

The Empire Writes Back from the Program Era: CW in Asia and Beyond

S128

Date/Time: 9:00am - 10:00am on Saturday March 26, 2022

Location: Virtual

EVENT TITLE: The Empire Writes Back from the Program Era: CW in Asia and Beyond

EVENT DESCRIPTION: While books like *MFA vs. NYC* echo AWP reports on the rise of Creative Writing [CW] educations in the US, and their popularity in Australia reveals this rise is not limited to North America, non-English countries have been slower to enter Mark McGurl's "the program era." Two new anthologies from Routledge and Bloomsbury chart the rise of CW educations around the world and the next major chapter in tertiary CW education—the multilingual student. Anthology editors and contributors discuss global tertiary CW ed.

EVENT CATEGORY: Pedagogy

EVENT ORGANIZER & MODERATOR:

Darryl Whetter: Professor Darryl Whetter is the author of two poetry collections and four books of fiction, most recently the climate-crisis novel *Our Sands* (Penguin RH). A Canadian, he was the inaugural program director of the first Creative Writing master's program in Singapore. Routledge for new book. www.darrylwhetter.ca

Xu Xi: Xu Xi 許素細 has published 14 books of fiction and nonfiction and edited 5 anthologies. Newest title: *The Art and Craft of Asian Stories*. Founder of Mongrel Writers Residence™ and Authors at Large. Currently, Jenks Chair in Contemporary Letters at the College of the Holy Cross, Worcester, MA.

Dai Fan: Dai Fan has taught one of the few creative writing courses in English as a foreign language in China since 2009. She publishes in both Chinese and English. She is professor of English and director of The Sun Yat-sen Center for

English-language Creative Writing and runs the Sun Yat-sen University Writers' Residency.

Sam Meekings: Sam Meekings is the author of *Under Fishbone Clouds* (called a poetic evocation of the country and its people by the *New York Times*), *The Book of Crows*, and *The Afterlives of Dr Gachet*. He is Assistant Professor of Creative Writing at Northwestern University in Qatar.

Marshall Moore: Marshall Moore is a Course Leader and Senior Lecturer at Falmouth University in the UK. He teaches creative writing and publishing. He holds a PhD in creative writing from Aberystwyth University. Prior to moving to Britain, he worked in higher education in Hong Kong and Korea for 15 years.

MODERATOR QUESTIONS:

1. Given that each of us has studied, practised and taught Creative Writing in not just multiple countries but multiple continents, how, in your experience, has teaching CW changed from country to country?
2. Let's address Xu Xi's relevant point: is it unethical to teach the originally Anglo-American subject of Creative Writing internationally? Are we, once again, imposing Western interests and values around the world?
3. To sharpen Xu Xi's point and/or any general guilt we might have here, let's examine that university CW staple of the short story. Is it problematic, for example, to continue to teach the short story as largely concerned with (i) the moved or transformed singular protagonist who (ii) is so transformed through a desire-driven conflict?
4. However significant CW educations were as a revolution in Anglophone tertiary education, the university CW workshop arguably did not anticipate the contemporary multilingual student and/or her code-switching. What have you not yet been able to say here about international CW teaching and the multilingual student?