



Lynn Z. Bloom

COMPOSITION
STUDIES AS A
CREATIVE ART

TEACHING
WRITING
SCHOLARSHIP
ADMINISTRATION

Composition Studies As A Creative Art Lynn Bloom

Lynn Z. Bloom



Composition Studies As A Creative Art Lynn Bloom:

Composition Studies As A Creative Art Lynn Bloom, 1998-06 This is a book about the creative dynamics that arise from the interrelation of writing teaching writing and ways of reading and the scholarship and administrative issues engendered by both To regard composition studies as a creative art is to engage in a process of intellectual or aesthetic free play and then to translate the results of this play into serious work that yet retains the freedom and playfulness of its origins The book is fueled by a mixture of faith in the fields that compose composition studies hope that the efforts of composition teachers can make a difference and a sense of community in its broadest meaning *Composition Studies in the New Millennium* Lynn Z. Bloom, Donald A. Daiker, Edward Michael White, 2003

Composition, Creative Writing Studies, and the Digital Humanities Adam Koehler, 2017-01-26 In an era of blurred generic boundaries multimedia storytelling and open source culture creative writing scholars stand poised to consider the role that technology and the creative writer's playful engagement with technology has occupied in the evolution of its theory and practice *Composition Creative Writing Studies and the Digital Humanities* is the first book to bring these three fields together to open up new opportunities and directions for creative writing studies Placing the rise of Creative Writing Studies alongside the rise of the digital humanities in *Composition Rhetoric* Adam Koehler shows that the use of new media and its attendant re-evaluation of fundamental assumptions in the field stands to guide Creative Writing Studies into a new era Covering current developments in composition and the digital humanities this book re-examines established assumptions about process genre authority authorship and pedagogical practice in the creative writing classroom *The Seven Deadly Virtues and Other Lively Essays* Lynn Z. Bloom, 2008 This volume contains eye-opening essays from a pioneering voice in creative nonfiction and composition studies Inspirational educator and writer Bloom brings to fore the trials and triumphs she has experienced in coming of age as a scholar teacher wife mother grandmother and most especially a writer A pioneer in composition studies and a chronic nonconformist Bloom is a lifelong advocate of opportunity authenticity and expression Taking a stance in favor of bold creativity in living teaching and the act of writing that ties both together she warns against the snares and sneers of the seven deadly virtues duty rationality conformity efficiency order economy and punctuality that so often subvert the mission of education and the potential of expressive communication Ranging from the comic to the confessional Bloom's memoir interweaves the pleasures and problems of a forbidden marriage and complex family the joys of cooking and travel the struggles to become a professor in an era that rejected women faculty and the risks of heeding the siren call of creative nonfiction These fifteen essays probe the assumptions and values ethical intellectual social aesthetic and inevitably political of what Bloom has found to be the most complicated challenging satisfying aspects of her loves and labors *Writers Without Borders* Lynn Z. Bloom, 2008-07-02 In *Writers Without Borders* Writing and Teaching Writing in Troubled Times Lynn Z. Bloom presents groundbreaking research on the nature of essays and on the political philosophical ethical and

pragmatic considerations that influence how we read write and teach them in times troubled by terrorism transgressive students and uses and abuses of the Internet Writers Without Borders reinforces Bloom s reputation for presenting innovative and sophisticated research with a writer s art and a teacher s heart Each of the eleven essays addresses in its own way the essay itself as one way to live and learn with others **Responding to Creative Writing** Graeme

Harper,2020-09-29 Creative writing is a responsive human activity We use it to respond to the world to our feelings to ideas to observations to other people to historical and cultural events and to the wonders created in our imaginations This book shows how we go about doing this responding Contributors discuss practice led research in creative writing They look at the ways a writer can use language or employ genre and consider how we each define themes and subjects and use writing techniques to explore to these themes and subjects In examining creative writing teaching the contributions gathered here suggest that teaching can be more responsive more engaged with student interests and more successful This book shows that exploring creative writing through a variety of means can produce inventive energetic results that can improve our own creative writing as well as substantially contribute to our critical understanding of creative writing Experimental Writing in Composition

Patricia Suzanne Sullivan,2012-12-15 From the outset experimental writing has been viewed as a means to afford a more creative space for students to express individuality underrepresented social realities and criticisms of dominant socio political discourses and their institutions Yet the recent trend toward multimedia texts has left many composition instructors with little basis from which to assess these new forms and to formulate pedagogies In this original study Patricia Suzanne Sullivan provides a critical history of experimental writing theory and its aesthetic foundations and demonstrates their application to current multimodal writing Sullivan unpacks the work of major scholars in composition and rhetoric and their theories on aesthetics particularly avant gardism She also relates the dialectics that shape these aesthetics and sheds new light on both the positive and negative aspects of experimental writing and its attempts to redefine the writing disciplines Additionally she shows how current debates over the value of multimedia texts echo earlier arguments that pitted experimental writing against traditional models Sullivan further articulates the ways that multimedia is and isn t changing composition pedagogies and provides insights into resolving these tensions *Writing at the State U* Emily

Isaacs,2018-02-21 Writing at the State U presents a comprehensive empirical examination of writing programs at 106 universities Rather than using open survey calls and self reporting Emily Isaacs uses statistical analysis to show the extent to which established principles of writing instruction and administration have been implemented at state comprehensive universities the ways in which writing at those institutions has differed from writing at other institutions over time and how state institutions have responded to major scholarly debates concerning first year composition and writing program administration Isaacs s findings are surprising state university writing programs give lip service to important principles of writing research but many still emphasize grammar instruction and a skills based approach classes continue to be outsized

faculty development is optional and orientation toward basic writing is generally remedial As such she considers where a closer match between writing research and writing instruction might help to expose and remedy these difficulties and identifies strategies and areas where faculty or writing program administrators are empowered to enact change Unique in its wide scope and methodology Writing at the State U sheds much needed light on the true state of the writing discipline at state universities and demonstrates the advantages of more frequent and rigorous quantitative studies of the field

Changing the Way We Teach Sally Barr Ebest,2005 Changing the Way We Teach Writing and Resistance in the Training of Teaching Assistants draws on eighteen case studies to illustrate the critical role writing plays in overcoming graduate student resistance to instruction facilitating change and developing professional identity Sally Barr Ebest argues that teaching assistants in English must be actively engaged in the theory and practice underlying composition pedagogy in order to better understand how to alter the way they teach and why such change is necessary In illustrating the potential for change when the paradigm shift in composition is applied to graduate education Ebest considers recent discussions of composition pedagogy post secondary teaching theories cognitive social cognitive and educational psychology and issues of gender voice and writing Stemming from research conducted over a five year period this volume explores how a cross section of teaching assistants responded to pedagogy as students and how their acceptance of pedagogy affected their performance as instructors Investigating reasons behind manifestations of resistance and necessary elements for overcoming it Ebest finds that engagement in composition strategies reflective writing journaling drafting and active learning and restoration of feelings of self efficacy are the primary factors that facilitate change Concerned with gender as it relates to personal construct Changing the Way We Teach traces the influence of familial expectations and the effects of literacy experiences on students and draws correlations between feminist and composition pedagogy Ebest asserts that the phenomena contributing to the development of a strong unified voice in women self knowledge empathy positive role models and mentors should be essential elements of a constructivist graduate curriculum To understand composition pedagogy and to convince students of its values Ebest holds that educators must embrace it themselves and trace the effects through active research By providing graduate students with pedagogical sites for research and reflection faculty enable them to express their anger or fear study its sources and quite often write their way to a new understanding

Feminism Beyond Modernism Elizabeth A. Flynn,2002

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