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Nota di contenuto	Frontmatter -- Contents -- Acknowledgements -- About the Authors -- Foreword On Experience -- Introduction: If it Ain't Broke, Don't Fix it; Or Change is Inevitable, Except from a Vending Machine -- Chapter 1. Once More to the Workshop: A Myth Caught in Time -- Chapter 2. Workshop: An Ontological Study -- Chapter 3. Small Worlds: What Works in Workshops If and When They Do? -- Chapter 4. Teaching as a Creative Act: Why the Workshop Works in Creative Writing -- Chapter 5. Workshopping and Fiction: Laboratory, Factory, or Finishing School? -- Chapter 6. Poetry, F(r)iction, Drama: The Complex Dynamics of Audience in the Writing Workshop -- Chapter 7. Engaging the Individual/Social Conflict within Creative Writing Pedagogy -- Chapter 8. Potentially Dangerous: Vulnerabilities and Risks in the Writing Workshop -- Chapter 9. 'Its fine, I gess':1 Problems with the Workshop Model in College Composition Courses -- Chapter 10. The Creative Writing Workshop in the Two-Year College: Who Cares? -- Chapter 11. Workshopping Lives -- Chapter 12. The Things I Used To Do: Workshops Old and New -- Chapter 13. Re-envisioning the Workshop: Hybrid Classrooms, Hybrid Texts -- Chapter 14. Introducing

Masterclasses -- Chapter 15. Wrestling Bartleby: Another Workshop Model for the Creative Writing Classroom -- Chapter 16. 'A Space of Radical Openness': Re-Visioning the Creative Writing Workshop -- Afterword Disciplinarity and the Future of Creative Writing Studies

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Sommario/riassunto

This book explores the effectiveness of the workshop in the Creative Writing classroom, and looks beyond the question of whether or not the workshop works to address the issue of what an altered pedagogical model might look like. In visualising what else is possible in the workshop space, the sixteen chapters collected in 'Does the Writing Workshop Still Work?' cover a range of theoretical and pedagogical topics and explore the inner workings and conflicts of the workshop model. The needs of a growing and diverse student population are central to the chapter authors' consideration of non-normative pedagogies. The book is a must-read for all teachers of Creative Writing, as well as for researchers in Creative Writing Studies.

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