color?,” published by *Literary Hub*. “Perhaps the most vital mode for a teacher,” says Vuong, “is allow a student to announce themselves, in whatever way they deem comfortable, both in the sense of identity but also in the sense of aesthetics, goals, ambitions, fears, hopes, etc.”

More recently, Felicia Rose Chavez has written about the implications of workshop descriptions, readings assigned in workshop courses, and the need for explicitly anti-racist workshop

practices. In her 2021 book *The Anti-Racist Writing Workshop: How to Decolonize the Creative-Classroom*, Chavez calls for workshop leaders to “expose institutionalized literacy as a politics of domination. We give it a name: white supremacy. We speak that name aloud and study how it operates, from canon to curriculum to publishing industry to literary criticism. In doing so, we are able to imagine, initiate, and implement alternative choices for change in our own creative writing workshops” (109). When a writing teacher enters the classroom, a classroom where they have the responsibility (so easily translatable to *power* and *authority* and *privilege*, and privilege alongside a possibly positive connotation as a task to undertake because of one’s knowledge base) in choosing the texts to teach and the craft to centralize and the workshop to organize, it is not surprising that texts and pedagogical choices will most likely reflect the inclinations of the instructor-as-writer themselves. In the workshop courses in which I’ve been a student, each course has been guided, more or less, by the instructor’s own preferences. The same is true now, within the courses I teach. Pedagogy, regardless of the subject, necessitates the personal, and the personal in turn reiterates the political.

“Our reading life, writing processes, ways our writing draws upon and transforms our experience and perhaps even our writing itself are part of what we teach” (19), writes Vandermuelen. Chavez takes this a step further: “Even when I present my students with a living archive of young, contemporary writers of color, we instinctively reference the texts in response to white, male, Western authors. How could we not? [...] It’s our job, then, to correct art’s politics by speaking it into existence, over and over and over again: You exist—we do; they cannot erase us” (109). For the creative writing teacher, it is not just recommended but essential to recognize first our positionality as writer-teacher, our situatedness within larger institutional structures, and the ways in which that position in turn influences not only our instruction but the very ways in which our students approach their own writing.

What is the responsibility of the creative writing instructor, as they recognize their own personhood in conjunction with their pedagogy and the personhood of their students? “The onus is on all of us to be vigilant in addressing the core beliefs in creative writing that marginalize and foreclose possibilities for writers” (20), Janelle Adsit writes in *Toward an Inclusive Creative Writing: Threshold Concepts to Guide the Literary Writing Curriculum*. Anna Leahy also explores those possibilities as she writes: “If the students are not producing innovative work, experimenting with language and form, or risking originality, the instructor likely has not designed and implemented the class towards these goals” (45). In conversation with Vuong, Murray notes that “writers have this power, writing has responsibility, but art cannot flourish in silencing of any kind” (“How Can We Make”). Chavez writes that the first step is to name the silence for what it is: “To dismantle the ego—dominance, control, and the insistence of white universality—is to actively pursue an anti-racist writing workshop. First, we must admit to not knowing (Teach me, please).

Then, we must listen, and insist that students listen, too” (118). An instructor may work against marginalization and silencing in a multitude of ways, beginning with restructuring the format of workshop away from the traditional authorial silence (which Chavez lays out in detail in *The Anti-Racist Writing Workshop*). Utilizing transnational texts within the creative writing classroom is another possibility, allowing student writers to interact with texts that defamiliarize expectations while simultaneously providing creative perspectives to push students toward their own exploration.

### **COSMOPOLITANISM, TRANSNATIONALISM, AND CREATIVE WRITING**

Before discussing transnational texts in particular, I would like to briefly discuss the application of cosmopolitanism as it is defined by Xiaoye You in *Cosmopolitan English and Transliteracy*. Cosmopolitanism, as You writes, “carries a fundamental meaning: though sometimes defined by kindred relations, ethnicity, nation, race, or class, all people are first and foremost members of the human race and as such are morally obligated to those outside their [own] categories; further, they have the agency to develop and sustain new allegiances across cultures, communities, and languages” (5-6). While You’s work applies cosmopolitanism to English composition studies, his call for the cultivation of global citizens is equally applicable to the creative writing classroom, especially when in dialogue with the student writer as also a localized body.

Cosmopolitanism moves beyond a nominative acknowledgement of marginalized voices—it is not relativism. “Instead,” writes You, “it calls our attention to local histories and cultural practices that give rise to linguistic and socioeconomic differences” (232). Cosmopolitanism is closely tied to transliteracy, “the ability and practice of making meaning across languages and cultures” (187), and transnationalism, “the recognition, representation, and analysis of this flow of people, ideas, languages, and cultures across borders” (Mull et al.). A number of creative writers and creative writing publications have engaged in critical application of transnationalism to creative writing studies over the past years. The Winter/Spring 2017 issue of the *North Dakota Review* was a special issue dedicated to transnationalism: in the editors’ introduction, Sharon Carson writes that “transnationalism can become a mode of intellectual and creative work that at its best offers fresh and sometimes helpfully startling juxtapositions among and between places, events, social practices, ideas, historical actors, writers, artistic works, political arguments, and philosophical worldviews” (Mull 9).

Why turn a transnational critical lens to creative writing? In the twenty-first century, communication, commerce, and idea-sharing have few limitations. News from around the world is shared within seconds. With increasing global knowledge comes a newly defined concept of citizenship, not just of a localized community, but of the world at-large. As writers’ work is

published just as frequently online as in-print, readership moves beyond the traditional literary journal subscriber audience. To be a writer in the United States in the twenty-first century means the possibility of readers in Romania, Zimbabwe, or Indonesia. Writing communities can span cities, regions, and nations. Increasing numbers of literary work in translation appear on bookstore shelves. The scope of creative writing today requires an acknowledgment of the forces that cause such a network to form, especially the economic and political push toward globalization. Transnationalism turns its gaze toward the world, whether local or global, just as the writer does.

The influence of transnationalism can be seen in contemporary creative writing as it takes shape within the institutions of both higher education and publication. The University of Stockholm offers a Masters of Arts in English with a specialization in Transnational Creative Writing, promoting “the increasing field of transnational literacy” (“Specialization”). SU also publishes the journal *Two Thirds North*, a literary anthology “allow[ing] radians of new world literature in English and translation to cross and diverge. Here is a mixture of identities, nationalities and conditions of existence, neither fully one thing nor another, and many of us write out of that fractionality” (*Two Thirds North*). Other creative writing publication venues focusing on the transnational or cosmopolitan include journals such as the *South Dakota Review* and *Newfound*, and United States-located graduate programs include the University of Iowa MFA in Literary Translation and the University of Texas at El Paso bilingual MFA in English and Spanish. With an increasing recognition of the necessity for creative writing graduate study and publication within a transnational frame, it only follows that a transnational pedagogy is necessary for the undergraduate creative writing classroom as well.

## TOWARDS TRANSNATIONAL TEXTS

To bring transnationalism to the introductory creative writing classroom, especially for instructors who perceive themselves to have limited transnational expertise, the starting point is an examination of the kinds of texts that are taught in conjunction with the workshop. Calls for diversification, if not dismantling, of the literary canon have been sent out and received, but actual implementation often falls short of its possibilities. Jeri Kroll is quick to identify the “xenophobia, arrogance, laziness, expediency, complacency, even lack of time and resources—whatever is behind the reluctance to seek out the most diverse and challenging English-speaking texts as models impoverishes literature as a whole” (184). Bringing authors of diverse identities into the classroom is imperative work, but too often “diversity” involves United States-only authors. Some instructors may have their own reasoning behind that kind of textual limitation; indeed, it is difficult to expect instructors to introduce their students to the entire contemporary global cannon in a single quarter. However, if a creative writing course is oriented as an

overview to practice and craft, an instructor should not limit their students to a single national perspective—and all the more so in a political climate that is increasingly, violently nationalistic.

Kroll continues: “Perhaps the writers fear that students will have difficulty grappling with other idioms, other climates. They do not look at the positive side: that crossing the boundaries to another place, familiar and yet not the same, will help them to better understand themselves and their own culture” (184). If an instructor is guided by fear rather than exploration and experimentation, their pedagogy may narrow to a particular kind of “literariness,” limiting their own students’ ability to explore and experiment. Haake hearkens to this as well. “Looking at how literature happens, how it *matters* in the rest of the world, can serve not just as a kind of theorizing lens, but also as a good reminder that it remains a primary, which is to say vital, human experience, and that it can still, in its making, record, transcend, and transform the world” (32). A transnational pedagogy emphasizes the *humanity* of creative writing, the ability of creative work to introduce difference—difference in personhood or location or ideology—and to work towards empathy and care.

Aside from encouraging empathy, a transnational pedagogy can be particularly transformative for immigrant, migrant, and international students in the creative writing classroom. If a transnational student, during their creative writing coursework, only encounters writers of singular identities, what is the instructor emphasizing, or de-emphasizing, about creative practice or lived lives? Writers who demonstrate lives lived beyond the singular, lives that cross borders, lives that have been subjugated or policed or erased, lives that find in writing the possibility for reclamation and embodiment—the work of these writers might inspire and transform, in turn, the work of our students.

For instructors who utilize full-text collections in their teaching, there is the opportunity for inclusion of international and transnational writers in the list of required texts. These range from works in translation to authors who are writing in English. Many presses publish series in translation, such as Columbia University Press (Modern Asian Literature Series, Modern Chinese Literature from Taiwan, etc.) and Dalkey Archive Press (Best European Fiction Series, Catalan Literature Series, etc.). Other presses dedicate themselves primarily to works in translation, including Deep Vellum and Europa Editions. The instructor who expands their reading list beyond American-only authors will soon discover an endless array of texts to bring to the classroom. For Haake, teaching work in translation or work that spans borders allows instructors to “create a [...] sense of de-familiarization for students with the reading we give them [...] Reading writers whose work proceeds from entirely different literary traditions than our own can highlight and inhibit this process in a positive way” (27).

Many creative writing instructors use anthologies alongside workshop, a way to bring many authors into the classroom via a single text. And yet anthologies too can be limited by scope and editor preference, regardless of intent. Relying on a “Best American” collection (of essays or short stories or poetry) allows an instructor to present contemporary work to their students in an edited edition, but runs the risk of limited perspectives—limited by the nature of “American” as a delineator. And yet there are few anthologies that focus on contemporary literary works beyond the borders of the United States. Czeslaw Milosz’s *A Book of Luminous Things: An International Anthology of Poetry* spans centuries of poetic work in translation and work in English, while Daniel Halpern’s *The Art of the Story* provides a collection of international contemporary short stories. But, perhaps due to the immense scope of contemporary world literature, there are even fewer anthologies of contemporary multi-genre international literature, which limits anthology use in a transnationally cognizant introductory creative writing classroom. *Words Without Borders: The World Through the Eyes of Writers* is a multi-genre anthology of work first published in the online journal *Words Without Borders*. But aside from that text, there are few anthology options for instructors teaching a multi-genre course.

The most hands-on and subsequently most individualized option for instructors is course-pack creation, personally curating selections from literary journals and various creative works. This can be an intensive process for the instructor, but also liberating when it comes to linking chosen texts to writing practice. Similarly, introducing students to literary magazines that publish a wide range of global voices places ownership of reading habits into the students’ hands, giving them the ability to select their own reading as it aligns with their own creative work. Teaching from literary magazines has become more and more prevalent in the creative writing classroom, as they provide a way for instructors to let the interests or direction of any given class guide the texts being read in the class itself.

No matter the method, the intentional inclusion of transnational work in the undergraduate creative writing classroom is a necessary aspect of teaching active engagement in the wider (literary) world. Students who go on to upper level coursework and possible graduate study will continue to develop their reading habits, involving themselves in disciplinary discussions and critical conversations about the literary landscape of their own work and of others. But students in an introductory level course are still early in their awareness of the nuances of creative work as it is published today, and it is not beyond the reach of the creative writing instructor to bring texts to the classroom that show the many perspectives possible when putting pen to paper or keystrokes to screen. The students in an introductory classroom, too, often bring a multitude of disciplinary understandings—business schematics and computer codes and orchestral scores and lab experiments. When the introductory creative writing class is situated as a general education

elective and/or open to non-major students, the possibility of shared knowledge is boundary-collapsing. Everyone's perspective matters, and perhaps no workshop has a wider variety of perspectives than the introductory creative writing course.

## IMPLICATIONS OF TRANSNATIONAL PEDAGOGIES

As I revised this essay, I was following discussions of Lee Isaac Chung's 2021 film *Minari*, which, despite being a story about immigrant life in the United States, despite an Asian-American director and American production company and Oklahoma filming location, was nominated for (and subsequently won) the Golden Globe for Best *Foreign Language* Film. Novelist Viet Thanh Nguyen, in his review of the film, wrote in the *Washington Post* that "in the case of "Minari," and the story of immigrants who speak Korean, one can be nominated for an award and simultaneously be told that one does not fully belong." How we define "belonging" is a question at the level of national and international awards that find *transnational* a challenge, and it is also a question and challenge that enters into our writing classrooms. There have been gestures towards inclusion—and then the recognition that gestures through a window do not open the door. When it comes to innovative pedagogical practices in the creative writing classroom, praxis tends to mirror publishing. The increase of online literary publications, and the legitimization of such as sufficiently literary, has led to increasing hybridization within creative writing coursework as well, moving away from traditional genre divides. Contemporary pedagogical concerns tend to reflect both a certain kind of stasis (especially regarding traditional workshop methods) and the ever-evolving field (when it comes to actual composition and composition practices) that is called creative writing.

Following a consideration of the kinds of texts an instructor uses within the workshop, attention can turn toward the writing practices and dialogues that take place inside the classroom. Writing prompts that stem from assigned readings can encourage students to write towards their own situation within the larger world. Eddie Tay and Eva Leung have a caution for creative writing instructors considering transnational pedagogies: "Even as creative writing in the academy is becoming a global phenomenon, and even as a significant number of graduates of creative writing programmes have garnered international fame as writers, there is a need for its practitioners and teachers to consider the embedded nature of their craft in the social and cultural spaces of their local communities" (111). It can become dangerous to write towards a kind of simplified global audience, clearing all specificity from the creative work. But a transnational pedagogy allows for not a wiping clear but rather a certain intensity of difference, and it demonstrates the necessity for perspective and voice of every writer, regardless of location or nationality.

In his 2021 book *Craft in the Real World: Rethinking Fiction Writing and Workshopping*, Matthew Salesses discusses the importance of recognizing the cultural implications of the way we

are taught to read and write and understand story itself. He writes that “writers must read more widely and much more deeply, if we are to know enough craft to start to critique other writers fairly and to write truly for ourselves” (103). Salesses describes the importance of understanding that “an orientation toward the world does not originate in an individual, but in the world. [...] Whether positive or negative, fiction always says something about how we live, and not in an individual sense but in a contextual one. When we write fiction, we write the world” (52). As we introduce students to writing habits, to craft and audience, we must also make it clear how our understanding of the world—our perspective, limited but also contextualized by our experiences—shapes the way that we create. Our place in the world delineates our place on the page.

Writing prompts working in tandem with transnational texts can find their locus within place-based pedagogy, in which ecocomposition intervenes a particular awareness in the creative writing classroom. Jennifer Case explores this connection in her recent article “Place-Based Pedagogy and the Creative Writing Classroom,” published in Volume 2, Issue 2 of the *Journal of Creative Writing Studies*. “Synthesizing place-based pedagogy with creative writing—creating a place-based creative writing—would help us recognize not only the ways our discipline has been over-influenced by the national publishing industry, but also how creative writing can be better used to develop and sustain human-environment communities” (3). Case writes. Transnational texts can inform a beginning writer as they start to recognize their own human-environment communities, providing examples of how an author works through culture and language and relationships as a particular body in a particular space. The transnational-and-local conversation can also inspire an awareness of how student writers, especially student writers in a higher-education setting, can allow their work to move not within the confines of a classroom, but rather within the minds of *readers*. Transnational texts themselves require an intentional movement of language, and for the introductory creative writing class, intentional movement within a local community can similarly illuminate the very active nature of creative work.

Transnational texts and place-based writing can work towards craft concerns such as poetic imagery, voice, and form, towards non-fiction essays that weave between research and personal experience, towards fiction pieces that center around character and plot and story, and towards hybrid forms that find their positioning between or without genre constraints. Salesses and Chavez both write about redefining the very terminology we use in the classroom, working alongside students to define craft concepts as a community. Utilizing texts within the workshop setting that disrupt traditional perceptions of what is “literary” can also revitalize discussions of craft and writing practice. As students approach texts presented and their own creative work, they can inhabit a creative state of inquiry and discover *from* the texts they read and write.

Integration of transnational pedagogies into the creative writing workshop is not as daunting a task as many instructors might perceive it to be. The pages following this essay provide a number of resources for the instructor who wishes to begin introducing students to literature that finds its origins outside of (or not only within) the United States. I have compiled an annotated bibliography of sorts, listing anthologies and literary magazines that can be integrated into the classroom. There are also a growing number of online communities that promote the reading and teaching of transnational literature; I've linked to a number of the websites that I believe may be most useful for the creative writing instructor, though they may also be geared towards the literature classroom. This is the "practical" section of my research, where an implementation of these pedagogical considerations can actually take place.

Transformative creative writing pedagogies, such as the inclusion of transnational texts, require the creative writing instructor to be both self-aware of their own pedagogical strengths and of those areas where personal preference, rather than course outcomes or goals, may unintentionally direct instruction. Rather than teaching texts that are familiar, the creative writing instructor might guide their students towards and through texts, texts that are unfamiliar yet at the same time demonstrate the very *how* and *why* of creative practice. That lived experience and knowledge, no matter the time or place, can be shared and understood by others.

## RESOURCES FOR CREATIVE WRITING INSTRUCTORS

### Anthologies

- *The Art of the Story: An International Anthology of Contemporary Short Stories*, edited by Daniel Halpern. Penguin Books, 2000. Features the work of 78 writers from 35 countries, including work both written in English and translations.
- *Flash Fiction International: Very Short Stories from Around the World*, edited by James Thomas, Robert Shapard, and Christopher Merrill. W. W. Norton & Company, 2015. With an increasing amount of publication venues and writers dedicated to its craft, flash fiction has a firm place in contemporary fiction. Features 86 writers from six continents.
- *One World: A Global Anthology of Short Stories*, edited by Chris Brazier. New Internationalist, 2009. 23 stories from writers around the world. A second volume of this anthology was published in 2016.
- *A Book of Luminous Things: An International Anthology of Poetry* (1998), edited by Czeslaw Milosz. Mariner Books, 1998. A collection of 300 poems, this anthology includes both historic and contemporary poets.
- *The Ecco Anthology of International Poetry*, edited by Ilya Kaminsky and Susan Harris. Ecco, 2010. Similarly to the Milosz anthology, this book includes international poets both past and present.
- *The Poetry of Our World: An International Anthology of Contemporary Poetry*, edited by Ed J. Paine. Harper Perennial, 2001. An overview of contemporary international poetry published between 1950 and 2000.
- *New Daughters of Africa: An International Anthology of Writing By Women of African Descent*, edited by Margaret Busby. Harper Collins, 2019. A multi-genre anthology of more than 200 contributors. Preceded by *Daughters of Africa : An International Anthology of Words and Writings by Women of African Descent and from the Ancient Egyptian to the Present* (Myriad Editions, 1992 and 1994).
- *Words Without Borders: The World Through the Eyes of Writers*. Anchor, 2007. A multi-genre, translation-oriented anthology of 28 writers from 20 different countries, introduced by well-known global authors.
- *The Cambridge Companion to Transnational American Literature*, edited by Yogita Goyal. Cambridge University Press, 2017. A critical text containing essays situating transnationalism within literary studies and various historical, geographical, and political theoretical concerns.

## Literary Magazines

- *Asymptote*.  
An online literary journal of work in translation, including work translated into languages other than English. Published quarterly. Boasts a world-wide editorial staff, a book club, and educational guides for each issue.
- *The Moth*.  
A UK-based literary journal, publishing world-wide authors. In print quarterly. Also includes art pieces and interviews.
- *Newfound*.  
A non-profit publisher based in Austin, Texas. Published online bi-annually and in-print annually. Particularly interested in “how place shapes identity, imagination, and understanding.” Also sponsors two chapbook series.
- *Obsidian: Literature and Arts in the African Diaspora*.  
A peer-reviewed, creative-critical journal publishing “contemporary poetry, fiction, drama/performance, visual and media art of Africans globally.” Published biannually in print and also features digital content. Housed in the Publications Unit at Illinois State University.
- *Two Thirds North*.  
Available online and in-print, an annual literary journal focusing on “radians of new world literature in English and translation.” Housed in the MA Program at the University of Stockholm.
- *Words Without Borders*.  
Described as “the online magazine for international literature,” published monthly. Archives are searchable by country and language as well as genre. Sponsors a variety of educational programming and anthologies.

## Online Resources

- *ArabLit Quarterly*: Teaching with Arabic Literature in Translation.  
[www.arablit.org/category/teaching-with-arabic-literature-in-translation/](http://www.arablit.org/category/teaching-with-arabic-literature-in-translation/).  
A site featuring teaching resources related to Arabic translation: interviews with instructors, lesson plans, and suggested texts.
- Great Writing: The International Creative Writing Conference  
[www.greatwriting.org.uk/](http://www.greatwriting.org.uk/). A conference currently in its 21st year, offered in conjunction with *The New Writing: International Journal for the Practice and Theory of Creative Writing*.

- International Writing Program MOOCs  
<https://iwp.uiowa.edu/iwp-courses/distance-learning-courses/moocs>.  
The University of Iowa's Writer's Workshop is also home to the International Writing Program and its massive open online courses in creative writing, free and open to anyone who wishes to enroll. Summer 2017 courses included "Power of the Pen: Identities and Social Issues in Fiction and Non-Fiction" and "Power of the Pen: Identities and Social Issues in Poetry and Plays."
- Literature Across Frontiers  
<https://www.lit-across-frontiers.org/audience/general-resources/educational-resources/>.  
A European-based literature and translation platform, sponsored in part by the Creative Europe Programme of the European Union. Offers research reports about work in translation and literary exchange, as well as support for educators working with international literature.
- Man Booker International Prize  
<https://thebookerprizes.com/international-booker/2021>.  
An annual award for a literary work translated into English and published in England - the longlists provide a starting point for those interested in contemporary international fiction.
- National Book Award for Translated Literature  
<http://www.nationalbook.org>.  
Beginning in 2018, the National Book Award categories will include "a work of fiction or nonfiction that has been translated into English and published in the U.S," and will honor both author and translator.
- Three Percent  
<http://www.rochester.edu/College/translation/threepcent/>.  
Referencing the statistic that only 3% of United States-published texts are works in translation, Three Percent is operated in conjunction with Open Letter Press and the University of Rochester's translation program. It sponsors the annual Best Translated Book Award and posts reviews and excerpts of books in translation.
- Undocupoets  
<https://siblingrivalrypress.com/undocupoets-fellowship/>. Promotes "the work of undocumented poets and raise[s] consciousness about the structural barriers that they face in the literary community." Sponsors fellowships and advocates for inclusive publishing in the United States.
- Words Without Borders Campus  
[www.wwb-campus.org](http://www.wwb-campus.org).  
A branch of Words Without Borders, WWB-Campus connects work published in the magazine with teaching resources, sample lesson plans, and information regarding using original languages.

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