

# Introduction to Part One

Several revised “redux” versions of the articles from the Special Issue are showcased in Part One, weaving continuity and cohesion into the fibers of our collection. Part One also offers original performances from several ultra-talented contributors.

## Special Issue Reduxes

In **Chapter 1**, “Transferring Creativity across Disciplines: Creative Thinking for Twenty-First Century Composing Practices,” Sohui Lee and Russell Carpenter synthesize their extensive review of creativity theory literature from a wide variety of disciplines including visual arts, composition, engineering, the sciences, and the humanities. Through their review (succinctly condensed and repurposed from their Special Issue original), Lee and Carpenter argue that creative thinking requires creativity itself in looking outward and more broadly at perspectives of pedagogies across disciplines; in doing so, practitioners and scholars may discover new insights about practices, which may inform performances in their own disciplines such as in the visual arts or writing. In the visual arts, in which creativity is the focus of production and performance, the aesthetic theory of creativity is rich in defining nuanced types of creativity, such as boundary pushing creativity versus boundary breaking creativity. Such theories from the visual arts can provide new approaches for disciplinary practices of creativity. In engineering, creativity is central to cognitive problem solving and scholars offer creative thinking as a heuristic tool and process emphasizing collaboration and systematic divergent/convergent thinking. Here too, the authors find that engineering’s view of the dynamic creative process can incorporate visual and performance techniques, and provide new insight for disciplinary practices already seen influencing composition studies. In presenting principles of applied creativity drawn from disciplinary approaches, and interweaving perspectives from the Special Issue, the authors present new pedagogical opportunities for addressing problems or challenges in written and multimodal projects.

Anicca Cox, in **Chapter 2**, “(Re)Mapping Disciplinary Values and Rhetorical Concerns through Language: Interviews about Writing with Seven Instructors across the Performing and Visual Arts,” presents a case study of instructor voices designed to help writing instructors across the disciplines make the most of the overlaps and divergences in meaning-making in the creative and performing arts. Framed in discourse community theory and Barthesian semiotics, the author details interviews of seven instructors in a variety of visual and performing arts, and from a variety of institutions. The findings here illustrate the interconnected value system of teaching, learning, writing, creating, and producing in the performing

and visual arts. Accessing concerns of embodied discourses, disciplinary expression, criticality and process-based approaches to learning, Cox offers implications of the findings in terms of making the most of what valuable connections we might draw in a cross-disciplinary fashion between writing studies and writing in the performing and visual arts in order to empower student writing, and faculty collaboration and advocacy within larger high school and college communities. Aligning with several of the Special Issue articles and of the other chapters in this collection, the author works specifically to engage, via reporting of instructor comments, discursive framing for “concepts and tools to articulate the value of creativity strategies” (Lee & Carpenter, 2015; and this volume), the value of “performance within multiple genres and spaces” (Marquez, 2015), and pedagogy “to guide students toward a more deliberate analytic and self-critical attitude during their concept developments” (Fowler, 2015). This chapter seeks ultimately to illuminate what practices workers in writing studies might engage in order to teach more effectively and creatively in a WAC/WID framework.

In **Chapter 3**, “Performance Art and Performing Text,” J. Michael Rifenburg and Lindsey Allgood re-focus the colorfully illustrated performance-gaze they took in their Special Issue on Lindsey Allgood’s May 2014 participatory performance titled “Presence: A Performative Exploration of a Place That Will Soon Not Exist.” Performance art is a time-based art form focusing on the body as medium, specifically the body as a destination and vessel through which, on which, and where art can occur. Today, performers explore the blurred, liminal nature between art and life: where does the creative process end and everyday action begin? Like Gerben, Kurtyka, and Henry and Baker from the Special Issue and this volume, the authors illustrate how artists explore these queries through focusing on ephemerality, technology, and site-specificity via scripted or spontaneous, collaborative, and improvised performances. Through offering a detailed study of Lindsey’s inventive process—including her sketches, notes, images, and first-person narrative—and her culminating delivered performance, the authors argue for a more expansive understanding of invention and delivery of text that hinges on the body as a central mode of meaning-making.

For his **Chapter 4** redux, “Collaboration as Conversation: Performing Writing and Speaking Across Disciplines,” Chris Gerben presents a multimodal case study that foregrounds rhetorical performance and assessment as instructors and student participants mingle writing with other (performing) arts. The author takes us on a retrospective trip to an experimental course he participated in as a student in 2001 titled “Turning Points: Collaborations in the Arts.” Framing his case study in theories of authorship and current discussions of multimodal pedagogies, Gerben provides in-depth interviews with the instructor of the course, along with thick descriptions of the complex moving parts that constituted the entire experience. As in Henry and Baker’s Special Issue webtext, Gerben offers views of the action inside

an experimental theater where several YouTube videos produced by fellow students in the course allow readers/viewers to travel back almost 15 years to lucidly relive some of the experimental fruits of students' labors-of-love from that memorable course. Gerben ultimately hopes this chapter will encourage writing studies audiences to continue the call from his Special Issue article for devoting "ourselves to interrogating the composing processes and products that can be developed in both traditional and more experimental courses like this one." With an emphasis on collaboration, performance, and (ultimately) assessment, this piece looks to both expand and challenge what writing workshops can look like in college and high school spaces.

## Original Performances

**Chapter 5**, "OPERAcraft: Intersections of Creative Narrative, Music, and Video Games," from fresh faces Katie Dredger, Ariana Wyatt, Tracy Cowden, Ivica Ico Bukvic, and Kelly Parkes, discusses the challenges and triumphs of interdisciplinary and community-sourced narrative writing using popular emerging technology in the form of a custom-tailored modification of the ubiquitous sandbox video game Minecraft. This project asked that the collaborators balance the technical expertise of an open-source game contributor while also seeing themselves as creative writers of a fantastical story that would appeal to children and young adults. Drawing from scholarship on creating opera; intersections of gaming and composition; multi-modality; mentor texts in the narrative composition process; dystopian young adult literature, and authentic audience, this project demonstrates interdisciplinary work in modern times. English Education, Music Education, Computer Science, and Music faculty collaborated to create an opera sung by undergraduate voice majors and performed by customized video game avatars as puppets controlled by high school students. Adolescents in an extracurricular club created an original opera performed within the newfound Minecraft modification titled OPERAcraft. Starting with Mozart's music and five characters, OPERAcraft inspired students to create a plot, the libretto, the virtual set and the avatars. Students controlled the avatars, including their mouth and arm movement, while soloists sang the libretto (the dialogue to be sung by live musicians that told the narrative) for a live and virtual audience for a twenty-minute operatic performance. The authors deliver a visual treat while offering readers creative, collaborative pedagogical designs between high schools and colleges.

In the 2013 film *Words and Pictures*, high school English teacher Jack Marcus issues a rhetorical challenge to art instructor Dina Delsanto: "Words versus pictures: which is worth more?" To explore this question and to help students develop critical visual literacy from high school to the First-Year Writing classroom Maria

Soriano in **Chapter 6**, “Words, Pictures, and the ‘Nonlistening Space’: Visual Design and Popular Music as Forms of Performance in First-Year Writing,” turns to visual rhetoric—in particular, concert posters. Soriano details how her first-year writing (FYW) students research their favorite bands and listen analytically to the lyrics, instrumentation, dynamics, and tempos of albums and songs. The results of students’ active listening inform their choices of photos, graphics, fonts, and colors as they design concert posters that represent that band or musical artist. After completing the posters, they metacognitively engage with their creative process by writing explanatory essays, which challenges them to transpose each artistic choice into words. Regardless of whether or not students define themselves as “creative,” “artistic,” or neither, listening to music and creating concert posters extends the arts across the disciplines and into FYW, bringing a youthful sense of play (Lee & Carpenter, 2015; and this volume). Beyond having fun, listening to music in class, and learning more about their favorite bands or artists, students invade their own “nonlistening” spaces (realizing Kurtyka’s (2015) creative “vibes” from the Special Issue) with this assignment and construct a recursive continuum between thinking, creating, and writing also applicable to high-school writer