



Editors Note

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The Creative Writing Studies Organization (CWSO) celebrated its first birthday on January 6, 2017. In the year since its inception, the organization has held an inaugural Creative Writing Studies Conference and published the first two issues of the *Journal of Creative Writing Studies*. Much of our time has been spent laying organizational foundations that will allow us to grow for years to come as we continue to recruit new members and develop relationships with institutions, programs, and organizations that have connections with creative writing. So this prompts a question: what does it mean to have a connection to creative writing?

When most people think of *creative writing* within institutions of higher education, their minds conjure an image of the workshop setting where a group of writers share their work and trade critiques, paying particular attention to matters of craft in the genres of poetry, fiction, and creative nonfiction. This is an accurate mental picture as it no doubt describes the predominant classroom practice. However, it is also a very limited—and limiting—vision of what creative writing has to offer. One of the primary goals of the CWSO and this journal is to expand notions about creative writing by investigating a number of questions such as: What do we mean by creative writing? Where do our ideas about creative writing come from? How and why do we teach creative writing? What is it that creative writers produce, and what might we learn from their products? Historically, these questions have been turned back into the narrow alley of craft, where the assumption is that creative writing as a field has a vested interest in the production of print literature. Students read masterful literary writers in hope of becoming, or at least better appreciating, masterful literary writers. While there is certainly value in this approach particularly for students and writers interested in pursuing a career in publishing, it shouldn't be the *only* area of exploration. To put it another way, the *Journal of Creative Writing Studies* is a place to chart what *else* we can do in a more broadly conceived field of the creative writing studies.

For Volume 1, Issue 1 of the journal, the general editors invited authors we knew to reflect on the nascent field of creative writing studies: what it means, where it came from, and where it might lead us in the future. In the conclusion of his editor's letter, James Ryan encouraged readers to submit their own creative writing research and help carry the conversation forward. For this second issue, the journal's editorial

team, comprised of both section editors and the general editors, has selected essays that are intended to be provocative as we tug and pull at the boundaries of what we consider to be creative writing studies.

With that firmly in mind, the issue leads with Justin Nicholes's "Measuring Writing Engagement and Emotional Tone in L2 Creative Writing: Implications for Interdisciplinarity," which uses a combination of statistical analysis and methods drawn from computational linguistics to measure writing engagement in response to creative writing prompts for second-language learners. While the social science methodology may be foreign to many creative writing instructors, Nicholes's conclusions about the efficacy of prompts are thought-provoking, as well as the meta questions it provokes pertaining to the place of quantitative analysis in the field of creative writing studies.

In the Theory, Culture, and Craft section, "What's Creative about Creative Writing? Critical Pedagogy and Transversal Creativity," Erick Pillar questions assumptions about what we mean when we think about the *creative* part of creative writing. Drawing on Deleuze and Guattari's theories of rhizomatic thought and a number of foundational authors in creative writing studies, Pillar argues for a more process-based exploration of identity and representation, particularly when thinking about outcomes for student writers in the creative writing classroom.

The Pedagogy section features three essays that focus on the classroom. Alexandria Peary's "The Terrain of Prewriting" also is concerned with process, focusing on the preverbal moments before a writer has put down a single word. Peary adapts theories originating from composition and applies them to the creative writing process in a series of low-stakes heuristic exercises intended for classroom use. Ben Gunsberg offers yet another approach to teaching creative writing that taps into students' visual literacies in "Schemes and Sense: Teaching Creative Writing with Design in Mind." By looking at the shape of sentence-level writing, Gunsberg argues, it allows students to "step outside the flow of normal reading" and allow them to focus on the twin concerns of elaboration and emphasis in a piece of creative writing. Chris Drew shifts site of learning from higher education to the secondary education classroom in "Minding the Pedagogical Gap: Creative Writing Studies, Common Core Standards, and the Secondary Creative Writing Moment," in which he demonstrates how creative writing assignments can be used to fulfill Common Core Standards. While the essay is useful for secondary education teachers eager for creative alternatives to meet Common Core goals, it also helps instructors in higher education better understand the writing environment from which their undergraduate students have emerged, and also encourages them to work with local teachers to ensure that creative writing is well-represented at the high school level.

Finally, in Digital and Multimedia/Multimodal section, Serge Bouchardon's "Towards a Tension-Based Definition of Digital Literature" examines the material aspects of writing and the productive tension creating when language leaves the page. The questions Bouchardon poses in his analysis of digital literature should resonate with all writers, even those who have not yet taken the plunge into digital experimentation; perhaps this essay might convince them to do so.

On behalf of the entire editorial team of the *Journal of Creative Writing Studies*, we hope that you find this issue engaging and challenging, and inspires you think about creative writing differently, and to try new things both in classroom and in your own creative practice. We also hope that you record any experiments, successes, and yes even failures and share them with us through your own submissions to the journal. We also welcome letters to the editors at cwstudies@creativewritingstudies.org.

Until next time,

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