

**Presenter:**

Emma Catherine Perry  
University of Nebraska-Lincoln  
[ecp@unl.edu](mailto:ecp@unl.edu)  
(603) 781-7638

**Title:**

Feedback Multiverse: Writing Center Visits for Antiracist Creative Writing Pedagogy

**Abstract (70-100 words):**

A writing center administrator who is also a creative writer shares early results of a qualitative study exploring feedback and creative writing. Drawing on interviews with creative writers who bring poetry and fiction to writing center appointments, tutors who work with them, and tutor-writers who move between these positionalities, this presentation will offer attendees a new framework for interdisciplinary collaboration and a suggested approach to training tutors to respond to creative writing.

**Description (300 words):**

This presentation shares research on the interplay between creative writing classroom instruction and creative writing center appointments. Drawing on interviews with writers about their experiences with feedback, this study documents the benefits writing center visits may have for students who participate in traditional creative writing workshops. While creative writers can develop facility with discussing creative work (theirs and others') through one-with-one conversations in writing centers, incorporating writing center visits into creative writing pedagogy may also support inclusive instructional goals.

Traditional creative writing workshops can be harmful, particularly for emerging writers and writers from historically marginalized identities (Chavez 2021; Salesses 2021; Vanderslice 2011). Because one-with-one writing center appointments offer students a chance to engage in meaningful conversation about process and ideas, they may serve as an antidote to the silencing that can occur in creative writing classroom settings. Through that one-with-one conversation, writers can learn to advocate for the feedback they need and to give sensitive and constructive feedback in return, thereby improving the feedback environment of their creative writing class.

Efforts toward cross-pollination between creative writing and writing centers have focused on portaging the insights of one discipline over into the other as opposed to building a multidisciplinary collaboration. For example, writing center practitioners routinely suggest creative exercises to generate ideas and remove blocks (Anderson 2020; Masiello 1994; Neff 1994). Offering a different approach, Kate Kostelnik recommends using writing center tutor-training techniques in creative writing classrooms to prepare students to deliver more writer-responsive workshop feedback (2015). My research examines, not how knowledge sharing between these two parallel universes of practice can enhance distinct, disciplinary

pedagogies, but rather the positive effects of inviting students to traverse both realms, becoming more confident writers and more equitable readers as a result.

**Rationale (100 words):**

Unlike previous research which emphasized genre awareness when responding to creative writing (Ostrom 2008; Ozer 2022), my research indicates the importance of writerly agency in conversation. This study also invites instructors to partner with writing centers to support antiracist and inclusive pedagogies. While creative writer-teacher Felicia Rose Chavez notes frequent conferences build student agency and avoid workshop-related misunderstandings (157-164), many instructors cannot meet for hours with each student every semester, altering course structures to address individual needs. Writing centers, however, have the time and tools to help writers learn to advocate for their own work and support their fellow writers.

Works Cited

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