

Contents

<i>Acknowledgements</i>	ix
Introduction: Creative Writing – a Success Story	1
What is creative writing?	
1 First Histories: Creative Writing as Cultural and Educational Intervention	8
Postgraduate pioneer: University of East Anglia; undergraduate pioneer: the University of Middlesex; the university and writers; the Arvon Foundation; the Verbal Arts Association; schools and teacher training; adult and community education; conclusions.	
2 Autodidacticism and the Politics of Literacy	20
Mutual improvement; University extension; literacy and schools; the Workers' Educational Association and the Oxbridge tutorial system; conclusions.	
3 Walking with Swinburne: English at Oxbridge	27
John Churton Collins – pioneer of English at Oxford; English at Cambridge; the Missing Subject; conclusions.	
4 Watching the Elephants: Creative Writing in America	34
English, Composition and creative writing; Rhetoric; Advanced Composition; Progressive education and creative writing; writers' groups and teaching; New Criticism; creative writing after the Second World War; writers' groups and the Iowa School of Letters; conclusions.	
5 From Belles-lettres to Literary Criticism	43
Matthew Arnold, I. A. Richards, F. R. and Q. D. Leavis; literary journals: <i>The Calendar of Modern Letters</i> ; <i>Scrutiny</i> ; <i>Left Review</i> ; criticism, evangelical and methodological; conclusions: text, presence and absence.	

vi *Contents*

- 6 Secular Intellectuals after the Second World War** **54**
 Government and culture; the postwar generation and new media; gender, the public and the private; cultural politics; cultural production; authorship and authority; radical cultural production and creative writing; conclusions.
- 7 Textual Politics in English Studies after the Second World War** **63**
 University English; art and science; English and Humanities; new educational formations: the CCCS and the OU; the debates: literary criticism and cultural theory; *Contemporary Criticism* (1970); *Contemporary Approaches to English Studies* (1977); *Re-Reading English* (1982); *English Economis'd* (1989); textual politics and the disappearing text; after the text, writing; conclusions.
- 8 Creative Writing Professionalised: Summary – the Story So Far** **81**
 Composition and creative writing in the US; cultural intervention; the UK, the Missing Subject and practical criticism; autodidacticism and cultural politics; universities and new intellectual spaces; creative writing since the 1960s.
- 9 Play and Pedagogy: Creativity and Creative Writing** **86**
 Progressive education; Bedales, Dartington and Summerhill; the play's the thing; play power; lifestyle creativity; creativity: from extraordinary to ordinary; conclusions: bracketing creativity.
- 10 Creative Writing: a Literature of its Own** **95**
 The professional writer; the Society of Authors and writers' rights; copyright; Walter Besant and Henry James; writing and the university: Quiller-Couch and criticism; early handbooks in America: Adele Bildersee; 'how-to' books after the Second World War: R. V. Cassill; conclusions.
- 11 The Literature: Household Tips and Recipe Books** **108**
 Writing as self-expression; the self and its way of life; the terror of the blank page; to read or not to read; writing as work and rewriting; the writing memoir; writing the invisible; writing as therapy; conclusions: infantilising creative writing.

- 12 The Workshop and the Emperor's Clothes** **120**
 Early workshop history; the tutorial precedent; groups and structure: writing and educational; DUET; authority; pedagogic models in the workshop: peer review; professional friendship: publisher/writer; master/guru/apprentice/disciple; conflictual authority models; workshop practice and power-relations; criticism and value judgement; the workshop as a House of Correction; conclusions.
- 13 Comparative Approaches in Other Art Forms: Art School and Conservatoire** **132**
 The fine arts and the academies; music and the conservatoire; music and the guru; the masterclass – reality; the art school and criticism; conclusions.
- 14 Literary Criticism: Value Judgements and Creative Writing** **140**
 Criticism and theory: Leavis and Wellek; evaluation and literary value; criticism, philosophy and mimesis; the creative-critical; CW criticism as a theory of reading; conclusions: from description to prescription.
- 15 Composition and Creative Writing: US Critiques** **149**
 A creative writing manifesto; criticisms of CW; English – composition – creative writing; Composition, literature and the CW workshop; hard-cop, soft-cop criticism; questions or answers; reform; the CW teacher; the teacher as authority; conclusions.
- 16 Reconceiving Creative Writing: the Author is Not Dead, Merely in Some Other Text** **160**
 The death of the Author; ownership and authority conceptualised; individual and systemic authorship; *auteur* and performance theory; usurpation and authority; conclusions.
- 17 From Criticism to Theory and On** **166**
 Elegies; theory's triumvirate; what is theory?; language, the individual subject (the self), meaning and identity; 'the Incredibly Disappearing Text'; the Death of the Author and the 'birth' of the reader; conclusions.

18 Reconceiving Creative Writing: the Materiality of Imaginative Writing	174
Author as producer; the author as worker; patronage: writer and academic; theory within; fallacies; <i>intentio operis</i> ; the text; the writer and language; conventions and genre; a theory or poetics of imaginative writing; conclusions.	
19 Literacy, Writing and Textuality	184
The crisis in literacy; knowing grammar and knowing about grammar; writing and its conventions; textual production: a theory of writing; conclusions: textuality and the imaginative mode of thought.	
20 From Elephants to Kangaroos: Prose Fiction	192
Time; narrative and causality; referentiality: the hopping referent; referentiality and character; referentiality and description; in practice: completion; in practice: structure.	
21 Writing Drama	200
Modern drama; cliché 1: the blueprint theory; the 'incomplete' text; cliché 2: collaboration and production; the division of labour: the director; cliché 3: the visual and the novel; stage directions; monologue; the fourth wall.	
22 Poetry and Form	209
23 The Core Genres: Pedagogy	211
Aims and pedagogic practice; imaginative writing in stages; materialities of mind, and writing; CW as incomplete.	
24 Imaginative Writing: Summary and the Future	218
The academic context for CW; discursive writing; CW and its aims; teachers and students; context: gender and culture; the Author.	
Epilogue	229
An intertextual manifesto; textual intervention; intertextual intervention.	
<i>Bibliography</i>	231
<i>Index</i>	238

1

First Histories: Creative Writing as Cultural and Educational Intervention

Postgraduate pioneer: University of East Anglia

In 1970 Malcolm Bradbury and Angus Wilson set up the first MA in creative writing in the UK. During the 1950s and 1960s, Bradbury had regularly visited and taught in American universities. In the early 1960s he was also involved with the new Centre for Contemporary Cultural Studies (CCCS) at the University of Birmingham. This postgraduate centre was set up in 1964 under the Directorship of Richard Hoggart, then Professor of Modern English Literature. Its aim 'was to inaugurate research in the area of contemporary culture and society: cultural forms, practices and institutions, their relation to society and social change'.¹

In 1965 Bradbury joined the University of East Anglia (UEA) in Norwich, one of the 'new' universities founded in the 1960s; here his internationalism and multi-genre writing found a productive home. The School of English and American Studies was set up in 1968, and Bradbury became Professor of American Literature in 1970.

In the US, Bradbury had found that 'nominal teaching posts are widely available. . . . In the years after the war, it would seem just to say, the primary focus of the American intelligentsia and the would-be intelligentsia was the university campus. . . . The academic as poet or as novelist has been vindicated.'²

¹ *Culture, Media, Language*, ed. Stuart Hall, Dorothy Hobson, Andrew Lowe and Paul Willis (Hutchinson, 1980).

² *The Times Literary Supplement*, 25 November 1965.

In 1967, a domestic literary concern preoccupied him. With reservations about the state of recent British fiction, he argued that 'it is writers like Bellow, Barth, Mailer and Heller who are producing the English fiction that has genuine scope, intellectual and psychological tension, and aesthetic curiosity'.³

The MA aimed to combine the reading and study of literature with its writing, and was set up as a self-conscious cultural intervention to correct what was feared might be the death of the high-art English novel. As at the Iowa Writers' Workshop in the US, a 'creative dissertation' (i.e., a work of fiction) could be submitted for the final MA degree. UEA also hosted a writer's residency on campus from 1970 to 1971, the Henfield Fellowship (funded by the local East Anglian Arts organisation), where a writer spent six months of the year on campus, with little other commitment than to write. As Jon Cook, then a graduate student at UEA, later commented: 'The idea was that the university was a place where literature might be created as well as interpreted'.⁴

Students on the MA who could demonstrate a serious commitment to writing, were given an opportunity to develop their skills in an academic environment, and thereby also earn a postgraduate qualification. The course was consciously created to produce professional writers. This theoretically enabled academic tutors to intervene by constructing a new contemporary canon before the event, as it were. It was, significantly, a vocational course of a new kind, bringing literature, as a verbal art, into the academy at postgraduate level.

Undergraduate pioneer: the University of Middlesex

The first full CW undergraduate degree in the UK ran at Middlesex University in 1991–2, under the title of 'Writing and Publishing'. Susanna Gladwin had been teaching English Literature there since the 1960s, when it was Middlesex Polytechnic. In 1984, dissatisfied with traditional English teaching – 'the syllabus, the structure of lectures and seminars, the students writing essays and so on', which kept 'students at a distance from what literature was all about . . . the students seemed to me to have no connection with the authors they were studying' – Gladwin went to a conference organised by the Verbal Arts Association.⁵

³ *The Times Literary Supplement*, 19 October 1967.

⁴ Interview with the author, 2004.

⁵ Interview with author, 2004.

10 *The Author is Not Dead*

Here she encountered other writers and teachers with similar concerns.

Back at Middlesex, she set up a 'Verbal Skills' course, in which the students wrote a weekly creative writing exercise and log report. This led to a module called 'The Practice of Writing', for second-year English students, with fictional and non-fictional modes of writing. At the end of the 1980s she began the longer institutional process of setting up what became the 'Writing and Publishing' degree. She found resistance within the English department – 'I think it was seen as not academic enough.' The degree was finally placed outside the English School, in a cross-media/cultural studies department.

This resistance, if not hostility, from teachers of literature has been a recurring experience for those wanting to incorporate CW into their work, dating back to the 1960s. When David Craig introduced CW into his undergraduate English teaching at Lancaster University in the later 1960s, it was scorned as 'Yankee', and informally 'allowed in on sufferance'.⁶

There were two additional aspects to Gladwin's work. First, she was aware that the initial degree was 'validated, because of the tie-in with industry; the idea was that in the final year the student would do a – what we now call an Internship – a short work placement, and that was an essential part of the whole structure. . . . There was a sense that it was going along with the enterprise culture, and making links between the university and the workplace.'⁷ Secondly, the emphasis was on writing skills which extended beyond English studies: 'writing was the kind of thing which could enhance every endeavour – mathematics, engineering, medicine . . . '.

Two definitions of the 'vocational' are encapsulated here: the application of CW writing skills in the cultural industry, as against the aesthetico-theological notions underpinning UEA's specific 'vocational' aim of training professional writers. That the aims were also divided between under- and postgraduate degrees was significant at this early point.

The university and writers

In 1981 Alan Brownjohn completed a report, commissioned by the Arts Council of Great Britain, on 'Writers in Education, 1951–1979'. In it he

⁶ Interview with author, 2006.

⁷ Gladwyn, *ibid.*

described a new kind of patronage which developed after the Second World War, enabling writers to become a presence in, and boost their income from, higher education. He noted that:

‘There were creative courses in art colleges, and composition courses in colleges of music: professional sculptors, painters and composers of the highest reputation had long been employed in them as essential components of the teaching programme and permanent members of staff. But in 1951 . . . there were no creative writing courses leading directly to, or contributing to, diplomas or degrees in British colleges or universities; no history at all of the employment of writers in these institutions for the purpose of teaching students to write poetry or fiction. It was only later, in the expansionary years of the 1960s, that a few writers, temporarily and rather accidentally, found teaching posts in another sector of higher education: the teacher training institutions, or Colleges of Education. But even there they were employed simply as academics with school teaching experience, and could only make use of their creative capacities if they specially contrived to do so.’⁸

There had been a small number of artistic residencies before 1951. In 1943, for example, a Bradford businessman, E. C. Gregory, donated money to set up artists’ residencies for a sculptor, painter, composer and poet to bring ‘younger artists into close touch with the youth of the country’. The Gregory Fellowship in Poetry began in 1960, at the University of Leeds.

As Brownjohn pointed out, it was the Regional Arts Associations in the mid 1960s which formalised the presence of writers in educational institutions. In 1967, Northern Arts set up a Writer’s Fellowship at the Universities of Durham and Newcastle, followed in 1968 by a Fellowship at the University of Hull. In 1967–8 a Writers-in-Schools initiative was launched by the Arts Council, supported by the Department for Education and Science. Money came from a mix of arts and educational organisations. In 1971, a Poets-in-Schools scheme was set up by the Poetry Society (founded in 1909), and financed by the W. H. Smith chain of newsagents and bookshops. Under this last scheme, during 1979, 593 visits were made to schools by 167 different writers.

By the end of the 1970s, ‘Writers’ Fellowships had . . . become one of the principal means, alongside the important Writers’ Grants scheme, of assisting writers through the Arts Council Literature Department. . . .

⁸ ‘Writers in Education’, unpublished, p. 5.

12 *The Author is Not Dead*

The Fellowship would form a useful part of any larger plan to raise the status of the writer, enhance his [*sic*] rewards and widen his readership. And yet they can scarcely be said to have been firmly established in the educational institutions.⁹

These residencies were designed to subsidise writers – in a useful shorthand, to ‘buy time to write’ – a modern form of patronage, academically hosted. Some writers gave readings, some also did informal ‘guest’ teaching or offered consultations to students – but the primary responsibility of the writer was to write. Any *quid pro quo*, as it were, for the financial support received, was justified by the recognition that making a living as a professional writer was/is a precarious business, and that the presence of a creative writing presence on campus was recompense enough. In keeping with this approach, Brownjohn’s conclusions were that:

‘There has been hardly any connection between fellowships and creative writing degree (or other) courses in the educational institutions. . . . Even if such courses WERE established (and logically they SHOULD exist) a system of writers’ fellowships which did NOT require prescribed teaching would be desirable. The rigorous demands of creative writing teaching (as well as incorporation into the teaching force of an institution) would be fulfilling for some writers, but anathema to others.’

Alan Brownjohn’s report marks a transitional moment. As long as writers were financed by Arts organisations, their presence as working artists was ideologically justified. However, once writers began teaching as a matter of course, and the money and terms of employment began to come from the universities, more conventional academic imperatives and parameters were inevitably set. The academy was helping to expand the professional security of writers, augmenting their intellectual practice, and demanding ‘academic’ services in return. Writers were being offered degrees of financial security, and the chance to expand their artistic expertise into the development of pedagogic skills.

The Arvon Foundation

After running a poetry day for Devon schoolchildren in 1968, poet John Moat combined forces with fellow poet John Fairfax, and persuaded

⁹ *Ibid.*, p. 17.

John Butt, a Devon drama organiser, to let them tutor 15 schoolchildren in poetry for five days' residency 'in a remote rectory':

'By coincidence, just at that time the Arts Council had begun to look for ways to involve writers in education. . . . Several of those we first approached have said that the whole idea seemed so barmy they don't know why they went along with it.'¹⁰

Poet Ted Hughes (later one of the signatories to the Verbal Arts Manifesto) was a guest reader on the first course, and then 'for years gave his house in Yorkshire, Lumb Bank, to Arvon, on a peppercorn lease'. Arvon centres have retained their original format: two tutors and up to 16 students live together for a week. There are group writing/discussion sessions of different kinds, a strong emphasis on one-to-one tutorials, and a guest reader. The students cook and wash up, so that bonding (and sometimes lifestyle co-operation and conflict) is domestic as well as artistic.

Moat's assessment of the Arvon 'values' highlights a tenet which commonly underpins CW pedagogy:

'In my view Arvon works simply because it has reverted to the most practical, perhaps the only real educational dynamic – something which contemporary culture has lost sight of. Something that imbued traditional apprenticeship in the same way that it imbues the oriental idea of guru and pupil . . . the idea of the spiritual friend and friendship – something that Fairfax and I had experienced in our own apprenticeships – were absolutely constitutional to Arvon from the start.'¹¹

Arvon's intensive and informal combination of professional writers and 'students' offered a model which deliberately differed from the traditional teacher/pupil relationship; these principles extended to the adult courses.

The Verbal Arts Association

Poet and teacher Anne Cluysenaar initiated the Verbal Arts Association (VAA) in the early 1980s, and was its first Director. Cluysenaar graduated

¹⁰ *Resurgence*, no. 121 (March/April) 1987, p. 37.

¹¹ *Ibid.*, p. 37.

14 *The Author is Not Dead*

in English and French Literature at Trinity College, Dublin, in the 1950s. She joined the University of Lancaster (one of the new universities) in the late 1960s to teach linguistics, and introduced stylistics and CW, though not on the same course. Her book *Introduction to Literary Stylistics* is a lucid presentation of many of the arguments and approaches which fed into the VAA.¹²

Like Gladwin and others, she found the strongest resistance to CW from people in English departments; by contrast, there was support from people with a Classics background 'because they knew about rhetoric', and from 'people like engineers, who thought, how can you study a subject without learning how to do it?'¹³

When she moved to Sheffield Polytechnic in the late 1970s, she encountered questions such as: 'Are you going to teach everyone to be Shakespeare? Are you just going to have people sitting around listening to Beethoven and writing?' Her determination to construct a serious course combining a stimulating variety of 'new' disciplines led to an 'English degree with literature, linguistics and CW . . . the only thing we didn't have is literary theory, and I considered that a serious omission'.¹⁴

The Verbal Arts Association was formed after a 1982 seminar on 'The Arts and Higher Education', funded by the Calouste Gulbenkian Foundation, and chaired by Anne Cluysenaar. A group of professional writers and radical academics (including Raymond Williams and Richard Hoggart) called for 'Urgent reforms . . . in the teaching of English if the practice of verbal arts is not to remain for most people a missing subject.' (The phrase 'missing subject' recalled Stephen Potter's witty and passionate disquisition on the state of English in the 1930s, *The Muse in Chains* – see Chapter 3.)

The VAA held its first conference in 1984 in Manchester, and the organisation boasted an impressive list of literary patrons, including William Golding, Doris Lessing, Ted Hughes and Iris Murdoch. It was out of the Verbal Arts Association that the Northern Association of Writers in Education was formed in 1987; in the summer of 1991 it became the National Association of Writers in Education (NAWE), whose journal *Writing in Education* is currently an important forum for CW across the educational spectrum.

Anne Cluysenaar later wrote of the VAA: 'Members of the seminar took the view that literature is an art whose medium, language, is man's [*sic*]

¹² Published by Batsford, 1976.

¹³ Interview with the author, 2004.

¹⁴ *Ibid.*

most important, and universal, communication system. We were struck therefore by the almost total absence in higher education of productive as against receptive, historical or analytical studies in verbal arts. Literacy is a continuum.¹⁵ As a result, one of the VAA's key recommendations was that all literature courses should include CW elements.

A manifesto letter with 43 signatories in *The Times Higher Educational Supplement*, on 21 October 1983, argued: 'It is an unfortunate anomaly that verbal arts as part of the discipline of classics were not carried over into the study of English when this became a major academic area in the early years of the century.' Claiming that 'Precise and creative use of language is of major importance for the maintenance of our complex intellectual, industrial and democratic structures,' the letter resonates with some of the concerns which later infused Gladwin's work at Middlesex, seeing that through its focus on the practices of writing, CW could extend to being of value to other disciplines, as well as to applications in employment.

CW, argued the VAA, 'helps students appreciate the achievement of writers of the past and take an informed interest in contemporary writing. It provides an intimate and practical insight into how language works, so acting as the ideal bridge between literary and linguistic concerns.' Answering accusations that CW lacked intellectual rigour, the letter denied that 'verbal creation is somehow more self-indulgent, undisciplined or easy than other forms of creation . . .'. It referred to 'art as a form of knowing', making a clear connection with the cognitive features of other arts – music, painting, drama, sculpture, which 'include practice as an essential component'.

Schools and teacher training

Peter Abbs, poet, teacher, and one of the most indefatigable campaigners for CW, argued that the ' . . . intrinsic concerns of English as a discipline are literary, expressive and aesthetic'.¹⁶ Abbs taught at Filton High School between 1965 and 1968, getting children to write poetry and stories. This experience led to his first book, *English for Diversity*.¹⁷ In the early 1970s he worked with students training to be school teachers, and in 1976 he set up an MA in Language, the Arts and Education, at

¹⁵ *The Times Literary Supplement*, 31 December 1982.

¹⁶ *English Within the Arts* (Hodder and Stoughton, 1982) p. 1.

¹⁷ Heinemann, 1969.

Sussex University. This course was renamed 'Creative Writing, the Arts and Education' in the early 1990s, 'but the content remained identical and included all the genres of expressive writing'.¹⁸

Abbs called for a 'new synthesis', drawing on 'the three great traditions which struggled to provide a more comprehensive and demanding understanding of English: the Progressive School, the Cambridge School and the prevailing Socio-Linguistic school . . . each of them formulated certain elements of good practice, and . . . it is these elements which we must now take into a new synthesis, the radical reconstitution of English as art. . . . What is the nature of art? Why is art of educational value? How can art be taught? What is an aesthetic education?'¹⁹

Abbs' convictions were in line with the recommendations of the Gulbenkian report, *The Arts in Schools* (1982). This

'offered a framework for an aesthetic education. The bold philosophical arguments derived from a central European tradition in aesthetics, going back through the work of Herbert Read and Louis Arnaud Reid, to Susanne Langer and Ernst Cassirer, to the philosophical work of Kant. The arts were seen to provide a unique and valuable kind of knowledge and thereby formed an indisputable part of any complete curriculum. The emphasis was on knowledge, but this aesthetic knowing was understood as materialising largely through the practice of art-making, through the pupil's direct engagement with the forms of art. . . . The educational distinctions should not be between cognition and affect, between thinking and feeling, but between different kinds of intelligence, different kinds of knowledge, different kinds of symbolic form.'²⁰

Characterising English as a 'literary-expressive' discipline, Abbs spelled out the 'common and everyday' nature of creativity – 'the condition of our existence',²¹ together with its epistemological validity, as asserted/acknowledged in the Gulbenkian report and stressed in the VAA's manifesto, the 'concept of art as a form of knowing'.²² This report argued for 'the teaching of the six great arts – music, literature, dance, drama, film and art – in our schools.'²³

¹⁸ Letter to author, 3 September 2006.

¹⁹ *English within the Arts*, p. 1.

²⁰ *A is for Aesthetic* (The Falmer Press, 1989), pp. 53–4.

²¹ *Ibid.*, p. 2.

²² *Ibid.*, p. 27.

²³ *Ibid.*, p. 27.

Adult and community education

Fuelled by a passionate belief in the importance of literacy and education for all, of whatever social and class origin, community writing groups have long been part of the rich tradition of adult education in the UK.

Self-organised meetings of this kind date back at least to the first half of the twentieth century. A still lively example is the annual Swanwick Summer School, first organised in 1949 by members of some of the thriving Writers' Circles in the British Isles. Nancy Martin's affectionate and evocative history, *Venture of Faith*,²⁴ described Swanwick's beginnings in a former prisoner-of-war camp outside Derby. At the first school they still needed to collect ration books (used during the Second World War) from the 'student' arrivals. As well as lectures and talks from guest writers, the staple of these British amateur residential courses, familiar to all those who have been on similar events, were home-made bread and rock cakes, country dancing, and evening entertainments of various kinds. Martin's account affords two clearly articulated – and contrasting – notions which fuelled these events – indeed, still do. The School (and the Circles, by implication) were for 'People who write, whether they do it for a living or as a spare-time occupation'. At the same time, they afford 'a fellowship for writers who are alone'.²⁵

Further examples of adult education traditions are Morley College and the City Literary Institute, in London. Morley began in what is now the Old Vic Theatre, near Waterloo Station, running series of lectures in the early 1880s. In the early twentieth century it developed a reputation for its extraordinary music education, led by composers such as Gustav Holst and Michael Tippett.²⁶ The City Lit (as it is known) began in 1919, also with a wide range of courses, with strong emphases on drama. From early on, it encouraged poetry writing for its monthly magazine and annual arts competition, which was started in 1925.²⁷ During the 1980s it 'ran one of the largest and most ambitious writing programmes within liberal adult education in the British Isles'.²⁸

The community arts movement across the UK has been supported by the regional Arts Associations since the 1960s. Some writing groups have tutors and others are run by the groups' members. The social and educational importance of literature, and the convictions about the impor-

²⁴ Published by Swanwick, 1983.

²⁵ *Ibid.*, p. 85 and p. 82.

²⁶ Denis Richards, *Offspring of the Vic* (Routledge, 1958).

²⁷ T. G. Williams, *The City Literary Institute* (Saint Catherine Press, 1960).

²⁸ Rebecca O'Rourke, *Creative Writing: Education, Culture and Community* (NIACE, 2005), p. 48.

tance of publishing this work, were foregrounded in the Federation of Worker Writers and Community Publishers (FWWCP), formed as an umbrella organisation in 1975, and still functioning. (See Chapter 6.)

Conclusions

These historical snapshots provide a roving chronology which marks the beginnings of the formal arrival of CW in the UK academy, delineating two quite distinct approaches to its 'content' as a subject, and to its pedagogic aims.

The UEA project, in its aesthetic-vocational aim of making a cultural intervention in the creation of a contemporary literary canon, privileged 'talent', if not 'genius', aiming to train professional writers – a cultural end in itself. Middlesex's undergraduate degree, on the other hand, proposed a wider educational intervention: first, into practice-based ways of enhancing the teaching of literature, and secondly, as a functional 'vocational' skills-base for other university subjects, as well as for the wider world of cultural employment. Students spent a period of time on work placements – as they still do. Middlesex's project shared with the VAA a concern for literacy and expressive literary skills, for a varied form of writing instruction in higher education, which would be available to all students, not just those who may already have evinced literary 'talent'. In addition, the VAA's manifesto and campaigns touched on deeper epistemological questions: art seen as a specific form of knowledge, acquired by 'doing' – and shared as an aesthetic practice with the other arts.

Beyond the distinctions between under- and postgraduate training (clear at this early stage, but more vexed as the decades progress), a central issue is heralded by CW in its very nomenclature: the now heavily overused term 'creative', and its oppositional uses: on the one hand, to identify the rare, exceptional (talent, genius), and on the other, the democratising, expanding, enhancing faculty which some argue is possessed by all, and should be a central part of educational philosophies and practice, at all levels.

The new subject brought with it not only new methodologies in the seminar/workshop, as we shall see later (Chapter 12). It brought with it the principle that the art must be taught by those expert in it – i.e. professional writers, thus bringing writers onto campus in new ways, asked to slot into an already-formed academic structure and set of practices. While this might have been (and might still be) a cause for cele-

brating the increased presence of arts practitioners, it has also generated problems on both sides of the pedagogic fence. As we shall see later (Chapter 15), these are already issues of some longstanding in the US. The arrival of CW in the UK performed (intentionally or not) two rather different functions: to work as a reform within English pedagogy, and as a discrete subject in the academy.

From its beginnings, this uneasy, bifurcated relationship with 'English' has been one of CW's legacies. The following chapters chart the histories which fed into the immediate arrival of CW: beginning with the fundamental prerequisites of the development of literacy, and the establishment of English as a university subject.

Index

- 'A'-level English 64, 75
 Abbs, Peter 15–16, 77–8, 132
 Abortion Act 57
 academics 177
 academies 52
 and creative writing 220
 and fine arts 132–3
 adult education movement 17–18, 23, 27,
 121, 227
 Adult Literacy Survey 185
 'advanced composition' 36
 Affective Fallacy 179
 Almond, Liz 129
 Althusser, Louis 177–8
 'amateur' 108–9
 American Association of Writing Programs
 104
 Amherst (New England) 35, 38
 Amis, Kingsley
 Lucky Jim 55
 Armstrong, Isobel 63, 77, 84, 220
 Arnold, Matthew 30, 44–5
 Culture and Anarchy 45
 Arnold, Thomas 44
 art(s)
 academies and fine 132–3
 and science 65–6, 168
 art school
 and criticism 137–9
 Arts Associations 17
 Arts Council 11, 13
 Arts and Crafts Movement 88
 Arvon Foundation 12–13, 125
 Association of Writing Programs (AWP) 40,
 149, 228
 Atkinson, Ann 140
 Atwood, Margaret
 Negotiating with the Dead 115
 auteur theory 161, 162–3
 author(s)
 as creator 174–5
 Death of the 2, 60, 62, 84, 159, 160–5,
 171–2, 203, 225
 earnings 176
 as producer 174–5
 as worker 175–6
 see also writers
 authority
 and authorship 60
 and gender 158
 and usurpation 163–4
 and workshop 123–4
 Authors' Licensing and Collecting Society
 (ALCS) 176
 authorship 62, 163
 and authority 60
 individual and systemic 161–2
 'praxis' of 175
 autobiography 110
 autodidacticism 20–6, 83

 back story, concept of 198
 Bakhtin, Mikhail 181
 Bakhtinian theory 73, 165
 Baldwin, James 71
 Baroque Academies 133
 Barth, John 150
 Barthes, Roland 160, 161–2, 172, 188
 Bassnett, Susan 123
 Bauhaus teaching 138
 BBC 56
 Beardsley, Monroe 70, 179
 Beat generation 55
 Bedales 87
 Bellow, Saul 71
 Belsey, Catherine 77
 Critical Practice 69, 143
 Benjamin, Walter 174
 Bennett, Andrew 164, 165, 175
 Bennett, Arnold
 The Author's Craft 105
 Bennett, Tony 76
 Berkeley 36, 38
 Berne Convention for the Protection of
 Literary and Artistic Works 97
 Berry, R.M. 150

- Besant, James 109
- Besant, Walter 96, 105–6, 109, 114, 194
The Pen and the Book 97–9
- Bible 20, 27
- Bildersee, Adele 103, 105–6
Imaginative Writing 103
- Birkbeck College 20–1
- Birkbeck, Dr George 20
- Birmingham University
 Centre for Contemporary Cultural Studies (CCCS) 8, 65, 66, 67–8
 School of Journalism 29, 96
- Bishop, Wendy 156
- Blair, Dr Hugh 27
- blank page, terror of 105, 106, 113, 116
- Board of Education 24
- Board Schools 22
- Body Politic, The* 2
- Borges, Jorge Luis
This Craft of Verse 115
- Boulter, Amanda 140
- Bradbrook, M.C. 48
- Bradbury, Malcolm 1, 8–9, 55, 69–70, 109, 148, 162, 166
The Social Context of Modern English Literature 68–9
- Bradbury, Ray
Zen in the Art of Writing 115
- Bradley, John Haden 87
- Braine, John
Room at the Top 55
- Brande, Dorothea 104, 111, 112
Becoming a Writer 104, 109
- Bread Loaf Writers' Conference 37–8
- Brecht, Bertolt 174
- Broadbent, Professor John 122–3
- Broderick, Danny 125, 126
- Brooker, Peter 73
- Brooks, Cleanth and Warren, Robert Penn
Understanding Poetry 39
- Brownjohn, Alan 10–11, 12
- Burke, Sean 160–1, 163–4
- Burroway, Janet 121
- Butt, John 13
- Buzan, Tony 91–2
- Bynner, Witter 38
- Calendar of Modern Letters, The* (journal) 47
- Calouste Gulbenkian Foundation 14
- Cambridge University 22, 28, 44
 establishment of English Tripos 30–2, 100
 and women 227
- Cambridge English School 52, 78, 102
- 'Cambridge School' 46
- Cameron, Julia
The Artist's Way 111–12
- Campaign for Nuclear Disarmament (CND) 56, 58
- canon 48–9, 53, 75, 76
- Carmel Writers' Colony 37
- Carter, Ronald 68
- Cashdan, Liz 140
- Cassill, R.V. 40, 106
Writing Fiction 104–5, 147
- Cassirer, Ernst 16
- causality
 and narrative 193–4
- Centre for Contemporary Cultural Studies (CCCS) 8, 65, 66, 67–8
- character
 and referentiality 195–6
- Child, Francis J. 35
- child-centred learning 94
- Chomsky, Noam 181
- Christian Socialism 21
- Churchill, Caryl 205
- City Literary Institute 17
- Classics 35, 53, 82, 84
- close reading 39, 46, 50
- Cluysenaar, Anne 13–15, 78
- Co-operative movement 121
- Colini, Stefan 65
- collaboration
 and drama writing 203–4
- Collins, John Churton 28–30, 45, 96
The Study of English Literature 36
- commentary 145–6
- Communist Party 47
- community arts movements 17–18, 83, 222
- community publishing movement 60
- community writing groups 17, 130
- Composition 81–2, 103, 106, 149–59, 222
- Conroy, Frank 128
- consciousness 216
- conservatoire
 and music 133–5
- constructivist approach 37
- Contemporary Approaches to English Studies* 71–3
- Contemporary Criticism* 69–71
- contraception 56
- conventions, literary 181–2, 187–8, 191
- Cook, H. Caldwell 88–90, 91
The Play-Way 89
- Cook, Jon 9
- Coover, Robert 71
- copyright 96–7, 176
- Copyright Acts 97
- Corbin, Peter 75
- Cornell University 40
- Council for National Academic Awards (CNAA) 65, 66
- counter-culture 57–8, 59, 62, 83

240 Index

- Cox, C.B. 78
 Craig, David 10, 78
 creation myths 198
 'creative' 93
 'creative recovery' 111
 creative writing
 academic context for 220–1
 advantages of 150
 aims of 222–4
 assessment criteria from universities 140
 as based on a theory of reading 146–7
 and creativity 86–94
 criticisms of 151, 152
 establishment of 1–2
 focusing on process rather than product
 127, 132
 as incomplete 216–17
 isolationism of 152–3, 159, 220, 222, 223
 materiality of 174–83
 reconceiving 174–83
 reform debate 156–7, 159
 relationship with composition and
 literature 145, 152–4, 156–7, 159,
 221
 since the 1960s 85
 success of 1
 creative-critical 145–6
 creativity 86–94, 111, 112, 114, 226
Crisis in the Humanities 66
Criterion, The 47
Critical Quarterly 78–9
 criticism 48, 222
 and art school 137–9
 in workshop 126–31, 140, 155
 see also literary criticism; practical criticism
 Crystal, David 186
 Culler, Jonathan 72, 84, 144, 165, 168, 179
 Literary Theory 69
 Structuralist Poetics 69, 181–2
 cultural policy
 and creative writing 61
 cultural politics 57–8, 83
 cultural production 59–60
 Cultural Studies 58, 84
 cultural theory 70, 72
 culture 227
 and government 54–5
 Culver, Donald 48
 Cunningham, Valentine 171, 172, 173
 Reading after Theory 167
 Dartington Hall (Devon) 87–8
 Darwinism 219
 Davies, Emily 22
 Davies, Tony 74
 Dawson, Paul 146, 223, 224, 227–8
 de la Mare, Walter 87
 Death of the Author 2, 60, 62, 84, 159,
 160–5, 171–2, 203, 225
 Dent, Joseph 23
 Denton, Pennie 87
 Denver 40
 Derrida, Jacques 162, 163, 165
 description 215
 and referentiality 196
 Dewey, John 37
 dialogue 206, 207
 Dickens, Charles 51
 directors 203–4
 discursive writing 221–2
 division of labour 56, 58
 Divorce Reform Act (1969) 57
 Docherty, Thomas 167
 Dodsworth, Martin 74, 75
 Dolmetsch, Arnold 87
 drama 55, 189, 200–10, 215
 blueprint theory cliché 201–3
 collaboration cliché 203–4
 fourth wall 208
 'incomplete' text 202–3
 modern 200–1
 and monologue 208
 and stage directions 205–7
 text must be visual cliché 204–7
 DUET (Developing University English
 Teaching) 122–3
 Duffy, Maureen 79
 Dunn, Nell 111
 Durham University 11
 Eaglestone, Robert
 Doing English 50
 Eagleton, Terry 72–3, 166–7, 170, 171, 177,
 178, 183, 229–30
 Literary Theory 69
 Early English Text Society 53
 Eco, Umberto 175, 179–80, 214
 Edinburgh University 27
 education 22
 Education Act (1870) 22
 Education Act (1944) 54
 Education Reform Act (1988) 74
 Einstein, Albert 92
 Elam, Keir
 The Semiotics of Theatre and Drama
 143–4
 Eliot, George 43
 Eliot, T.S. 47, 187–8
 Elkins, James 137, 138, 139
 Elmhirsts 87
 Elsom, John 55
 Engle, Paul 42, 121, 125, 128
 English Association 71
English Economis'd 74–5

- English/English literature 27–33, 45, 52, 61, 100, 156
 ‘A’-level 64, 75
 and American universities 34–5, 38, 42
 at Cambridge 27, 29, 30–2
 and early state education 22–3
 and Humanities 66–7
 insularity of criticism 66–7
 opposition to as a academic discipline 32, 33
 at Oxford 28–30
 relationship with creative writing 145, 152–4, 156–7, 159, 221
 reports on teaching of in schools (1980s) 75
 separation from Classics and Philology 53, 82, 84
 study of at university 27–8, 64–5
 term of 72
- English Subject Centre 1
- Epstein, Joseph 151
- Equal Pay Act (1970) 57
 evaluation
 and literary value 143–4
- Everyman Library 23
- exercises, writing 117
- Fairfax, John 12–13
- fallacies 179
- Federation of Worker Writers and Community Publishers *see* FWWCP
- feedback 127, 130, 140, 213
- Fellowship of the New Life 87
- feminism 56, 58, 123, 123–4, 169, 226
- Fenza, David 49, 149–50, 223, 224
- fine arts
 and academies 132–3
 first person 192
- Fischer, Steven Roger 183
- Fish, Stanley 101, 142
- Florentine Academy of Design 133
- Foerster, Norman 41, 121, 222
- Foucault, Michel 162, 163, 171, 175
- Fowler, Roger 70
- French Academy 133
- Froebel, Friedrich 138
- Frost, Robert 38, 82
- Frye, Northrop 142
- Further and Higher Education Act (1992) 63
- FWWCP (Federation of Worker Writers and Community Publishers) 6, 18, 60, 61, 125
- Gardner, John
The Art of Fiction 115
- Garman, Douglas 47
- Garrett, Elizabeth 22
- Garrett, George 153
- Gaunt, Helena
The Reflective Conservatoire 134
- Gay Liberation Front (GLF) 58
- gender 56–7, 226–7
 and authority 158
- ‘genetic structuralism’ 178
- genre 182, 187, 191, 212, 213
- Gioia, Dana 151
- Gladwin, Susanna 9–10, 15
- Glasgow University 27
- Goldberg, Natalie 112, 113
- Golding, William 14
- Goldmann, Lucien 178
- Gollancz, Victor 26
- Gordimer, Nadine 71
- government
 and culture 54–5
- graduate writers’ workshop 38
- Graff, Gerald 35, 36, 81, 154
- Graham, Robert 128
- grammar 185, 186–7, 188
- grassroots writing 60
- Great Tradition, The* (anthology) 36
- Greek literature 45
- Green, Michael 58
- Greenfield, Susan 216
- Gregory, E.C. 11
- Gregory Fellowship in Poetry 11
- Grimes, Tom 128–9
Seven Decades of the Iowa Workshop 128
- Gross, John 43, 96
- Guildhall School of Music 133
- Gulbenkian report (*The Arts in Schools*) 16
- guru-disciple relationship 139
 and music 135–6
- Haake, Katharine 154, 155
haiku 215
 handbooks *see* ‘how-to’ books
- Harris, Wendell 167
- Harvard University 35, 36
- Higgins, Bertram 47
- high culture
 versus popular culture 25, 26
- ‘hippie’ movement 91
- ‘historical sense’ 48
- Hobsbaum, Philip 122
- Hoggart, Richard 8, 14, 67, 70
The Uses of Literacy 54–5
- Holbrook, David 78
- Holland, Dr Siobhan 120, 127, 129
- homosexuality 57
- Hopkins, John 35
- Hough, Graham 66–7, 71
- Hourd, Marjorie 90, 91

242 Index

- 'how-to' books 95, 98, 104–5, 108, 109, 110, 117–18, 200
 Hoyles, John 73
 Hughes, Ted 13, 14, 78–9
 Hull University 11
 Humanities
 and English 66–7
 Hunt, Celia 117, 131
- ideology 178, 180
intention operis 179–80, 199, 207, 214
 Intentional Fallacy 70, 179
 intentionality 147, 178, 179, 179–80, 214, 216
 International Copyright Act (1886–7) 97
 International PEN 96
 intertextuality 187–8, 198, 229–30
 invisible, writing the 116–17, 215
 Iowa School of Letters (later Iowa Writers' Workshop) 37, 41, 222
 Iowa University 41–2, 82, 120–1, 226
 Iowa Writers' Workshop 9, 37, 40–1, 104, 121, 128
 Iser, Wolfgang 144–5
- Jakobson, Roman 34
 James, Henry 99–100, 106, 109, 184, 194
 jargon 101
 Johns Hopkins University 40
 journal/diaries 221
 journalism 175
 journalistic training
 professionalisation of 37
 Joyce, James 47
- Kermode, Frank 171
 King, Stephen
 On Writing 115
 Knights, Ben 50, 190, 226–7
 Knights, L.C. 48
 Kroll, Jeri 158
- labour movement 58
 Lamont, Daniel 74
 Lancaster University 78
 Langer, Susanne 16
 language 77, 116, 145, 169–70, 220, 222
 Bakhtin's theory of 181
 distinction between spoken and written 186–7
 and literary conventions 181–2
 and meaning 169
 and poetry 209–10
 relative autonomy of 181
 and writer 181
 see also linguistics
 Latin 101, 186
- Lawrence, D.H. 47, 91
 Lawrence and Wishart 47
 Leahy, Anna 153–4, 158
 Leavis, F.R. 32, 44, 45, 47, 48, 50, 51, 65, 78, 141–3, 144, 168
 Mass Civilisation and Minority Culture 50–1
 Leavis, Q.D. 32, 48, 50
 Fiction and the Reading Public 50
 Leeds University 11
 Left Book Club 26
Left Review 47, 49–50, 51, 52
 left-brain activity 92, 94, 114, 219
 Left-Leavisism 67, 73
 lending libraries 23
 Lessing, Doris 14
 Lewes, George Henry 43
 lifestyle creativity 91–2
 linguistics 46, 72, 84, 169–70; *see also* language
 literacy 20–6, 184–5
 crisis in 184–5, 186
 literary agents 98, 176
 literary canon *see* canon
 literary criticism 33, 68–71, 74, 140–8, 166, 221, 229
 and Bakhtinian school 73
 development of 33, 38, 45–6
 and literary theory 72, 84, 141–3, 194
 and New Criticism 38–40, 69
 relationship between philosophy and form and 144–5
 and textual politics 76
 and workshop practice 140, 145, 146–7
 literary elite 51, 52
 literary journals 43, 47–50
 literary mimesis 194
 literary property, concept of 98
 literary theory 67–8, 69, 72, 166–7, 168–9, 221
 and literary criticism 72, 84, 141–3, 194
 Marxist 72–3
 and value judgements 143
 literary value
 and evaluation 143–4
 literature *see* English/English literature
 Littlewood, Joan 55
 local writers' clubs 120–1
 Logan, Stephen 166
 London Royal Academy of the Arts 133
 London Society for the Extension of University Teaching 22
 London University 28
 London Working Men's Association 21
 Lubbock, Percy 146, 147
- McCabe, Colin 79, 84

- MacDowell Colony 38
 Macherey, Pierre 72–3, 165, 177, 180
 McQuillan, Martin 167
 magazines, writers' 108–9
 Magrs, Paul 109–10
 Maher, Alan 130
 Mailer, Norman 71
 Maitland, Sara 113
 Mansbridge, Albert 24
 Marsh, George 125
 Martin, Nancy
 Venture of Faith 17
 Marxism 56, 71, 73
 Marxist literary theory 72–3
 master–apprentice model 126
 masterclass 126, 136–7, 139
 Maurice, F.D. 28
 meaning
 and language 169
 Mearns, Hughes 36, 86, 92
 Creative Youth 86
 Mechanics Institute 20
 media 26, 56, 59
 Michael, Livi 140
 Middlesex University 9–10, 18
 Miles, Robert 125
 mimesis 144–5
 Mimpriss, Rob 129
 Mind Map 92
 Missing Subject 72, 82, 114
 Moat, John 12–13, 125
 Modern Languages Association 149
 monologue 208
 Moore 46
 Morley College 17
 Morton, Donald 151
 Moxley, Joseph M. 152
Mslxia 2, 108
 Mudies 23
 Mulford, Wendy 73
 Murdoch, Iris 14
 Murray, Donald M. 153
 Muse *see* Romantic Muse
 music
 and the conservatoire 133–5
 and guru–disciple relationship 135–6
 and masterclass 136–7
 Mutual Improvement Societies 21
 Myers, D.G. 36, 38, 39, 40, 41, 81, 86, 222,
 227–8
 The Elephants Teach 34
 Nabokov, Vladimir 34, 71
 narrative 195, 198, 215
 and prose fiction 193–4
 National Association of Writers in Education
 (NAWE) 14
 National Curriculum 75
 National Society for the Education of the
 Children of the Poor in the Principles
 of the Established Church 22
 National Union of Journalists (NUJ) 96
 Neill, A.S. 88
 Neville, Richard
 Play Power 91
 New Criticism 36, 38–9, 40, 69, 83, 154
 New Left 56, 58
 New York University 36
 Newcastle University 11
 Nichol, Professor 27
Nineteenth Century, The 43
 Norris, Christopher 171
 Northern Arts 11
 Northern Association of Writers in Education
 14
 novels 197, 205
 Noyes, Alfred 38
 Open University (OU) 65, 68
 O'Rourke, Rebecca 130, 131
 Creative Writing 61, 62
 Orwell, George 71
 Osborne, John
 Look Back in Anger 55
 Ostrom, Hans 154, 155
 Oxford University 21, 22, 23, 28–30
 Oz 91
Pall Mall 43
 Palmer, Tony 91
 Pateman, Trevor 110
 Paterson, Don 219
 patronage 176–7
 pedagogy 211–17
 aims and 212–14
 and play 86–94
 peer review 124–5, 126
 Penguin paperbacks 23
 Performance Studies 201
 performance theory 162–3, 201, 202
 Perkins, Maxwell 125
 Perse School 88–9
 personal experience
 writing based on 98–9, 106, 109–10, 113,
 114, 153–4, 159
 philology 33, 35, 36, 53, 82
 philosophy 144–5
 Pinter, Harold 205
 Piper, Edwin Ford 41
 play 88–91
 learning through 89–91
 and pedagogy 86–94
 and power 91
 plays *see* drama

244 *Index*

- plot 193
 Plumb, J.H. 66
 poetics 70, 72
 of imaginative writing 182–3
 poetry 39, 45, 48, 52, 92, 151, 189, 209–10, 215
 Poetry Society 11
 poets 38, 39, 82
 Poets' Group 26
 Poets-in-Schools scheme 11
 politics 58
 polytechnics 63, 74
 Pope, Rob 93–4, 198, 222
 Textual Intervention 189
 Pople, Ian 140
 popular culture 50
 postmodernism 151
 Potter, Stephen 32–3, 34, 53, 82, 222
 The Muse in Chains 14, 27
 Powys, T.F. 47
 practical criticism 39, 50, 52, 83, 142
 practice
 and theory 74
 pre-writing 153
 Prince, Gerald 195
 Princeton 38
 private
 and public 56–7
 professional writer, arrival of 95–6
 Progressive Education Foundation 37
 Progressive Education movement 36–7, 42, 86, 150, 219
 Progressive Schools movement 82, 94
 prose fiction 192–9, 208, 215
 narrative and causality 193–4
 and referentiality 194–7
 and structure 198–9
 and synopsis writing 197
 and time 192–3
 public
 and private 56–7
 publisher–writer relationship 125, 126
 Publishers' Association 97–8
 publishing companies 23
 punctuation 186, 188
 Pychon, Thomas 71
 Pykett, Lyn 75

 Queer theory 169
 Quiller-Couch, Sir Arthur 43–4, 53, 82, 106–7, 158, 222, 227
 On the Art of Writing 100–2, 142–3

 Radavich, David 152
 radical cultural production and creative writing 61–2
 radio 56

 'ragged school' movement 22
 Ransom, John Crowe
 The New Criticism 39
 rationality 219
Re-Reading English 73–4
 Read, Herbert 16
 reader, 'birth' of 171–2
 reader-response 147, 172
 reading 72, 105, 113–14, 183, 216
 creative writing based on theory of 146–8
 realism 145, 194, 196
 reception theory 147, 172
Red Rag 59
 referentiality 145
 and character 195–6
 and description 196
 and prose fiction 194–7
 Regional Arts Associations 11
 Reid, Louis Arnaud 16
 Renaissance 72
Republic of Letters, The 60
 rewriting 114–15, 126, 148, 163, 221
 Richards, I.A. 32, 45–6, 83
 Rickword, Edgell 47
 Ricoeur, Paul 192
 right-brain activity 92, 94, 114, 145, 158
 Ritter, Kelly 157, 224
 Romantic Muse 112, 113, 114, 115, 116, 159, 218, 220, 226
 Romantic/therapy axis 131, 174
 Rose, Jonathan 24–5
 Royal Academy of Music 133
 Royal Licensing Act (1662) 96–7
 Royal Literary Fund (RLF) 184
 Royal Society of Literature 96
 royalties 176

 Saintsbury, George 53
 Sampson, Fiona 117, 131
Saturday Review, The 43
 Saussure, Ferdinand de 169–70, 181
 Schiff, Hilda 68, 71
 scholasticism 69–70
 Scholes, Robert 194, 196
 Textual Power 189
 schools 15–16
 and literacy 22–3
 science
 and art 65–6, 168
 Screenwriters' Association 96
 screenwriting 200
Scrutiny (journal) 32, 47, 48–9, 51–2, 78, 141
 Searle, Chris 60
 self 111–12, 113, 116

- self-expression
 writing as 104–5, 109–11, 117, 128, 129,
 145, 170, 178, 218, 226
- self-publishing 59
- seminars 26, 121, 122, 122–3
see also workshop
- Servicemen's Readjustment Act (1944) 40
- Shakespeare, William 205
- Shaw, George Bernard 205, 206
- Sheffield People's College 21
- Sheffield Polytechnic 14
- Shelnett, Eve 152, 153
- Shepherd, Jessica 185
- Sillitoe, Alan
Saturday Night and Sunday Morning 55
- Situationists 124
- Skeat, Walter William 30, 53
- Smiles, Samuel 219
- Smith, Ali 129–30
- Snow, C.P. 65
- socialist-realism 49
- Society of Authors 96
- Soviet Union of Writers' Congress 49
- Spanish Civil War 49
- speech 186–7
- spelling 185, 186, 188
- Spingarn, Joel E. 38, 39
- Spurling, Hilary 184
- stage directions 205–7, 208
- Stanford 40
- Stationers' Company 97
- Statute of Anne 97
- Steiner, George 71, 84
- Sterling, George 37
- structuralism 72
- structure 212, 214
 and prose fiction 198–9
- student movement 58
- Summerhill (Suffolk) 87, 88
- Sunday School movement 20
- Sussex University 16, 78
- Swander, Mary 155
- Swanwick Summer School 17
- Swinburne, Algernon Charles 28
- Swinging Sixties 58
- synopsis writing 197
- 'talent can't be taught' mantra 98, 100, 103,
 104, 105–6, 109, 116, 224
- Tawney, R.H. 25
- teacher training 15–16
- teachers 2, 157–8, 224–6
 relationship with students 135–6, 157,
 158
- television 56
- Tennyson, Lord 96
- terror of the blank page 105, 106, 113, 116
- text 84, 180, 199
 dramatic and performance 202
 incredibly disappearing 171
 as material object 183
 textual politics and the disappearing
 76–7
- textual intervention 229–30
- textual politics 76–7
- textual production 188–90
- textuality 190–1, 196
- Thatcher, Margaret 74
- theatre censorship 200–1
- Theatre Writers' Union 204
- theory 69, 70, 71, 74, 166–73, 175
 within 177–8
see also literary theory
- therapy, writing as 117, 128, 153, 219, 225
- third person 192
- Thring, G.H. 97
- Tillyard, E.M.W. 30, 31–2, 43, 44, 45, 46,
 52, 102
The Muse Unchained 27
- time
 and prose fiction 192–3
- Time Out* 2
- Times Higher Educational Supplement, The* 15,
 185
- Toynbee Hall (London) 122
- transformative writing 190
- Truffaut, François 162
- Truss, Lynne
Eats, Shoots and Leaves 186
- Tusa, John 93
- tutorial class 121–2
 university 24
- 'two cultures' debate 65–6
- UEA *see* University of East Anglia
- universities 53, 63, 101
 change in student profile 63
 and conservatories 133
 and new intellectual spaces 83–4
 professionalisation of literary study 53
 reconfiguring of polytechnics as 63
 studying of English at 27–8, 64–5
 and writers 10–12
- University of Chicago 37
- University and Colleges Admissions Service
 (UCAS) 64
- University of East Anglia (UEA) 8–9, 18, 78,
 81
- University Extension Movement 21–2, 26,
 28, 121
- University Extension Society 29
- University of Iowa *see* Iowa University
- University Tutorial Class 24
- Updike, John 71

246 *Index*

- Usherwood, Viv 60
 usurpation
 and authority 163–4
- value judgements 211
 and literary theory 143
- Vandenberg, Peter 156
- Verbal Arts Association (VAA) 9, 13–15, 16,
 18, 79, 222
- Verbal Arts Movement 84
- Victoria, Queen 57
- Wake, Roy 87
- Welfare State, establishment of 54
- Wellek, Rene 141–3, 144
- Wendell, Barrett 36
- Westminster Review, The* 43
- White, Patrick 71
- Widdowson, Peter 65, 73, 165, 182
 Literature 69
- Wilbers, Stephen 40–1, 120
- Wilde, Oscar
 The Critic as Artist 105
- Williams, Raymond 14, 67, 72, 73, 84, 93,
 222
 Writing in Society 69
- Williams-Ellis, Amabel 49
- Wilson, Angus 8
- Wilson, Dover 45
- Wimsatt, W.K. 70, 179
- women 56, 58
 and employment 54
- Women's Liberation Movement (WLM) 58
- Wooldridge, Patricia 124–5
- Workers' Educational Association (WEA)
 24–5
- Workers' Film Movement 25
- Workers' Theatre 25
- Working Men's Libraries 21
- workshop 85, 120–31, 145, 153, 154, 218,
 225
 concerns with and need for reform
 129–31, 151, 155, 191, 218, 220
 and criticism/feedback 126–30, 140, 155
 and DUET 122–3
 early history 120–1
 ethics of exposing personal experience in
 153–4, 159
 guru/disciple relationship 125–6
- as a House of Correction 128–31
 and literary criticism 140, 145, 146–7
 mirroring of publishing/editorial process
 125
 pedagogic models of 124–7
 peer review 124–5
 and power relations 126–7
 and publisher–writer relationship 125,
 126
 'structurelessness' of 124
 teaching of criticism 140, 146, 147
 and tutorial precedent 121–2
 value judgements 127–8
 writer–text–reader triumvirate 167–8
- writers
 and academic 176–7
 employment in universities 177, 185
 and language 181
 payment of 176
 professionalisation of 95–6, 105
 relationship with publishers 125, 126
 and university 10–12
 see also author(s)
- writer's block 116
- Writers' Circles 17
- Writers' Colonies 37–8
- Writers' Fellowships 11–12
- Writers' Grants scheme 11
- writers' groups 59, 122
 in United States 40–1, 42
- Writers' Guild of Great Britain 96, 204
- Writers' News* 2, 108
- writing
 as material activity 216
 theory of poetics of imaginative 182–3
 as therapy 117, 129, 153, 216
 use of as metaphor 163
 as work 114–15, 115–16
- Writing in Education* (journal) 14
- writing 'exercises' 117
- writing instruction books
 see 'how-to' books
- writing memoir 115–16
- Yaddo 38
- Yale University 36
- Yeats, W.B. 87
- Zavarzadeh, Mas'ud 151