

## De-centering the native speaker model in the L2 creative writing classroom

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### **Project rationale**

In recent years, French and Francophone Studies departments across the Anglophone world have devoted increasing energies to developing creative writing courses for undergraduate students. Despite this overwhelming interest in creative writing, perspectives differ on what, exactly, creative writing is and can do. My project intervenes in this debate by placing L2 creative writing in conversation with research on multilingualism, language ideologies, and the native speakerism (Kramsch 1997; Valdés 1998). As a Berkeley Language Center Fellow for Spring 2024, I developed an upper-division creative writing course in French informed by this research. While Maya Smith has identified techniques for deconstructing the native speaker model in a writing-based course (Smith 2022), less has been done to apply these insights specifically to the creative writing classroom. I argue that the creative writing classroom is the ideal place to explore multilingual pedagogies, given how it lends itself to experiments with genre, form, and style, and to reflection on the relationship between language and identity. In turn, this multilingual approach will lead to a definition of creative writing not as the expression of a singular, monolithic self, but rather as the reflection of one's social, cultural, and linguistic communities.

### **Call for papers (University of Durham, UK): study day on creative writing in French language classroom, September 9, 2022.**

« Cependant, lorsque l'écriture créative y est utilisée, elle est souvent réduite à un exercice d'acquisition de compétences morphosyntaxiques et lexicales (Hassan, 2019) plutôt que d'être enseignée pour ses propres mérites. »

Link to full CFP : <https://www.fabula.org/actualites/108023/appel-a-communications--journee-detude-hybride-sur-lenseignement-de.html>

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