

High School Creative Nonfiction Writing Workshop

By

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Project Abstract

The purpose of my honors project was to engage adolescents with the under-taught genre of creative nonfiction while also teaching them the value of representing minority voices (or “counternarratives”) in the world today. I accomplished this by hosting a creative nonfiction writing workshop series for adolescent students in Indianapolis. My curriculum challenged them to write and revise their own personal stories using familiar narrative techniques, as well as new ones, to structure their creative work. These young writers were asked to consider their own experiences and how to share them through the written word, and were encouraged to do so in the voice, language, dialect, and tone that felt most comfortable to them. In the process, we explored how counternarratives can shape a reader’s perspective on real-life issues. In these conversations, I aimed to boost the students’ confidence in both the value of their own stories and in their storytelling capabilities. The students engaged with the material presented and ultimately expressed a desire to independently continue learning about the genre presented.

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Acknowledgements

Special thanks to the Warren Branch of the Indianapolis Public Library for providing me with an event space to host these workshops. Thanks to Susan Davis, program director at the Indianapolis Public Library, for helping to schedule this event, and to Shannon O'Donnell and Bambi Pea for their organizational assistance on the day of the events. Additional thanks to Professor Barney Haney for his continued support throughout the development, implementation, and analysis of this workshop.

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Project Development and Background Research

Introduction

The youth of America today face political, racial, and economic crises that are not easily solved. These issues represent a complex web of social dynamics that adolescents are tasked with understanding and addressing. Storytelling can help. The value of storytelling is in its power to shape perspectives, lead raw fights for justice, pave the way for cultural understandings, and pursue unity in an atmosphere of distrust. Our greatest American influencers—Martin Luther King Jr., Thomas Paine, Abraham Lincoln, James Baldwin, Marsha P. Johnson, Maya Angelou, Harvey Milk, W.E.B. Du Bois, Oprah Winfrey, and many others—understood the importance of intentional storytelling, using speech and the written word to produce long-lasting positive change in society.

The purpose of my service project was to engage high-school adolescents with the under-represented genre of creative nonfiction, and in so doing, encourage them to understand the value of storytelling. I accomplished this goal by hosting a two-day creative nonfiction writing workshop series at the Warren Branch of the Indianapolis Public Library. My curriculum challenged participants to write and revise their own personal stories using familiar narrative techniques, as well as new ones, to structure their creative work. These young writers were asked to consider their own experiences and how to share them through the written word, and were encouraged to do so in the voice, language, dialect, and tone that felt most comfortable to them.

Additionally, my workshop addressed the ways that dominant ideologies have historically repressed counternarratives, a term that refers to the misrepresented or

marginalized experiences of a minority group who lack the autonomy or power to tell their own stories. Participants were given the chance to explore their own counternarratives by considering, and writing about, their identifiers, such as their race, ethnicity, and gender. This exploration was encouraged with diverse video and essay examples, and by actively engaging in conversations about how these identifiers shaped the lives of the participants. By highlighting the importance of counternarratives, and by encouraging the young writers in attendance to engage with them, I aimed to empower their exploration of storytelling itself, including its historic and modern importance. At the same time, the participants gained practice in literacy outside of the classroom in a way that taught them the value of the written word.

This service project did not assess any one method of teaching or learning. It did, however, benefit both teacher and student, and the reflections and surveys produced throughout these workshops have allowed me to analyze my curriculum and teaching for successes and failures. In doing so, I have sought answers to two important questions: “Why this outcome?” and “What comes next?”

Literature Review

In order to lead a successful workshop, I first had to have an understanding of my participant’s needs, the subject matter I was teaching, and the barriers that existed in my field. My research spanned each of these topics and was the framework from which I developed the curriculum and the learning atmosphere for my creative nonfiction workshop.

A service project such as mine often begins with a need, and by extension, a target population. My target population was high-school students living in the Indianapolis area and attending either private or public schools. Demographic research by STATS Indiana, the main source for demographic data in the state, provides valuable information for understanding the racial demographics of Marion County, where my workshops were held. According to this source, the percentage of white residents in this area is higher than that of any other race, representing approximately sixty-four percent of the community, with the black population representing twenty-eight percent of the community. The Hispanic population represents ten percent of the community (“Marion County, Indiana”). Although this data did not account for additional identification factors—such as gender, sexuality, physical ability, or religious affiliations—I was still able to prepare for a range of possible participants based on the information I gained in my demographic research.

To add to my demographic research, I read several sources on how to effectively teach adolescents. My primary source on this topic was Nancie Atwell’s book *In the Middle*. Though the first edition was published in 1987 (and the second edition, which I worked from, was published only slightly later, in 1998), this guide to teaching adolescents is still well-regarded by educators and is widely taught in the field of adolescent education (“Nancie Atwell”). At the forefront of Atwell’s teaching method is her emphasis on partnering with students individually and encouraging them to engage with classroom material by relating it to their own experiences (12-15). She also speaks to the value of participating in writing activities alongside her students as a form of motivation and collaboration (3-23). The effectiveness of these methods has been echoed by other voices as well, including renowned journalist and professor Donald M. Murray, whose approach

to teaching emphasizes listening above talking. In his essay “The Listening Eye: Reflections on the Writing Conference,” Murray asserts that he rarely *teaches* in the traditional sense of the word, but rather engages his students in questions about their work so as to make them more aware of their own process and needs (100-101). Where Murray’s essay falls short is in relating his methods to younger age groups, such as the adolescents I engaged with. The book *Rethinking the ‘Adolescent’ in Adolescent Literacy* by Sarigianides, Petrone, and Lewis, fills in these gaps. The first chapter in this source challenges the way that adolescent students have traditionally been taught by suggesting that teachers have largely been ignorant of adolescents’ needs as well as their potential (2-3). The authors of this text reinforce Murray and Atwell’s methods by claiming the importance of dialogue in an adolescent classroom. They argue against seeing adolescents as misguided, disinterested, and rebellious; instead, they suggest that educators ought to treat them as independent thinkers, passionate spokespeople, and capable learners (6-7). Each of these sources gave me a more focused understanding of what my target population would need, as well as how I could meet those needs by engaging with their learning while also allowing them to make their own independent choices in the process of writing and revising. This mindset made me more familiar and comfortable with being adaptable in teaching, which proved valuable in my workshop.

My exploration of the genre of creative nonfiction also played a key role in how I taught this genre to my participants. Because of this, I find it worthwhile to discuss a few of the instructional sources that I referenced when building my curriculum. My primary authority on creative nonfiction was Lee Gutkind, who was labeled “the Godfather behind creative nonfiction” in a 1997 *Vanity Fair* article by James Wolcott. Gutkind’s book *You*

Can't Make this Stuff Up is an instructional guide that outlines the genre and provides suggestions for how to write and revise a creative nonfiction essay. Gutkind covers a range of topics, including the ethical considerations of the genre (14-43), the “how to’s” of writing an engaging story (55-68), and the benefits of writing habitually (44-54). Gutkind also devotes a large portion of his book to the revision process, with topics like knowing what to cut (135-182), smoothing out inconsistencies (124-134), and making your story airtight and readable (183-217). Other sources serve similar functions, such as Tim Bascom’s “Picturing the Personal Essay: A Visual Guide,” which draws attention to the form of the essay. But Gutkind’s book offers the most thorough and expansive consideration of the genre. It has served as a guide to my own study of creative nonfiction and also served as scaffolding for my workshop curriculum.

The majority of my research was focused on being aware of potential social barriers in the field of writing, namely the whitewashing of education that discourages both “improper” grammar, bilingual texts, and the writing of counternarratives. In the last decade or two, many scholars have written essays and books challenging the assumption that standard American English is a necessary and attainable standard for all young writers. These authors, such as Sarah W. Beck, H. Bernard Hall, Allison Skerrett, and Randy Bomer, claim that what academia considers “conventional” grammar is, in reality, far from the conventions of many multicultural or multilingual students. Beck highlights the way that this disconnect has historically silenced counternarratives by stifling multicultural or multilingual students’ sense of competency regarding writing (264). Hall demonstrates this idea through the genre of hip-hop and its lack of acceptance in the classroom, claiming that this rejection is “a microcosm of the nation’s challenges to manifest its rhetoric of

multiculturalism, diversity, and inclusion” (348). Similarly, Allison and Bomer write about the importance of encouraging students’ bilingual experiences in the classroom (334). These authors reaffirm a rising concern of multilingual repression in schools. To counter this repression, I encouraged my participants to write using language that is familiar to them, and I used a bilingual essay as well as a “slang” essay example in workshop two to emphasize this point. The choice to use these examples represented an attempt to counter the culture’s narrative of “conventional” rhetoric in essay writing.

As Beck claims, issues of rejecting literacy are often linked to a similar rejection of counternarratives—that is, stories written by a minority and reflecting that minority’s experiences (264). “A Social Justice Approach as a Base for Teaching Writing” by Chapman, Hobbel, and Alvarado advocates for teachers practicing a form of “social justice education” within their classrooms (539-541). This approach, according to the authors, would affirm the students’ multicultural identities, improve their response to academic criticism, challenge stereotypes and discrimination, and otherwise foster a more positive learning environment (539). Although the phrase “social justice education” is unique to this article, the concept can be found in other sources as well, including Kinloch, Burkhard, and Penn’s article “When School is Not Enough: Understanding the Lives and Literacies of Black Youth.” Each of these sources addresses the history of literacy in America and how it has been—and continues to be—shaped by expectations that disadvantage minorities. The knowledge of these issues culminated as a checkpoint for my own biases when I entered my workshop, and drove my decisions about the workshop curriculum, the type of feedback I provided, and how I addressed the language that came up in the writing process.

My research on how to teach adolescent creative writers, how to engage with the creative nonfiction genre, and how to challenge generations of whitewashing in the field, was thorough. As a result of these studies I became far more informed about the issues at hand and far more prepared to lead my own creative nonfiction workshop that addressed them. (See Appendix A for a full annotated bibliography of these sources.)

Project Narrative and Products Produced

Project Narrative Summary

I conducted two workshops at the Warren Branch of the Indianapolis Public Library. The first took place on Saturday, September 7, and the second took place one week later, on Saturday, September 14. Both workshops lasted from 1pm to 4pm. I had two total participants. The first (Student A) was a young Argentinian-American girl who attended both workshops and was eager to engage both weeks. The second (Student B) was a young African-American boy who arrived partway through the first workshop and did not return for the second. Despite liking to write poetry, he was uneasy in the workshop.

Products Produced Summary

Over the course of these workshops, I gathered surveys from participants and observers, wrote a narrative account of each workshop, and completed a preparation checklist for each event. Additionally, my project advisor wrote an observation letter detailing both workshops. Each of these products is summarized below and appears, in full, in the Appendices.

Observation Letter by Professor Barney Haney: My project advisor, Professor Barney Haney, attended both workshops. His observation letter presents an account of each workshop, including the activities that I led, an analysis of how the students engaged with the material, and a summary of the workshops' successes and opportunities for improvement. (See Appendix B for Observation Letter by Professor Barney Haney.)

Checklists of Tasks for Preparation (Workshops 1 and 2): Prior to each workshop, I evaluated my preparedness by completing a checklist of tasks. These checklists are presented as evidence of my preparedness. (See Appendix C for Checklist of Tasks for Preparation.)

Post-Workshop Journal Entries (Workshops 1 and 2): Following each workshop, I completed a journal entry analyzing the events of the day. This allowed me to reflect on what worked well, what fell flat, how participants did or did not engage, how I felt as the organizer, and how I could improve. I also wrote a final analysis revisiting both journal entries. (See Appendices D-F for all Post-Workshop Journal Entries.)

Participant Surveys (Workshops 1 and 2): Following each workshop, I distributed a survey to each participant. These surveys were designed to give me feedback on how well I marketed, organized, and led these workshops. The workshop one survey also asked participants to make suggestions for what they still wanted to learn, which helped me prepare for workshop two and adjust my curriculum to meet my participants' needs. (See Appendices G-H for all Participant Surveys.)

Observer Survey: In addition to surveying my participants, I also surveyed two additional observers, both of whom are librarians at the Warren Library where the workshop was held. (See Appendix I for all Observer Surveys.)

Project Analysis and Reflection

I had only two participants over the course of the two days as opposed to the 10-15 participants that I had planned for, but by adopting a more individualized approach, I was still able to successfully engage this smaller group in both the genre of creative nonfiction and the topic of counternarratives.



Figure 1. This advertisement flyer for both workshops was distributed to the Indianapolis Public Library, the Indiana Writers Center, and several high schools around Indianapolis. The design of the flyer was intended to be both informative and engaging, with bright colors and a tagline that emphasized the participants' stories being told.

My low attendance levels could be attributed to several factors, including the marketing for the event, the time and date I selected, and the location of the workshops. I chose the Warren Branch of the Indianapolis Public Library because I was told that they

have high event-participation from high school students, but when I arrived at the library—which is near a local school—I learned that the students who are known to participate at that location are only on-site during after-school hours. Thus, scheduling for a Saturday at this particular location drastically lowered the participation that I had counted on. Had I known this in advance, I would have planned to host on a different day or at a different location. My marketing strategy, which was to send out an event flyer (see Figure 1 above) to the Indianapolis Public Library, the Indiana Writers Center, and some surrounding schools, also fell flat. Both students who attended the workshop indicated on their participant surveys that they heard about the event through The Public Library, meaning that my attempt to draw participants from outside the library was not successful.

But despite low attendance, the students who showed up were eager to learn and to engage with the genre of creative nonfiction. They both demonstrated an interest in the genre, despite not being familiar with it prior to these workshops. Student A, who attended both workshops, indicated on her survey for workshop two that her interest in the genre of creative nonfiction had doubled over the course of our two weeks (see Figure 2 below).

7. On a scale of 1-10, what was your level of interest in Creative Nonfiction before these workshops?										
1	2	3	4	5	6	7	8	9	10	
8. On a scale of 1-10, what is your level of interest in Creative Nonfiction now?										
1	2	3	4	5	6	7	8	9	10	

Figure 2: This figure is taken from Student A's workshop two participant survey. It demonstrates her increased level of interest in the genre of creative nonfiction. Her primary genre, she indicated during our workshops, was fiction.

Student B, who was only available for one of the two workshops, had a background in poetry that I encouraged him to translate into prose. He was hesitant to write or to share his

work with the group, but his participation visibly increased when I presented Tim Bascom's visual diagrams from "Picturing the Personal Essay" (see Figure 3 below).

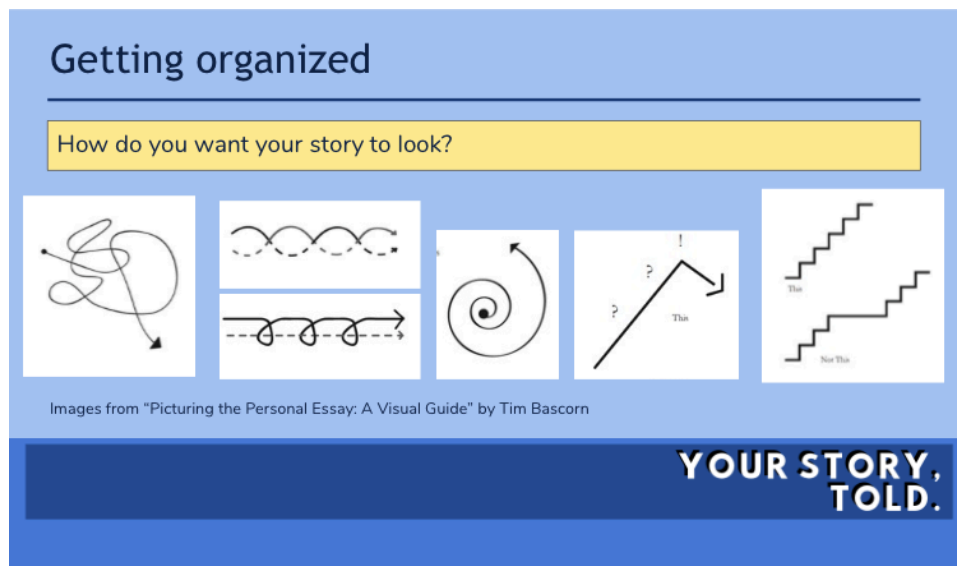


Figure 3: This PowerPoint slide accompanied a discussion about how to structure a creative nonfiction essay. Student B expressed heightened interest in the subject after this discussion.

He was excited to talk about these visual examples of how to represent rising and falling action, and to connect these diagrams to voice as well. Thus, although each student engaged in different aspects of the lessons, they both demonstrated an interest in the learning process.

In addition to their engagement with the material, Student A demonstrated acute interest in the importance of the genre of creative nonfiction. I began workshop one by introducing the genre of creative nonfiction with a few examples that I hoped would be familiar to the students, such as *The Diary of a Young Girl* by Anne Frank and *I Am Malala* by Malala Yousafzai. Student A quickly identified the historic importance of these stories and proceeded to give other creative examples, such as the movie *Hidden Figures*. She talked about how these stories had impacted her own perceptions, and how they had the power to do so worldwide. She continued to reference *Hidden Figures* and other examples

throughout the workshop. On her survey for workshop two, the participant indicated that she would have liked to participate in even more discussions about creative nonfiction in the world, suggesting that she was interested, not just in the genre, but in the relevance of counternarratives in the world.

I was eager to encourage her, not just because of her interest in the genre, but because of the experiences that she shared with me during our time together. In workshop one I learned that her parents had emigrated from Argentina, and that her family frequently visited their native country to visit the family members who still lived there. She spoke about the impact of moving from one place to another, and seemed interested in exploring the depths of that experience. After a writing activity where we wrote about our childhood kitchens, she began to compare her old kitchen in Florida to her new kitchen in Indiana, then to the kitchen of her grandparents in Argentina. Wanting to encourage this exploration, I told her how interested I would be to read a story comparing these kitchens, and made sure to bring it up again when I saw her the following week as well. Between workshops I revised my curriculum to include an essay called “Letters to Frida.” This story is about a young Mexican-American girl whose parents immigrated to America. It is told in a series of letters to the famous Mexican painter and icon Frida Kahlo, and it contains both English and Spanish phrases. When we read this essay together, the student was visibly excited to tell me more about Frida Kahlo and to translate all of the Spanish phrases. She continuously drew her answers back to these Spanish phrases, even when they didn’t directly connect to the question I was asking, demonstrating a clear excitement at having a platform to talk about her Spanish heritage. Although she was engaged in the other readings as well, it was

clear that seeing a familiar but underrepresented language and culture really made her even more excited to participate.

Although my intent in this workshop was not to analyze any one teaching style, I found myself using Nancie Atwell's teaching methods throughout the workshops. I used her method of partnering with students in their individual learning journeys with Student A once I discovered that she was a motivated learner who enjoyed being given hard questions and being encouraged to explore the answers more deeply. I also used Atwell's method of participating in writing activities alongside the students once I realized that there would only be a few participants. I opted to respond to every prompt alongside my participants so that I could increase the material we had for dialoguing, and so that I could more deeply connect to the students through a shared experience. This became particularly important when I needed to make a quick connection with Student B upon his late arrival.

These strategies opened the door for more conversations about the uniqueness of each individual's story and each author's voice, and it also provided an opportunity to create a more collaborative working environment. I demonstrated feedback to my participants and then encouraged them to give me feedback on my material as well, thus teaching them about the importance of collaboration while also breaking down the stigma against receiving feedback that can result from bad classroom experiences. Creating this relaxed, collaborative environment was paramount to such an intimate workshop with only a few participants, and it allowed me to better engage with their learning experience and make them feel comfortable doing the same. Both students indicated on their survey responses that they felt they had been heard during the workshop; Student B added in the comments that "everyone was listening to me for the first time" (see Figure 4 below).

6. Did you feel like your voice was heard today?

a. Yes
b. No
c. In-Between

Why? (if you want to answer)

Because every was listening to me for
the first time.

Figure 4: This figure is taken from Student B's workshop one participant survey. Student B appeared nervous to engage in group conversation during the workshop and hesitated to share his work or speak up about the writing exercises. Despite this, he expressed in his participant survey that he felt that his voice had been heard, and noted that everyone was listening to him "for the first time."

This feedback told me two things: that I had succeeded in creating an atmosphere of trust in my workshop, and that Student B had never before had a platform to share his counternarrative.

Conclusion

The genre of creative nonfiction requires individuals to first consider their own experiences, and then how to share them through the written word. This is—and should be—a lifelong process of growth. In the course of a humble six hours, spread over two days of workshops, I aimed to equip the young thinkers who attended with the skills (and an eagerness) to step into the role of storytellers, encouraging them to see the genre of creative nonfiction as not only an accessible outlet for their stories, but as a platform for lifelong growth and positive social change. I believe that I accomplished this goal.

At the conclusion of my second workshop, Student A approached me and asked if I would be leading any more writing classes. When I told her that my teaching project was over, she expressed disappointment. Despite her intense level of engagement for six hours of workshops, she was not satiated. Through her, I saw a need in the community.

After she left, I asked the librarian if I could come back again, this time during after-school hours when students would be sitting around the library. The librarian was enthusiastic about this opportunity, and told me that the library usually saw 40-60 adolescent students during after-school hours because they had nowhere else to go or nobody to go home to. These numbers increase in the winter.

We have since been in contact about hosting another workshop in January, this one aimed at a wider audience. It will be a condensed version of the workshops I led in September, running only 30-60 minutes rather than a full three hours, so as to keep the students' attention. I plan to use similar writing prompts, and to facilitate even more discussion about sharing counternarratives. I look forward to hearing the stories that emerge from these young writers, and will continue to use what I learned through my prior

workshop experience to shape the way I engage with these students as I teach them to share their stories.

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Appendix A

Annotated Bibliography

Atwell, Nancie. *In the Middle*, 2nd ed., Boynton/Cook Publishers, 1998.

This source is primarily an educator's guide to teaching reading and writing in a classroom, but it contains several chapters on how to conduct workshops. Atwell emphasizes the importance of allowing the student to guide their own writing, but also encourages educators to become partners in their student's writing experiences by asking them about their writing, making suggestions for improvements, and allowing students to critique her own writing.

When going into my own writing workshop, I implemented some of Atwell's strategies for the classroom in order to engage with my writers while also giving them freedom within their work.

Bascom, Tim. "Picturing the Personal Essay: A Visual Guide." *Creative Nonfiction*, 2013, www.creativenonfiction.org/online-reading/picturing-personal-essay-visual-guide.

This source, published in the reputable online magazine *Creative Nonfiction*, addresses what a creative nonfiction essay might look like when diagrammed. He offers, not just an analysis of several essays and their form, but a visual image outlining the progression of the story.

The source, as the title suggests, is an excellent visual guide to structuring essays. In conducting my workshop, I used his images as an example of how to structure an essay.

Beck, Sarah W. "Individual Goals and Academic Literacy: Integrating Authenticity and Explicitness." *English Education*, vol. 41, no. 3, Apr. 2009, pp. 259–280.

This article discussed various classroom teaching strategies for how to encourage students to write from their own cultural and linguistic backgrounds. It also discusses the barriers that exist to this type of teaching, namely the decades-long tradition of silencing counternarratives. The article listed several examples of how to encourage students, and I was able to implement these strategies when I led my own writing workshop.

Chapman, Thandeka K., et al. "A Social Justice Approach as a Base for Teaching Writing." *Journal of Adolescent & Adult Literacy*, vol. 54, no. 7, Apr. 2011, pp. 539–541.

This short article suggests that there are countless ways in which social justice can be used in a classroom to engage students with the practicalities of literacy. This is particularly relevant in the field of creative nonfiction, where writers are able to tell their own stories of injustice.

Since creative nonfiction naturally overlaps with themes of social justice, this source was useful when I was considering my workshop. I kept the principles of social justice in the back of my mind during my workshops so that I could to encourage students to tell their own stories of injustice.

Gutkind, Lee. *You Can't Make This Stuff up: the Complete Guide to Writing Creative Nonfiction--from Memoir to Literary Journalism and Everything in Between*. Langara College, 2012.

Lee Gutkind is the most well-known writer of, and advocator for, the genre of creative nonfiction. His book *You Can't Make this Stuff Up* is an instructional guide that outlines the genre and provides suggestions for how to write and revise a creative nonfiction essay. Gutkind covers a range of topics, including the ethical considerations of the genre, the “how to’s” of writing an engaging story, and the benefits of writing habitually. Gutkind also devotes a large portion of his book to the revision process, with topics like knowing what to cut, smoothing out inconsistencies, and making your story airtight and readable.

Gutkind’s book offers the most thorough and expansive consideration of the genre. It has served as a guide to my own study of creative nonfiction and also served as scaffolding for several sections of my workshop curriculum.

Hall, H. Bernhard. "Deeper than Rap: Expanding Conceptions of Hip-Hop Culture and Pedagogy in the English Language Arts Classroom." *Research in the Teaching of English*, vol. 51, no. 3, Feb. 2017, pp. 341–350.

This article takes a deeper look at Hip-hop culture and the potential impact it could have on an English classroom. The author takes the approach that Hip-hop represents storytelling in a valuable way, and that students could benefit from being encouraged to use the storytelling strategies of hip-hop when they are writing their own creative pieces. The author also addresses why hip-hop has been shunned from the classroom in the past, calling it a "microcosm of the nation's challenges to manifest its rhetoric of multiculturalism, diversity, and inclusion." In other words, the rejection of hip-hop is a manifestation of the whitewashing of language.

I found this article incredibly useful because it impacted the environment I chose to foster in the writing workshop I hosted. This article taught me that there are things I can do, as the instructor of a class, to ensure that students feel comfortable writing in whatever multicultural style they are most called to.

Kinloch, Valerie, et al. "When School Is Not Enough: Understanding the Lives and Literacies of Black Youth." *Research in the Teaching of English*, vol. 52, Aug. 2017, pp. 34–54.

This source looks at how formal education strategies have disadvantaged black youth who succeed outside of the classroom when they are encouraged to pursue their own understanding of literacy. It details the story of several black students who used their literacy capabilities to have a positive impact on their community.

One focus of the article is the importance of representing counternarratives. This is incredibly relevant in the field of creative nonfiction, which gives students a direct opportunity to share their counternarrative. In my writing workshop I left room for students to explore these counternarratives without the restrictions of a formal education environment.

“Marion County, Indiana.” *InDepth Profile: STATS Indiana*, STATS Indiana, 2019, www.stats.indiana.edu/profiles/profiles.asp?scope_choice=a&county_changer=18097.

This source comes from STATS Indiana, which is the primary source for demographic data in the state. It provides valuable information for understanding the racial standing of residence of Marion County, where my workshop was held. For instance, it outlines the percentages of each race in Marion County according to their population sizes. The percentage of white residents is higher than that of any other race, representing approximately sixty-four percent of the community, with the black population representing twenty-eight percent of the community. The Hispanic population represents ten percent of the community.

Knowing this data allowed me to prepare for a range of possible participants. The data, unfortunately, did not account for additional identification factors—such as gender, sexuality, physical ability, or religious affiliations—that were represented in my workshops.

Murray, Donald M. “The Listening Eye: Reflections on the Writing Conference.” *The Writing Teacher's Sourcebook*, by Edward P. J. Corbett et al., Oxford University Press, 2000, pp. 96–101.

This book is a collection of articles written by prominent educators about various strategies for teaching students. The book covers several topics, including the management of classrooms, composing and revising strategies, and how to teach basic writing. Of the many articles within this book, the one that most caught my attention was Donald M. Murray’s “The Listening Eye: Reflections on the Writing Conference.” In this article, Murray summarizes decades of writing conferences by outlining the strategies he uses. His approach is to engage the student with their own writing process, asking them questions that get them thinking about ways that they can improve. He rarely “teaches” in the traditional sense of the word, but rather facilitates a conversation with writers about their work so as to make them more aware of what they want to do next. Thus, in writing conferences, he values listening above talking.

This was helpful advice as I prepared to workshop with students that I'd never met, especially because the advice to listen rather than talk gave me more opportunities to get to know the young writers I met.

Parker, Priya. *The Art of Gathering: How We Meet and Why It Matters*. Riverhead Books, 2018.

The book is intended for anyone intending to host an event. It talks through some of the considerations of hosting that often get overlooked or poorly represented. For instance, the author emphasizes that a host ought to have a clear conceptual purpose for the gathering that extends beyond the basic events of the meeting. The author also instructs readers on how to take charge of an event while still being generous to, and engaged with, your guests.

Although this source is not strictly directed towards my field of study or the methodology behind my event, it allowed me to clearly articulate my own purpose and goals for gathering.

Rankine, Claudia. "In Our Way: Racism in Creative Writing." *AWP: Writer's Chronicle Features Archive*, Association of Writers & Writing Programs, 2016, www.awpwriter.org/magazine_media/writers_chronicle_view/4120/in_our_way_racism_in_creative_writing.

This essay by Claudia Rankine, adapted from a speech given at a 2016 conference for the Association of Writers & Writing Programs, primarily challenges white writers and educators to consider the impact that institutional whiteness has had on them. Rankine takes a direct approach in addressing the reader, urging them to take a second look at the ways that they interact with minorities and the material that they produce. She also emphasizes the importance of being intentional about considering and producing change.

Each of Rankine's calls to action are predicated on the idea that services in academia and in publishing continue to favor "whiteness." Acknowledging this is important because it allows us to take an honest look at our own experiences and conversations. I needed to reconcile this concept in order to effectively lead a multi-racial workshop without discouraging or alienating the minority students who attended.

Sarigianides, Sophia T, et al. *Rethinking the "Adolescent" in Adolescent Literacy*.

National Council of Teachers of English , 2017

This source, of which I have only read the Introduction and the first chapter on "The Underlying Myth of Adolescence in Adolescent Literacy," reconsiders the way that adolescent students have been taught in the past and suggests that teachers have largely been ignorant of their true potential as well as their true needs.

Chapter one of this book was useful for considering how I would engage with those who attended my workshop, as I was aiming to reach out to adolescents. It gave me a framework for thinking intentionally about the activities I would conduct with them and the ways that I interacted with their writing.

Skerrett, Allison, and Randy Bomer. "Recruiting Languages and Lifeworlds for Border-Crossing Compositions." *Research in the Teaching of English*, vol. 47, no. 3, Feb. 2013, pp. 313–337.

This article details a study of two transnational youth and how their writing was shaped by their cultural experiences and their history of border-crossing. The article pointed out the minute ways in which the students' literacies were impacted by their experiences while also pointing out that these small details were also indicative of greater cultural impact.

This article, which was able to hyper-focus on students' choices in the writing process and how they might be indicative of the students' experiences, broadened my perspective on how to interpret subtle choices in writing. This sort of hyper focus allowed me to better speak to one of my workshop students about their writing.

This article also further supported the idea that it is important to allow students to write their own counternarrative.

Appendix B

Observation Letter by Professor Barney Haney



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Professor Barney Haney's Observations of Shauna Sartoris' Creative Nonfiction Workshops

Creative Nonfiction Workshop Observation Day One (9/7/19)

Shauna Sartoris arrived at the host site (the Indianapolis Public Library's Warren Branch) a half hour before her workshop. She tested the technology, set up the writing resources and refreshments, then arranged tables and seating into an intimate square. Shauna sat at the end of the table where the students would sit. This position put her in a place of authority, but also identified her as a student herself, allowing for a sense of comradery. Her classroom was ready and welcoming.

One student arrived at the start of the event. Shauna's three-hour long workshop was planned with a larger number of students in mind, which meant adjusting her class plan on the fly. She did so deftly.

Shauna organized her workshop into a series of clear, concise, and interactive PowerPoint slides that the student easily followed. She began with an icebreaker, asking what the name of the student's autobiography would be and why? This made the student comfortable while getting her thinking about writing. Shauna shared her autobiography title and reasoning as well, which helped establish early trust with the student. The student wouldn't be alone. They would be doing this together. Shauna linked the icebreaker to an introduction of the genre of creative nonfiction. The student was relatively new/unfamiliar to the genre. Shauna provided popular genre examples (Frederick Douglass, Malala Yousafzai, and Anne Frank) that the student quickly identified. These choices also allowed for a deeper discussion about the ways in which the genre has shaped and influenced the world. Shauna moved from the genre's value to a discussion about its various mediums. The student latched onto these ideas and connected them to the movie *Hidden Figures*, which led to a discussion about the importance of diversity and counternarratives. This provided common ground for talking about ways of structuring the rawness of everyday life into compelling narratives. Shauna reinforced this concept by showing a short YouTube video that demonstrated this technique. To maintain engagement, she presented the student with six videos, each focused on a different topic, and let the student choose which video/topic they should watch. This gave the student agency and engagement while helping Shauna pencil in on the student's interests before the writing activities began. In the video, a man told a story about dealing with his fears by using personal experience, research, and quotes from well-respected authors. These

elements became the focus of the discussion that followed. Shauna then segued to a timed writing activity in which the student was asked to choose her own topic of focus (Shauna provided a list, though the student was free to choose her own), make a list of personal experiences she had with the topic, then write a scene that focused on one or more of the experiences. Shauna participated in the exercise along with the student. Both shared their work afterwards and a lively discussion was had about what really stood out in their pieces. Shauna guided this conversation to focusing on the details which best made the scenes come alive. This led to the next timed writing activity: details. The student chose a specific place then made a list of all of the sensory details she could conjure. The student wrote about her childhood kitchen, which gave insight into her Argentinian and American identity. Shauna shared her background of being born in Kenya and the kinship between the two was instant. This conversation circled back to the importance of diversity and counternarratives. Shauna connected what the student had written with the previous examples of *Hidden Figures* and Yousafzai, Douglass, and Frank, making the student aware of the importance of her voice.

This brought the workshop to the midway point and a scheduled break was had. Shauna took this time to speak with the librarian about the workshop that would happen the next week and make sure that things were in order.

When the workshop resumed another student showed up. Shauna quickly brought him into the fold and made him feel welcomed. She began the second half of the workshop by giving the students the choice of a reading or writing exercise. They chose writing. She set a timer and challenged them to write a poorly written or “bad” draft on a subject. The three of them shared what they had written which led to a conversation about identifying confusing or messy writing so that it can be edited or revised. Then she asked the students to write a “good” draft on the same subject. Again they shared their work, but this time Shauna guided them through a conversation about aesthetics. During this activity, it became apparent that the two students had vastly different skill levels. This posed a new challenge for Shauna who adapted her teaching accordingly to meet both students at their levels. The students did a ten-minute, non-stop freewriting exercise after this, incorporating the skills they had learned and practiced over the course of the workshop. Afterwards, they shared their pieces and Shauna recapped the skills they learned. For the final half hour, Shauna expanded upon what she’d taught by showing them more ways of structuring raw material into focused narratives.

The three hours were focused, timely, and engaging.

Feedback on Day One:

After the event, Shauna and I discussed two strategies for improving her methodology. The first focused on helping young learners get more quickly into discussions of broad subjects (in this case, critiquing the YouTube video) through developing questions that are more guided or specific. The second strategy focused on the benefits of providing concrete examples of the complex structuring techniques Shauna presented at the end of her workshop to help the students gain a better understanding.

We then talked about the likelihood of a low turnout for the next workshop and how her original plans would have to be adjusted. We came up with ways that she could incorporate the strategies that we discussed and made a plan to meet in my office to brainstorm activities.

Creative Nonfiction Workshop Observation Day Two (9/14/19)

Again, Shauna arrived early, prepared the room, and checked the technology. There were some hiccups in the tech that had to be troubleshooted. She didn't take for granted that the same tech would work as well as it had the previous week. This saved workshop time.

The student who came at the start of the previous week returned. She was eager and excited—a testament to Shauna's teaching. Shauna began the class with a recap of the concepts that she'd taught the week before then went into a quick exercise on similes and metaphors to "jump start" the student's mind. From there she moved to thinking about description and details, their relevancy and accuracy. This opened up an in-depth discussion about memory being faulty and the ways in which one can still be as truthful and as fair as possible when writing about themselves and others, which Shauna tied back to an activity on relevant details. For this activity, Shauna presented the student with a seven-sentence paragraph by a hypothetical writer. Each sentence offered a specific piece of information about the hypothetical writer. Then she presented a series of topics that the hypothetical writer might choose to write about and asked the student which pieces of information were most relevant to each topic. The student quickly located the most relevant details then offered nuanced ideas about how the other details may apply depending on the particulars of the topic.

After this, Shauna returned to the narrative structure ideas she'd presented the previous week. This time she had printed handouts of concrete examples to illustrate how the techniques worked. Reading

the examples was not a passive activity. Shauna had the student identify where and how the techniques were being used and how the relevant details and narrative structures created tension in the stories.

The workshop was an hour in at this point and Shauna called for a schedule break. As the student fueled up with snacks, it was clear from her easy conversation with Shauna that they had established trust.

After break, Shauna expanded on the use of relevant, vivid details and narrative building through a couple of “show-and-tell” writing activities. The first challenged the student to choose a broad term from a list on a PowerPoint slide (Ex. Sad, happy, etc.) then write descriptions that showed specific illustrations of it. The next show-and-tell activity asked the student to read a creative nonfiction essay and highlight its “showing” and “telling” parts in different colors so that the student could easily see where and how often the writer used each technique and how the techniques worked together.

This carried us through the next hour, at which point a second break was taken.

For the final activity, Shauna gave the student time to write a longer piece and incorporate the skills learned and practiced throughout the workshop. The student wrote numerous pages, continuing past the allotted time. Then the student and Shauna read their pieces out loud and discussed the strengths of each piece. Here, the student was an authority in the learning process, pointing out what she thought worked well in Shauna’s piece and why. Then Shauna challenged the student to reduce the piece she’d written to a single paragraph. Then reduce the paragraph to a single sentence. In these activities, the student learned about editing and how to locate the core of her piece through thinking about what is most relevant.

At the very end, Shauna presented the student with a creative nonfiction craft book full of guidance and writing prompts to help the student continue to study and practice the genre on her own.

Feedback on Day Two

The second day workshop was smoother, delved deeper into the subject matter, and was less conscious of itself. We talked about how fewer activities can allow for getting more in-depth with the subject matter. We also talked about pacing and feeling your way through a class.

Highlights

At the end of the second workshop, the student asked if Shauna would be hosting more workshops. When Shauna told the student that this was the completion of her honors project and that it was unlikely that she would host another, the student said that Shauna should be a teacher, that she is really good at it.

She is.

A handwritten signature in black ink, consisting of the letters 'B', 'H', and 'O' written in a stylized, cursive-like font. The 'B' and 'H' are connected, and the 'O' is a simple circle.

Appendix C

Checklist of Tasks for Preparation

Checklist of Tasks for Preparation (workshops 1 and 2)

Checklist of Tasks for Preparation (workshop 1)

- ☒ Confirm workshop time and location
 - ☒ Print and staple handout material
 - ☒ Print participant surveys
 - ☐ Prepare attendance sheet
 - ☒ Confirm catering
- No longer applicable

Checklist of Tasks for Preparation (workshop 2)

- ☒ Review workshop 1 participant surveys
 - ☒ Revise content according to participant surveys
 - ☒ Confirm workshop time and location
 - ☒ Print and staple handout material
 - ☒ Print participant surveys
 - ☐ Prepare attendance sheet
 - ☒ Confirm catering
- No longer applicable

Appendix D

Post-Workshop Journal Entry (Workshop 1)

My first workshop succeeded in engaging students with the genre of creative nonfiction, even though not everything went according to my original plan.

The First Hitch in the Plan: At the start of this workshop, there was only one participant (Student A). She had called ahead to the library that morning to make sure the event was still happening, and then she showed up and engaged immediately. Despite her level of engagement, I was uncomfortable having only one participant in the room because I had planned for a group learning environment and I wasn't sure how to adapt to teach just one person. I also didn't want her to feel like she was alone or outnumbered (given the fact that myself and two other adults were also in the room). Luckily she didn't seem too intimidated by the age of the crowd. I was also able to connect with her by chatting about some shared interests ("A Series of Unfortunate Events" and "Stranger Things," both of which also helped me gauge her creative interests in the process.) This opened up the door for more natural conversations and collaboration.

The Second Hitch in the Plan: Eventually a second participant (Student B) showed up, but this happened much later in the day (around two hours into our allotted three hour workshop). At that point I became tense, because I was worried that I'd have to revise my lesson plans to accommodate the late-comer. I wasn't sure how to keep the workshop moving forward for Student A while also making sure that Student B felt included and on-track.

I'm not sure whether the tension I experienced was felt by the others in the room, but I'm worried that it had a negative impact on my teaching from there out. Student B was engaged with the content, but he seemed nervous to share his work or talk about it. I don't feel like I did a good job of engaging with him (partially because he shared at first but didn't want to share at the end). Professor Barney Haney was able to get him talking and writing at the end, but I definitely felt like I should have connected to him better. I think I was uncomfortable with him from the start because he arrived later, which threw me off and made me second guess my lesson plans. I also felt like I couldn't really hear what he was saying a lot of times, because he spoke softly and sat at the far end of the table from where I was positioned. I think if I could have heard him, or even looked at his paper (which he indicated a lot without actually reading it) then I might have been able to connect to him better.

When he arrived I decided to switch up my lesson plan and jump into more writing activities instead of reading an example. I did this because I wanted the newcomer to be

able to ease into the workshop, and I thought that writing activities would do that better than reading and teaching. I think this was a good move, but at the time I felt like I was abandoning something really important. I think in retrospect, it would have been better to circle back around to that written example after doing those writing activities, rather than ending on a big free-write time like I did.

Engagement with Writing Prompts: Both of my participants responded incredibly well to the writing activities that I facilitated and seemed eager to write, regardless of the prompt or the challenge presented to them. The second “memory” prompt (which was to “write about your childhood kitchen”) ignited a particularly fruitful conversation about storytelling and writing.

There were times when Student A seemed more eager than Student B. She was eager to learn and write and was open to sharing her work from the start. She even offered feedback on myself and Professor Barney Haney’s work when we read out loud. Student B was less interested in sharing his work, but liked talking about the process of organizing an essay. Because of this balance, I never felt like I fully lost participation in the room, though I could tell that the two participants had different interests in the subject matter.

Engagement with Discussion of Counternarratives: The topic of counternarratives and the importance of storytelling was emphasized a lot at the beginning of the workshop, and Student A was eager to discuss this topic. She was interested in the idea that stories could be powerful, and the longer I talked about examples, the more examples she came up with on her own. It was exciting to see her begin to list off multiple examples, unprompted, of creative nonfiction in movies and such, and to talk about their sociological importance. Although nonfiction was not her genre of choice, she seemed to have a strong background in storytelling and she was interested in talking about the importance of stories.

We didn’t have a lot of hard conversations about race, economic status, etc. in the last hour of the workshop, so I’m not sure how Student B would have done with those conversations.

For Next Week: I have a lot of changes that I’d like to make to my itinerary for workshop two. Originally I planned to lead a revision workshop where we practice looking at a particular piece, critiquing it, and revising it. Now I think that I’ll focus, instead, on how to structure a story in general. I might return to Tim Bascon’s “Picturing the Personal Essay” to structure workshop two.

Appendix E

Post-Workshop Journal Entry (Workshop 2)

I felt much more comfortable this week, partially because I knew the participant (Student A) and partially because I had a better idea of what to expect from the event. I tailored my lesson plans to Student A, including the stories we read and the topics we focused on, so I felt like I was able to connect to her really well and strengthen her interest in creative nonfiction substantially.

Reading Samples: On her workshop one survey, Student A had marked that she wanted to see more written examples, so I made a point to include these in my lesson plans. We read three examples and she was very engaged with them.

I think the moment when Student A was most excited and engaged was when we read a story that included both Spanish and English. The first several questions that I asked about the piece were unrelated to the use of Spanish in the essay, but Student A quickly wanted to talk about that. She continuously drew her answers back to these Spanish phrases, sometimes without really connecting to the question I was asking. She just seemed really eager to explain to us what those Spanish phrases meant, as though she was excited to have a platform to talk about her Spanish heritage. She was already engaged but it was clear that seeing a familiar but underrepresented language/culture really made her even more excited.

One of the three reading samples didn't go over quite as well. The story ("Swerve") was about a character who was in a verbally abusive relationship with someone who was a drug dealer and drank a lot. Though there wasn't any huge tension when we talked about this piece, Student A seemed a bit uncomfortable with the idea that the narrator was around drugs and alcohol. She also didn't seem to understand that the two were in a relationship, probably because it is implied but never actually written out. This was definitely the hardest piece to read and comprehend, so I think it was a good challenge for her, but she didn't seem to have the background to grasp onto the content as well. I wonder whether this is just because she hasn't experienced any really bad relationships—she talked a lot about her parents and extended relatives as if they get along really well. It could be that she was just sheltered from some of the bad things that appeared in this story, so she wasn't able to look past them.

Writing Prompts: Just like in workshop one, Student A was incredibly eager to learn and share her work. She was also excited to hear what other people had written. After we'd talked about her piece for a while, she'd ask Professor Barney Haney and me to share what we'd done too. She was also quick to point out Professor Barney Haney's voice in his writing. I, in turn, tried to point out her voice (like how she uses contradicting imagery to enhance the reader's experience) to encourage her to continue developing her own voice.

I was most proud of how I encouraged her to write a story that she'd talked about during the first week's kitchen activity. She had talked about a story where she goes back and forth between her kitchen in America and her kitchen in Argentina, talking about the differences and the cultural relevance of both. I thought that would be a really cool story, so when I saw her on the 14th I immediately told her that I hadn't been able to stop thinking about how cool her kitchen story would be. By the end of the workshop she decided to write that story. I think seeing a way to structure it really helped her out (she chose to do a braided essay, like the ones we'd talked about).

Successes in workshop two: If you consider success according to number of participants, then week 2 was a downgrade from week 1. I did set a goal of reaching 5-10 participants, and that goal was not met. However, I feel like Student A's participation, and my ability to adapt my lesson plans to focus on giving her the encouragement and essay-scaffolding that she needed, made for an improved workshop. I feel like I was more tuned in to what she needed, including breaks! I tried to split up my lecturing better so that I had more activities sprinkled in, and I think that worked really well. It kept her attention better.

Even though Student A was really interested in counternarratives during week 1, I think the bilingual reading example in week 2 helped solidify that her story (her cultural background, her family, her experiences...) mattered. It was at the end of week 2, not week 1, that she finally wrote her kitchen story.

Appendix F

Post-Workshop Journal Entry (Revisiting Entries 1 and 2)

After reviewing both journal entries, I would like to revisit three topics.

1. In my workshop one entry, I noted that “in retrospect, it would have been better to circle back around to that written example after doing those writing activities, rather than ending on a big free-write time like I did.” The reason I said this was because at that time I still thought that my second week would be structured more like a revision workshop where we’d review a student’s piece and talk about how to revise it. I ended up changing my plan to include a lot more examples of how essays can be structured, which opened up the door to look at some reading examples. We ended up reading three examples of nonfiction essays, and it fit well with the curriculum for the day. So even though I initially worried that I should have forced us to read an example rather than write, I now think that I made a good move in adapting to fit Student B’s needs in workshop one, and that I adapted well in workshop two to fill this gap.
2. In addition to having a new perspective on workshop one after completing workshop two, I can see how my journal entries reflect the confidence I gained during the process of leading these workshops. I was much more sure of myself during workshop two because I was able to evaluate workshop one—in writing, through my journal entry, and verbally, through a conversation with Professor Haney—and then alter accordingly.
3. Despite not having a lot of attendance at my workshops, I am pleased with the way that I was able to interact with Student A and facilitate a learning experience for her. More importantly, I’m glad that I was able to facilitate a conversation about counternarratives that she latched onto so strongly. I hope she will continue to write and explore her own identity through the soft- and hard-skills developed in these workshops.

Appendix G

Participant Surveys (Workshop 1)

Student A

Participant Survey (workshop 1)

*don't put your name on this survey!

1. How did you hear about this workshop?
 - a. Teacher
 - b. Word-of-mouth
 - c. The Indiana Writers Center
 - ☒ d. The Public Library
 - e. Other: _____ (write in)
2. Did this workshop meet your expectations?
 - ☒ a. Yes
 - b. No
 - c. In-between

Why? (if you want to answer)

-
-
3. What activity today was the most engaging?
 - a. Ice-breaker games
 - ☒ b. Talking about creative nonfiction
 - c. Reading examples
 - d. Watching video examples
 - e. Writing Prompts
 - f. Reading out loud
 4. What activity today was the most challenging?
 - a. Ice-breaker games
 - b. Talking about creative nonfiction
 - c. Reading examples
 - d. Watching video examples
 - e. Writing Prompts
 - ☒ f. Reading out loud
 5. What do you wish we had done more of?
 - a. Ice-breaker games
 - b. Talking about creative nonfiction
 - ☒ c. Reading examples
 - d. Watching video examples
-

Sartoris 2

- e. Writing prompts
- f. Reading out loud

6. Did you feel like your voice was heard today?

- ☒ a. Yes
- b. No
- c. In-Between

Why? (if you want to answer)

7. Did you feel like you were prepared for what we talked about in this workshop?

- ☒ a. Yes
- b. No
- c. In-between

Why? (if you want to answer)

8. Do you plan on attending next week's workshop?

- ☒ a. Yes
- b. No

9. What topic(s) do you want to talk about next week?

How to edit / more tips.

10. What question(s) about writing do you have? (note: these questions don't have to relate to what we talked about today!)

Can you teach us more on details?

Thank you for your feedback!

Student B**Participant Survey (workshop 1)**

*don't put your name on this survey!

1. How did you hear about this workshop?
 - a. Teacher
 - b. Word-of-mouth
 - c. The Indiana Writers Center
 - ☒ d. The Public Library
 - e. Other: _____ (write in)

2. Did this workshop meet your expectations?
 - ☒ a. Yes
 - b. No
 - c. In-between

Why? (if you want to answer)

3. What activity today was the most engaging?
 - a. Ice-breaker games
 - ☒ b. Talking about creative nonfiction
 - c. Reading examples
 - d. Watching video examples
 - e. Writing Prompts
 - f. Reading out loud
4. What activity today was the most challenging?
 - a. Ice-breaker games
 - b. Talking about creative nonfiction
 - c. Reading examples
 - d. Watching video examples
 - ☒ e. Writing Prompts
 - f. Reading out loud
5. What do you wish we had done more of?
 - ☒ a. Ice-breaker games
 - b. Talking about creative nonfiction
 - c. Reading examples
 - d. Watching video examples

Sartoris 2

- e. Writing prompts
- f. Reading out loud

6. Did you feel like your voice was heard today?

- ☒ a. Yes
- b. No
- c. In-Between

Why? (if you want to answer)

Because every was listener to me for
the first time.

7. Did you feel like you were prepared for what we talked about in this workshop?

- a. Yes
- b. No
- ☒ c. In-between

Why? (if you want to answer)

8. Do you plan on attending next week's workshop?

- a. Yes
- ☒ b. No

9. What topic(s) do you want to talk about next week?

10. What question(s) about writing do you have? (note: these questions don't have to relate to what we talked about today!)

Thank you for your feedback!

Appendix H

Participant Surveys (Workshop 2)

Student A

Participant Survey (workshop 2)

*don't put your name on this survey!

1. Did you attend last week's workshop?
 - ☒ a. Yes
 - b. No
 2. How did you hear about this workshop?
 - a. Teacher
 - b. Word-of-mouth
 - c. The Indiana Writers Center
 - ☒ d. The Public Library
 - e. Other: _____(write in)
 3. What activity today was the most engaging?
 - a. Talking about revision
 - ☒ b. Revision prompts
 - c. Workshop time to work together
 - d. Reading out loud
 - e. Talking about creative nonfiction in the world
 4. What activity today was the most challenging?
 - a. Talking about revision
 - b. Revision prompts
 - ☒ c. Workshop time to work together
 - d. Reading out loud
 - e. Talking about creative nonfiction in the world
 5. What do you wish we had done more of?
 - a. Talking about revision
 - b. Revision prompts
 - c. Workshop time to work together
 - d. Reading out loud
 - ☒ e. Talking about creative nonfiction in the world
 6. Did you feel like your voice was heard today?
 - ☒ a. Yes
 - b. No
 - c. In-Between
-

Sartoris 2

Why? (if you want to answer)

7. On a scale of 1-10, what was your level of interest in Creative Nonfiction before these workshops?

1 2 3 4 5 6 7 8 9 10

8. On a scale of 1-10, what is your level of interest in Creative Nonfiction now?

1 2 3 4 5 6 7 8 9 10

9. What will you remember most about these 2 workshops (or the one you attended).
-
-

10. What could have been better?
-

nothing

11. Do you feel better prepared to write in other genres than you did before these workshops?

- ☒ a. Yes
b. No
c. In-between

Why? (if you want to answer)

Thank you for your feedback!

Appendix I

Observer Surveys

Observer A

Observer Survey

Any feedback you provide will contribute to a comprehensive report analyzing the organization and execution of these workshops. Your responses may be published, but identifying information such as name and location will be omitted from the report.

Thank you for your participation and for your support of this learning experience.

If you have concerns regarding the execution of this workshop, please contact the Faculty Project Advisor, Barney Haney, at haneyb@uindy.edu.

1. On a scale of 1-10, how engaged did the participants appear?
10! The teen who came seemed really engaged and had a lot of great insight and was eager to answer the writing prompts
2. On a scale of 1-10, how prepared was the organizer to lead activities?
10! Very prepared! Had a great assortment of journals and pencils for the participants. Her slideshow was clear and easy to follow. She was also great at steering the conversation and keep things on track.
3. On a scale of 1-10, how prepared was the organizer to answer questions?
10! She was really responsive to any questions and encouraged the students to break out of their comfort zones.

→ A new teen came in later and while a bit shy the presenter made them feel at ease. He slowly warmed up to the group and seemed eager to start the writing prompts and share.

Observer B**Observer Survey**

Any feedback you provide will contribute to a comprehensive report analyzing the organization and execution of these workshops. Your responses may be published, but identifying information such as name and location will be omitted from the report.

Thank you for your participation and for your support of this learning experience.

If you have concerns regarding the execution of this workshop, please contact the Faculty Project Advisor, Barney Haney, at haneyb@uindy.edu.

1. On a scale of 1-10, how engaged did the participants appear?

10 very engaged

2. On a scale of 1-10, how prepared was the organizer to lead activities?

10 very prepared

3. On a scale of 1-10, how prepared was the organizer to answer questions?

10 he was very engaged in conversation and participated in all activities