

INSTRUCTOR'S GUIDE

The Writer's Process

Getting Your Brain in Gear

by Anne Janzer

10th Anniversary Edition

For Courses in First-Year Composition, Creative Writing,
and Business/Professional Writing

About This Guide

This Instructor's Guide is designed to help writing teachers adopt and teach *The Writer's Process: Getting Your Brain in Gear (10th Anniversary Edition)* by Anne Janzer in college and university writing courses. With a foundation in cognitive science combined with practical, process-oriented framework, the book supports a wide range of writing courses and student populations.

The 10th Anniversary Edition features updated research into creativity and flow, a new chapter on integrating AI into the writing process, and expanded guidance on troubleshooting common writing challenges.

This Guide Includes:

- Three sample syllabi (First-Year Composition, Creative Writing, Business/Professional Writing)
- Teaching notes and discussion questions for all 19 chapters, organized by part
- Expanded guidance on teaching Chapter 13: AI in the Writing Process
- In-class activities and exercises
- Connections to composition theory and pedagogy
- Links to other instructor resources

The Book's Structure: Three Parts

The Writer's Process has three parts, each with a distinct pedagogical purpose:

- **Part I — The Writing Brain (Chapters 1–5):** These chapters lay out the cognitive framework of the mental systems involved in writing (labeled the Muse and the Scribe) and maps these concepts to research into creativity and flow.
- **Part II — A Recipe for the Writing Process (Chapters 6–14):** Walks through each stage of the larger writing process: research, incubation, structuring, drafting, revision, and publishing. It presents these steps as a basic “recipe” for students to follow and adapt. This section also includes a chapter on integrating AI in the overall writing process.
- **Part III — The Writing Process in Real Life (Chapters 15–19):** These chapters apply the concepts of the previous parts to address common challenges writers face: procrastination, writer's block, imposter syndrome, and long-term growth. This part is ideal for the middle or end of a semester when students are deep in their own work.

The Core Framework

- **The Muse:** Handles creativity, intuition, and incubation. It thrives on lateral thinking, association, and exploration. We access it through open attention.

- **The Scribe:** Handles analysis, revision, editing, structure, and resilience. We access it through focused attention.
- **The Writing Recipe:** Dividing writing into its component (and sometimes invisible) processes makes the work more manageable.

When students learn to understand and adopt a complete writing process, working with the right mental systems at each step, they will find more success in their future writing.

Related Resources for Students and Instructors

The Writer's Process Workbook is a workbook companion for this text.

The Workplace Writer's process expands these ideas for people writing in collaborative or hierarchical work environments.

Instructors and students can find the following forms at annejanzer.com/wp10teaching:

- AI and Writing Resources
- This instructor's guide
- Reading List
- A Muse Journal form
- List of Terms Used in the Book
- Link to the Muse Quiz (a tool to assess one's own Muse)

Sample Syllabi

Three sample syllabi follow — one for each course type, structured around a 15-week semester. Instructors can work through Part I in the first weeks, move through Part II as students work on major assignments, and return to Part III when students hit inevitable rough patches.

Adapt timing as needed for quarter systems or compressed courses.

Syllabus A: First-Year Composition

Course Description: This course uses *The Writer's Process* as a lens for understanding writing habits and developing effective academic writing practices. Students will explore the cognitive science behind creativity, flow, and resistance, applying a logical and sustainable process to essays, arguments, and research writing.

Course Goals: By the end of the course, students will

- Understand multiple approaches to creativity and how to apply them in their writing projects
- Better understand their writing strengths and challenges using the Muse/Scribe framework
- Adopt a repeatable recipe they can apply to writing assignments throughout their academic careers
- Manage resistance, procrastination, and imposter syndrome productively
- Produce polished academic essays with attention to drafting and revision
- Understand how to use AI tools thoughtfully and responsibly within their process

Weeks	Topic / Reading
1	Introduction and The Writing Brain — Ch. 1 (A Useful Fiction)
2	Motivating Your Muse — Ch. 2
3	Cultivating Creativity — Ch. 3
4	Strengthening the Scribe — Ch. 4
5	Finding Flow — Ch. 5
6	The Basic Writing Recipe, AI in the Writing Process — Ch. 6 and 13
7	Research and Incubation — Ch. 7–8
8	Structure/Outline — Chapter 9
9	Writing the First Draft: Chapter 10
10	Revise — Ch. 11
11	Recipe and process assessment using assignment
12	Troubleshooting + Procrastination — Ch. 15–16
13	Writer's Block + Imposter Syndrome — Ch. 17–18
14	Workshop: Final Essays

15	Growing as a Writer — Ch. 19
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Syllabus B: Creative Writing

Course Description: This course explores the creative writing process through the lens of cognitive science. Using *The Writer's Process* as a guide, students will learn to cultivate creativity, make room for incubation in the writing process, sustain creative work, and move through drafting and revision efficiently. Students will produce original work in their chosen genre with attention to both process and craft.

Course Goals: By the end of the course, students will:

- Understand multiple approaches to creativity and how to apply them in writing projects
- Better understand their personal processes using the Muse/Scribe framework
- Adopt a repeatable process for drafting and refining creative work
- Manage resistance, procrastination, and imposter syndrome productively
- Examine and discuss the use of AI in creative writing
- Complete a body of creative writing that reflects growth in their personal process

Week	Topic / Reading
1	A Useful Fiction — Ch. 1
2	Motivating Your Muse — Ch. 2
3	Cultivating Creativity — Ch. 3
4	Strengthening the Scribe — Ch. 4
5	Finding Flow — Ch. 5
6	The Writing Recipe + Research— Ch. 6–7
7	Incubation + Structure — Ch. 8–10
8	First Draft — Ch. 10
9	Revise and Publish — Ch. 11–12
10	Midterm Workshop
11	AI in the Writing Process — Ch. 13
12	Troubleshooting + Procrastinating — Ch. 15–16
13	Writer's Block and Imposter Syndrome — Ch. 17–18

14	Final Workshop
15	Growing as a Writer — Ch. 19

Syllabus C: Business/Professional Writing

Course Description: This course applies the cognitive science approach of *The Writer's Process* to professional writing contexts: emails, reports, proposals, presentations, and workplace communication. Students learn to manage their writing process efficiently, use AI tools responsibly, and produce polished professional documents.

Course Goals: By the end of this course, students will:

- Apply the Muse/Scribe framework and writing recipe to professional writing task
- Develop efficient drafting and revision habits suited to workplace deadlines
- Understand how to write clearly and persuasively for professional audiences
- Understand the strengths and limitations of AI writing tools

Week	Topic / Reading
1	A Useful Fiction — Ch. 1
2	Motivating Your Muse — Ch. 2
3	Cultivating Creativity — Ch. 3
4	Strengthening the Scribe — Ch. 4
5	Finding Flow at Work — Ch. 5
6	The Basic Writing Recipe — Ch. 6 AI and the Writing Process — Ch. 13
7	Research — Ch. 7
8	Midterm: Communication Portfolio
9	Incubation and Structure— Ch. 9
10	First Draft— Ch. 10
11	Revise: — Ch. 11
12	Refining Your Recipe — Ch. 14
13	Troubleshooting + Procrastination — Ch. 15–16
14	Workshop: Final Projects

Additional resources for this course include *The Workplace Writer's Process: A Guide to Getting the Job Done*.

Chapter-by-Chapter Teaching Notes

This section offers teaching notes for each chapter of the book, with suggested in-class activities and discussion questions you can use while aligning the book to your specific course goals and student needs.

AI assignments are offered for those courses integrating discussions and usage of AI.

PART I: The Writing Brain (Chapters 1–5)

Students who internalize the Muse/Scribe/Flow framework early will use it as a working vocabulary for the rest of the semester.

Chapter 1: A Useful Fiction

Core Concept: The Muse/Scribe framework is a practical mental model — a useful fiction rather than a neurological truth. It’s a useful tool for students to access and think about different mental systems.

Discussion Questions:

- What mental models do you already use to understand your own writing? (Example: “I’m a perfectionist,” or “I write best under pressure.”)
- Why might it be useful to think of writing as involving more than one kind of mental process?
- How well balanced are your Muse and Scribe? Using the quadrant in this chapter, where do your writing experiences fall?

In-Class Activity: Writing Autobiography (20 minutes)

Ask students to write a brief narrative of their history with writing: How would they describe themselves as writers and what do they hope for? How does the Muse/Scribe dichotomy map onto their own experiences? Share in pairs. This establishes trust and surfaces the range of writing identities in the room.

Chapter 2: Motivating Your Muse

Core Concept: The Muse refers to wide-ranging, lateral thought process, so it’s difficult to control using focus and determination. We invite it into the writing process by finding periods of open attention where our minds can wander. Writers can learn to set up the conditions for the Muse to arrive.

Discussion Questions:

- What conditions tend to make you feel most creative? When do you feel inhibited?
- Where are you when good ideas strike you?

- Do you have any time/space for open attention in your busy schedule? How might you make space for it?

Assignment:

Janzer offers three techniques for motivating the Muse: increasing open attention, using the Zeigarnik Effect to work on a specific problem in the background, and carefully writing down everything the Muse contributes. Choose one of those techniques and try it for a week. Report on how it worked.

Other resources:

The Muse Journal handout (available from annejanzer.com/wp10teaching).

Chapter 3: Cultivating Creativity

Core Concept: Creativity is not a fixed trait. Rather, it is a skill that you can develop. The chapter offers research-backed strategies for expanding creative capacity, focusing on two key theories of creativity: the multi-step process as defined by Wallas and Csikszentmihalyi, and the dual-pathway model.

Discussion Questions:

- Do you think of yourself as a creative person? Did reading this chapter change that self-assessment at all?
- Which feels more relevant to your experience: the idea of creativity as a linear process around a moment of inspiration, or the “tango” of the dual-pathway model?
- How does creativity in writing relate to creativity in other areas of your life?

Assignment Connection:

Ask students to choose one of the creativity models described in this chapter and apply them as they brainstorm a writing assignment (essay, short story, poem, report, depending on the course).

If choosing the dual pathway model, brainstorm 15-20 different approaches or topics, pick one or two and expand in depth, then brainstorm new connections from this new place.

Keep a journal of the process itself; reflect on how/whether it works and what you learned.

Chapter 4: Strengthening the Scribe

Core Concept: The Scribe represents the analytical, disciplined, focused mind, and is an equal partner in the larger creative process. Rather than resulting from personality and willpower, our relationship with the Scribe is often affected by external factors, including environment, and internal factors such as purpose and playfulness.

Discussion Questions:

- How would you assess your Scribe in relation to writing? Is it a slacker? Distractable? Reliable? Scrupulous?
- If you were trying the “strength-training” regiment with a simple pact, what pact would you make?
- After reading this chapter, what small change will you make to your environment when you sit down to write?

Teaching Note:

This chapter is a good opportunity to discuss the difference between willpower/self-discipline and habits/environment. Too often students berate themselves about their focus or willpower, when they haven’t figured out how to best create the environment and situation that makes it easier for them to succeed. Thinking of themselves as engineers of their writing environment might help them get past inner dialog about themselves as writers.

Chapter 5: Finding Flow

Core Concept: Flow is a state of deep, effortless engagement in work with an appropriate degree of challenge. It doesn’t happen randomly, or only to a chosen few. Writers can learn to recognize the conditions that make flow more likely and design their process around them. This chapter describes research into the flow state, including the links between curiosity, creativity, and flow.

Discussion Questions:

- Have you ever experienced flow while writing? What was happening — what were you writing, where, when?
- Do you experience flow in other aspects of your life? Which ones?
- Csikszentmihalyi’s research suggests flow requires a match between challenge and skill. How does that apply to your writing?
- What gets in the way of flow most often for you — internal distractions or external ones?

In-Class Activity: Open-Ended Questions for Curiosity (15 minutes)

The research indicates that curiosity is a useful gateway into the flow state. Asking open-ended questions is a great way to spark curiosity. Have students spend a few minutes writing open-ended questions about an assignment topic. Then, share the questions with a partner. As a class, discuss which questions spark further curiosity.

PART II: A Recipe for the Writing Process (Chapters 6–14)

Part II integrates research and ideas of Part I in a basic writing recipe. This section can easily map to writing assignments; instructors can assign chapters alongside the writing phases students are currently in.

Depending on your approach to using AI in the writing process, you may want to cover Chapter 13, AI in the Writing Process, alongside Chapter 6, the Basic Writing Recipe. This will give students concrete ideas of whether or how to apply AI in the various phases of the writing process as they proceed.

Chapter 6: The Basic Writing Recipe

Core Concept: Writing is a sequence of phases, not a single act. This chapter uses the metaphor of baking bread to describe how you can map writing to a recipe. Understanding the recipe helps writers honor all the parts of the process without trying to cram them into a single step.

Discussion Questions:

- What has your 'recipe' been up to now, even if you've never thought of it that way?
- Which phase of the recipe do you tend to rush? Where do you spend too much time?
- How would having a recipe change the way you approach a blank page?

If you are integrating the AI discussion at this point, discuss initial thoughts on where AI use might be appropriate, where it's acceptable, and when not to use it.

Chapter 7: Research

Core Concept: The research phase sometimes looks like traditional research in the external world: reading, taking notes, interviewing, etc. It also includes "inner research" like freewriting, brainstorming, and surveying what you know and do not yet know.

Discussion Questions:

- Do you ever take time to do the inner research that the book describes, or do you jump into looking for answers in the outside world?
- What forms of external research do you rely on most? How could you extend or reinforce those?
- How will you know when you've done enough research to start writing?

AI Discussion Questions:

How would you use AI to supplement the inner research process? How would you check its results?

In-Class Activity: Inner research

For a current writing assignment, spend 10 minutes doing inner research by listing what you know, what you don't yet know, what makes you curious, and where you might want to do external research.

Chapter 8: Let the Ideas Incubate

Core Concept: The brain continues working on creative projects subconsciously, even as we do other things. Writers can deliberately cultivate incubation by leaving breaks for open attention, gently nudging the wandering mind to the topic, and tracking the insights that appear.

Discussion Questions:

- Have you ever used “intentional incubation” as described in the chapter?
- What is the difference between procrastination and incubation? How do you tell them apart in yourself?
- How could you change your schedule or work plans to get the most benefit from incubation?

Chapter 9: Structure the Ideas

Core Concept: Before drafting, you'll want to have a map, a structure—an outline. Outlines are how we structure our thoughts around the topic and what the reader needs. Your outline may well change in drafting: it's better to go back and adjust the writing than to force yourself into a structure that doesn't fit.

Discussion Questions:

- Do you always outline before you draft, or do you discover the structure as you write? What are the trade-offs of these different approaches?
- What's your favorite way to outline: pen and paper? Mind map? Index cards? Story board?
- Have you ever found that your outline doesn't fit partway through drafting?

AI Discussion Questions

- Have you ever asked AI to outline something for you? How did you feel when writing from the result?
- What are the pros and cons of asking an AI to outline your piece for you?

Assignment:

Try a non-traditional outline process: a mind map, index cards, or a story board. Take a picture of your result, if it's on paper. Then reflect: Was it easier or harder than writing a formal outline? Write your reflections and return them with the outline.

AI Assignment:

Write a quick outline yourself, then ask AI to do a *gap analysis* — tell you what you might be missing. Do you agree with its suggestions? Reflect on the analysis and your response to it.

Or try the reverse outline: Feed something you've written into AI and ask it to create the outline. Does it match what you thought you wrote? (Exercise is from the book *Teaching with AI*, 2nd edition.)

Chapter 10: Write the First Draft

Core Concept: Doing the previous steps sets you up well for writing the first draft. In this phase, try to get the whole thing down on paper without revising as you go. Stopping to edit puts the Scribe in charge prematurely and stalls momentum. The goal of a first draft is completion, not perfection. If you commit to a second, “layering” pass while drafting, you are more likely to keep going.

Discussion Questions:

- Do you edit as you write, or draft freely and revise later? What are the trade-offs of each approach?
- What conditions help you draft most productively — time of day, location, music or silence?
- Donald Murray preached the importance of the “layering” pass, somewhere between revision and the first draft. Do you do something like this already?

In-Class Activity: Timed Drafting (20 minutes)

Give students a writing prompt with one rule: no deleting or re-reading, just move forward for 10 minutes. They won't need to share it with others, which helps silence the inner critic. Debrief on what felt uncomfortable and why. This is especially illuminating for perfectionist students.

Chapter 11: Revise

Core Concept: Good writing happens in revision. This concept both freeing (as your crappy first draft isn't a final judgment) and frightening (as you've got to do the work to make it good). This chapter describes “light” revision and “telescoping” revision. In either case, you start with the big picture and then zoom in readability, then grammar and spelling. In either case, you start by getting distance to see the work with fresh eyes.

Discussion Questions:

- How do you feel about the revision process? Is it a slog? Do you even leave time for it?
- This chapter suggests creating a personal revision list of words that you use too much. What would your overused words be?
- If you ask other people to offer feedback on a piece for you, how has that worked for you? Do you tell them what kind of feedback you need?
- How can you be better at offering feedback to others?

Assignment — Revision Memo:

Before students submit a revised draft, ask them to write a brief memo (300–400 words) with the following: (1) what they changed and why, (2) what they deliberately kept and why, (3) what still isn't working. This trains metacognitive awareness and helps instructors give targeted feedback.

AI Assignment:

Ask AI to take on the following roles and offer feedback on your draft, without rewriting it:

- Provide feedback like a developmental editor, academic editor, or writing instructor (depending on context)
- Provide feedback like someone in your target readership
- Provide feedback like a professional copyeditor

Assess how valuable each set of feedback is and how much of it you use.

Chapter 12: Publish When Ready

Core Concept: Knowing when a piece is done is a skill. Perfectionism keeps writers in endless revision; premature publication cuts the process short. This chapter addresses how to bypass inevitable resistance.

Discussion Questions:

- Have you ever held onto a piece too long? Have you ever submitted something you knew wasn't ready? What drove each decision?
- How do you decide what's good enough and does that change with context?
- How do you feel when sharing your work in class or with a professor?

Chapter 13: AI in the Writing Process — Expanded Teaching Notes

Why This Chapter Deserves Extra Attention

- Students are already using AI tools, often without a framework for thinking critically about how and when.
- The writing recipe offers a useful lens for evaluating when and why to use AI, and when to retain the human effort of writing.
- This chapter gives instructors a pedagogically grounded way to address AI without either banning it or ignoring it. You can decide in advance which usages are appropriate and which are not.
- Student anxiety about AI (both “am I allowed to use it?” and “will it replace me?”) is real and worth addressing directly.

Core Concept: AI tools are powerful and their role in writing is still evolving. They promise tremendous time savings, but to use them well, writers often need to invest more time than they imagine. Students should examine where AI is useful (and where it isn't) to support their process without losing their own voice or ceding the benefits of writing.

Key Themes:

- AI can expand the thinking process or replace it.
- It can save time or make the work better; these goals are often in conflict with each other.
- Where in the writing process does AI add value — and where does it potentially replace human thought?
- The appropriate use of AI may vary on a project-by-project basis.

Discussion Questions:

- Have you used AI tools in your writing? What did you use them for? Did they save time, make the result better?
- Did using AI take more oversight or time than you planned?
- The book offers a simple test: Assume that the reader knew exactly how you used AI. How would they feel about it? How would you apply this test to different types of writing in your life as well as coursework?
- Where would you draw the line between using AI as a way to expand your thinking and support the process and having AI write for you? Is that line clear?
- How might heavy reliance on AI affect your development as a writer over the coming years?

In-Class Activity: The AI Audit (45 minutes — works well as a lab session)

Give students a short, low-stakes writing prompt (150–200 words). Ask them to: (1) write a response first; (2) ask an AI tool to write a response to the same prompt; (3) compare the two side by side. Discussion prompts: What did the AI do well? What did it miss? Whose voice is in each version? What would you need to do to make the AI version sound like you?

In-Class Activity: Process Mapping with AI (30 minutes)

Ask students to map the writing recipe from Chapter 6 onto a recent piece they wrote, noting at each stage: could AI have helped here? Should I have tried it? What would have been lost or gained? Share in pairs. This produces nuanced, specific thinking rather than blanket pro/con arguments.

Assignment: AI Reflection Essay (400–600 words)

Prompt: Describe your current relationship with AI writing tools. Where do you use them, and why? Using the Muse/Scribe framework, analyze where AI seems to assist your process and where it seems to interfere with or replace it. What boundaries, if any, do you want to set for yourself as a writer — and why?

Instructor Note: Setting Course AI Policy

- This chapter is a good anchor for communicating your course’s AI policy — whatever it is.
- Consider framing the policy not as a rule about cheating but as a pedagogical choice: what skills do you want students to build, and how does AI use help or hinder that?
- Transparency works better than prohibition for most students: if you allow AI use, ask students to document it; if you restrict it, explain the learning rationale.
- If you assign this chapter before announcing the policy, students arrive at the conversation having thought about it themselves.

Chapter 14: Refining Your Recipe

Core Concept: The writing recipe changes based on the project: a short essay, a term paper, a book. Once you’re comfortable with the general steps, you can expand and adjust it, circling through the various stages.

Discussion Questions:

- Do you approach all your writing projects with the same process?
- Having gotten to this point, will you adjust the recipe you use for writing?

PART III: The Writing Process in Real Life (Chapters 15–19)

Part III works best when students are in the thick of their own writing — mid-semester or later, when resistance, blocks, and self-doubt show up. Consider assigning these chapters strategically when students are struggling, rather than in strict sequence.

Chapter 15: Troubleshooting the Process

Core Concept: When the writing process breaks down, there’s usually a diagnosable cause. By now, the student should be ready to apply the concepts of the Muse, the Scribe, and the recipe to understand where they may be running aground.

This chapter primarily introduces the next ones on specific writing issues.

Chapter 16: Grappling with Procrastination

Core Concept: Procrastination isn’t always a bad thing; sometimes it’s telling you something important. When you understand the driving factors behind procrastination, you may find you have tools to address it.

Discussion Questions:

- What are your go-to forms of procrastinating on writing or other work?

- Janzer connects suggests that procrastination often comes from misalignment, fear, or having other, higher-priority tasks. Which of these root causes resonate most from you?
- Does the “work in small doses” advice sound like it would make sense for you?

Teaching Note: Emotional Safety

- This chapter can surface personal material for students who carry shame around writing or academic performance.
- A brief anonymous written reflection ('What am I actually avoiding, and why?') can be more productive than open class discussion.
- Normalize procrastination by sharing your own experience of it as a writer and teacher.

Chapter 17: Circumnavigating Writer's Block

Core Concept: Writer's block is not one thing, but many: an idea drought, trouble getting started, getting stuck, and falling out of love with the project. Each situation requires a different response. The chapter offers specific strategies based on diagnosis, not generic advice.

Discussion Questions:

- Have you experienced writer's block? What did it feel like? What eventually got you moving again?
- Which type of block from this chapter do you recognize in yourself most often?
- When you're next stuck, which of the suggested strategies might you want to try: skipping the sticky bit? Creating a straw man and knocking it down?

In-Class Activity: Block Diagnosis (15 minutes)

Ask students to write briefly about a current or recent block — what it feels like, when it starts, what they've tried. Then, using the chapter's framework, ask them to tentatively diagnose what kind of block it is. Share in pairs.

Chapter 18: Unmasking Imposter Syndrome

Core Concept: Imposter syndrome is widespread among writers and students. It's not an illness; remember that the person who named it would rather call it a “phenomenon.” Recognizing it when it happens is the first start. By understanding it as a normal part of the human experiences, students can learn to work through it.

Discussion Questions:

- Have you ever felt like a fraud as a writer (or student)? What triggered that feeling?
- How does imposter syndrome affect your writing?

Teaching Note: This Chapter Hits Close to Home

- Consider sharing your own experience honestly — the disclosure is itself a form of unmasking.
- Avoid framing this as a problem to be solved and fixed. Janzer's approach is to work with it, not eliminate it.

Chapter 19: Growing as a Writer

Core Concept: Writing development is a long game. This chapter zooms out from semester-level goals to lifetime practices, including maintaining a growth mindset, learning from feedback, and developing resilience.

Discussion Questions:

- Is the concept of the growth mindset familiar to you? How can you reinforce it in your approach to writing?
- What kind of writing would you like to be doing in five years? Ten?
- What habits from this course do you most want to carry forward?

This chapter works well as a frame for a final portfolio reflection. Ask students to use it as a springboard: what kind of writer are you becoming, and what does your process look like now?

There is no correct profile, only self-awareness. Share results as conversation starters, not diagnoses.

Connections to Writing Pedagogy

Instructors who need to justify adoption to curriculum committees or colleagues will find *The Writer's Process* aligns well with established theories and approaches in composition studies. The 10th Anniversary Edition's AI chapter also positions the book at the leading edge of current conversations in writing pedagogy.

Pedagogical Framework	Connection to The Writer's Process
Process Theory (Emig, Murray, Elbow)	The book's core argument — that writing is a recursive process, not a linear product — directly extends the process theory of composition.
Expressivist Pedagogy (Elbow, Macrorie)	The Muse framework and the emphasis on authentic voice align with expressivist values around writing as self-discovery.
Cognitive Rhetoric (Flower & Hayes)	Janzer's use of cognitive science to model writing processes parallels Flower and Hayes's landmark problem-solving model of composing.

Flow Research (Csikszentmihalyi)	Chapter 5's treatment of flow draws on Csikszentmihalyi's research, giving instructors a connection to positive psychology and motivation research.
Writing to Learn (Emig, Britton)	The process journal and low-stakes reflective assignments are classic writing-to-learn strategies.
Metacognition Research	The emphasis on self-awareness, reflection, and process portfolios aligns with research on metacognition's role in writing transfer (Yancey, Robertson, Taczak).
AI and Writing Pedagogy	Chapter 13 gives instructors a framework-grounded way to address AI tools — a pressing and unresolved question in composition studies — without simply banning or endorsing them.

Additional Resources for Instructors

Companion Texts in the Writer's Process Series

- *The Writer's Process Workbook* (updated edition) — exercises and self-assessments that work well as in-class activities or homework supplements; updated to match the 10th Anniversary Edition
- *The Workplace Writer's Process* — ideal for business writing courses or as a paired text
- *The Writer's Voice* — suitable for advanced writing courses focused on style and voice

Other Resources

Instructors and students can find the following forms at annejanzer.com/WP10Teaching:

- AI and Writing Resources
- This instructor's guide
- Reading List
- A Muse Journal
- Glossary of Terms Used in the Book
- A Muse Quiz for students to take to identify their personal Muse profile

Examination Copies and Bulk Pricing

Instructors considering adoption can request examination copies and ask about bulk/course pricing directly through Anne Janzer's website at annejanzer.com, or by emailing info@annejanzer.com. The book is available in print, ebook, and audiobook formats, giving students flexibility in how they access it.

Suggestions for Using This Guide

- Pick the activities and assignments that fit your course goals and your students.
- The Muse/Scribe framework works best when you model it yourself — share your own writing process, including where you struggle and where you find flow.
- The process journal is the highest-leverage assignment in this guide. If you can only add one thing, add that.
- Assign Part III chapters (Troubleshooting, Procrastination, Writer's Block, Imposter Syndrome) when students actually need them — not necessarily in order.
- Revisit the self-assessment inventory at midterm. Growth is often visible and motivating for students.
- Use Chapter 13 as an anchor for your course AI policy — whatever that policy is. Students engage more thoughtfully when the conversation is framed as pedagogy rather than prohibition.
- Consider pairing *The Writer's Process* with a genre-specific handbook if your course emphasizes a particular kind of writing.

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