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Metro Journeys In Writing Creatively scholarship and theory of creative writing, Haake is also the author of *What Our Speech Disrupts: Feminism and Creative Writing Studies*, and, with Wendy Bishop

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"guided writing," the authors help the reader through the creative processes in fiction, poetry, drama, and creative nonfiction. A mini-anthology with relevant exercises makes this sourcebook complete. For anyone interested in enhancing their creative writing skills.

Publisher description

When teachers experiment, students benefit. When students gain confidence to pursue their own literary experiments, creative writing can become a life-changing experience. With chapters written by experienced teachers and classroom innovators, Creative Writing Innovations builds on these principles

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to uncover the true potential of the creative writing classroom. Rooted in classroom experience, this book takes teaching beyond the traditional workshop model to explore topics such as multi-media genres, collaborative writing and field-based work, as well as issues of identity. Taken together, this is an essential guide for teachers of creative writing at all levels from the authors and editors of *Creative Writing in the Digital Age*.

Featuring a collection of twelve teaching-focused essays, this work includes an introduction to the subject of creative writing by Graeme Harper. Each chapter draws on key points about the nature of

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teaching and learning creative writing, and covers vario

A lively, practical guide to creative writing as discipline and craft, ideal for students and teachers.

In this compelling collection of essays contributors critically examine Creative Writing in American Higher Education. Considering Creative Writing teaching, learning and knowledge, the book recognizes historical strengths and weaknesses. The authors cover topics ranging from the relationship between Creative Writing and Composition and Literary Studies to what it means to write and be a creative writer; from new technologies and neuroscience to the nature of written

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language; from job prospects and graduate study to the values of creativity; from moments of teaching to persuasive ideas and theories; from interdisciplinary studies to the qualifications needed to teach Creative Writing in contemporary Higher Education. Most of all it explores the possibilities for the future of Creative Writing as an academic subject in America.

Revised and updated throughout, this 10th-anniversary edition of *Can Creative Writing Really Be Taught?* is a significantly expanded guide to key issues and practices in creative writing teaching today. Challenging the myths of creative writing teaching, experienced and up-and-coming teachers explore what works in the

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classroom and workshop and what does not. Now brought up-to-date with new issues that have emerged with the explosion of creative writing courses in higher education, the new edition includes:

- Guides to and case studies of workshop practice
- Discussions on grading and the myth of “ the easy A ”
- Explorations of the relationship between reading and writing
- A new chapter on creative writing research
- A new chapter on games, fan-fiction and genre writing
- New chapters on identity and activism

Power and Identity In the Creative Writing Classroom remaps theories and practices for teaching creative writing at university and college level. This collection

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critiques well-established approaches for teaching creative writing in all genres and builds a comprehensive and adaptable pedagogy based on issues of authority, power, and identity. A long-needed reflection, this book shapes creative writing pedagogy for the 21st century.

Marking the tenth anniversary of the New Writing Viewpoints series, this new book takes the concept of an edited collection to its extreme, pushing the possibilities of scholarship and collaboration. All authors in this book, including those who contributed to *Power and Identity in the Creative Writing Classroom*, which launched the series ten years ago, are proof that

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creative writing matters, that it can be rewarding over the long haul and that there exist many ways to do what we do as writers and as teachers. This book captures a wide swathe of ideas on pedagogy, on programs, on the profession and on careers.

Teaching Creative Writing includes lively contributions from over two dozen leading practitioners in the field. Topics addressed include history of Creative Writing, workshops, undergraduate, postgraduate, reflective activities, assessment, critical theory, and information technology.

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