Creative writing scholarship has experienced slow but steady growth and diversification since the turn of the millennium. Earlier, most articles pertaining to creative writing focused almost exclusively on craft-based issues. Fortunately, however, the past two decades have produced more scholars willing and eager to address the long-overdue work of examining pedagogical practice and theorizing the creative writing classroom. Of course, craft concerns will always be central to the discipline; however, this recent wave of scholarship asks more fundamental questions that analyze the purpose and effectiveness of creative writing pedagogical models. Where there were once only a handful of books—among them, Joseph M. Moxley's *Creative Writing in America*, Hans Ostrom and Wendy Bishop's *Colors of a Different Horse*, D. G. Myers's *The Elephants Teach*—instructors now have a wide variety of texts that focus exclusively on creative writing both as a discipline and as classroom practice. Where essays on creative writing pedagogy used to appear only in broader English journals, they can now be read in *New Writing*, a journal focused exclusively on the issue of creative writing theory and practice. Creative writing studies have advanced because of the work done by scholars such as Heather Beck, Paul Dawson, Diane Donnelly, Katherine Haake, Graeme Harper, Jeri Kroll, Tim Myers, Kelly Ritter, Cari Vandermaalen, and Stephanie Vanderslice. Among others, they have expanded the possibilities of teaching in the field by presenting new and exciting avenues for the future.