



EXPERIMENTAL WRITING IN COMPOSITION

AESTHETICS AND PEDAGOGIES

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SULLIVAN

Experimental Writing In Composition Aesthetics And Pedagogies Pitt Comp Literacy Culture

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Experimental Writing in Composition Patricia Suzanne Sullivan, 2012 A critical history of experimental writing theory its aesthetic foundations and their application to current multimodal writing Patricia Sullivan sheds new light on both the positive and negative aspects of experimental writing and its attempts to redefine the writing disciplines She further articulates the ways that multimedia is and isn't changing composition pedagogies and provides insights into resolving these tensions

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

American Doctoral Dissertations , 2002 **Resources in Education** , 1981 [Comprehensive Dissertation Index](#) , 1989 [In the Archives of Composition](#) Lori Ostergaard, Henrietta Rix Wood, 2015-10-23 In the Archives of Composition offers new and revisionary narratives of composition and rhetoric's history It examines composition instruction and practice at secondary schools and normal colleges the two institutions that trained the majority of U S composition teachers and students during the nineteenth and twentieth centuries Drawing from a broad array of archival and documentary sources the contributors provide accounts of writing instruction within contexts often overlooked by current historical scholarship Topics range from the efforts of young women to attain rhetorical skills in an antebellum academy to the self reflections of Harvard University students on their writing skills in the 1890s to a close reading of a high school girl's diary in the 1960s that offers a new perspective on curriculum debates of this period Taken together the chapters begin to recover how high school students composition teachers and English education programs responded to institutional and local influences political movements and pedagogical innovations over a one hundred and thirty year span

(Re)Writing Craft Tim Mayers, 2005 **Composition in the University** Sharon Crowley, 1998 Composition in the University examines the required introductory course in composition within American colleges and universities Crowley argues that due to its association with literary studies in English departments composition instruction has been inappropriately influenced by

humanist pedagogy and that modern humanism is not a satisfactory rationale for the study of writing Crowley envisions possible nonhumanist rationales that could be developed for vertical curricula in writing instruction were the universal requirement not in place Composition in the University examines the requi **Toward a Composition Made Whole** Jody L. Shipka, 2011-04-30 To many academics composition still represents typewritten texts on 8 5 x 11 pages that follow rote argumentative guidelines In *Toward a Composition Made Whole* Jody Shipka views composition as an act of communication that can be expressed through any number of media and as a path to meaning making Her study offers an in depth examination of multimodality via the processes values structures and semiotic practices people employ every day to compose and communicate their thoughts Shipka counters current associations that equate multimodality only with computer digitized or screen mediated texts which are often self limiting She stretches the boundaries of composition to include a hybridization of aural visual and written forms Shipka analyzes the work of current scholars in multimodality and combines this with recent writing theory to create her own teaching framework Among her methods Shipka employs process oriented reflection and a statement of goals and choices to prepare students to compose using various media in ways that spur their rhetorical and material awareness They are encouraged to produce unusual text forms while also learning to understand the composition process as a whole Shipka presents several case studies of students working in multimodal composition and explains the strategies tools and spaces they employ She then offers methods to critically assess multimodal writing projects *Toward a Composition Made Whole* challenges theorists and compositionists to further investigate communication practices and broaden the scope of writing to include all composing methods While Shipka views writing as crucial to discourse she challenges us to always consider the various purposes that writing serves *Composition-rhetoric* Robert J. Connors, 1997 Connors provides a history of composition and its pedagogical approaches to form genre and correctness He shows where many of the today s practices and assumptions about writing come from and he translates what our techniques and theories of teaching have said over time about our attitudes toward students language and life Connors locates the beginning of a new rhetorical tradition in the mid nineteenth century and from there he discusses the theoretical and pedagogical innovations of the last two centuries as the result of historical forces social needs and cultural shifts This important book proves that American composition rhetoric is a genuine rhetorical tradition with its own evolving theria and praxis As such it is an essential reference for all teachers of English and students of American education *Academic Discourse and Critical Consciousness* Patricia Bizzell, 1992-12-18 This collection of essays traces the attempts of one writing teacher to understand theoretically and to respond pedagogically to what happens when students from diverse backgrounds learn to use language in college Bizzell begins from the assumption that democratic education requires us to attempt to educate all students including those whose social or ethnic backgrounds may have offered them little experience with academic discourse Over the ten year period chronicled in these essays she has seen herself primarily as an advocate for such students sometimes

called basic writers Bizzell's views on education for critical consciousness widely discussed in the writing field are represented in most of the essays in this volume But in the last few chapters and in the intellectual autobiography written as the introduction to the volume she calls her previous work into question on the grounds that her self appointment as an advocate for basic writers may have been presumptuous and her hopes for the politically liberating effects of academic discourse misplaced She concludes by calling for a theory of discourse that acknowledges the need to argue for values and pedagogy that can assist these arguments to proceed more inclusively than ever before The essays in this volume constitute the main body of work in which Bizzell developed her influential and often cited ideas Organized chronologically they present a picture of how she has grappled with major issues in composition studies over the past decade In the process she sketches a trajectory for the development of composition studies as an academic discipline

Process This Nancy DeJoy, 2004-10 In *Process This* Nancy DeJoy argues that even recent revisions to composition studies cultural studies service learning and social process movements continue to repress the subjects and methodologies that should be central especially at the level of classroom practice Designed to move student discourses beyond the classroom these approaches nonetheless continue to position composition students and teachers as mere consumers of the discipline This means that the subjects methodologies and theory practice relationships that define the field are often absent in composition classrooms Arguing that the world inside and outside of the academy cannot be any different if the profession stays the same DeJoy creates a pedagogy and a plan for faculty development that revisions the prewrite write rewrite triad to open spaces for participation and contribution to all members of first year writing classrooms

Writing Students Marguerite H. Helmers, 1994-11-22 This is a book about the usual teacher student relationship in composition courses It disrupts and rewrites the commonplace conception of the relationship by revealing the uneven ways in which power is deployed in and around the classroom And it offers a responsible alternative The author not only offers teachers a way of learning about power relations at their own specific sites but also works towards a more equitable redistribution Drawing from testimonials about teaching practice published in the journal *College Composition and Communication* Helmers explores conventions in this form of writing that portray students in a negative light and show the teacher to be powerfully triumphant in his or her creative pedagogy Several prevalent modes of representation are discussed in the book all of which define the students as distinctly different from the teachers in other words as an other The texture of the work is rich because Helmers takes an enormous amount of post structuralist theory and recasts it in the sphere of the teacher student relationship itself an underexplored realm

Changing of Knowledge in Composition Lance Massey, Richard C. Gebhardt, 2011-07-16 Lance Massey and Richard Gebhardt offer in this collection many signs that composition again faces a moment of precariousness even as it did in the 1980s the years of the great divorce from literary studies The contours of writing in the university again are rapidly changing making the objects of scholarship in composition again unstable Composition is poised to move not from modern to postmodern but from process to

postprocess from a service oriented field to a research driven discipline Some would say we are already there Momentum is building to replace composition and the pedagogical imperative long implied in that term with a writing studies model devoted to the study of composition as a fundamental tool of and force within all areas of human activity Appropriately contributors here use Stephen M North's 1987 book *The Making of Knowledge in Composition* to frame and background their discussion as they look at both the present state of the field and its potential futures As in North's volume *The Changing of Knowledge in Composition* describes a body of research and pedagogy brimming with conflicting claims methodologies and politics and with little consensus regarding the proper subjects and modes of inquiry The deep ambivalence within the field itself is evident in this collection Contributors here envision composition both as retaining its commitment to broad based generalized writing instruction and as heading toward content based vertical writing programs in departments and programs of writing studies They both challenge and affirm composition's pedagogical heritage And they sound both sanguine and pessimistic notes about composition's future

Talking, Sketching, Moving Patricia A. Dunn, 2001 Patricia Dunn makes the case for a writing pedagogy that draws upon multiple literacies and then gives numerous detailed examples of how that theory can be translated into classroom practice

A Counter-History of Composition Byron Hawk, 2007-11-25 A Counter History of Composition contests the foundational disciplinary assumption that vitalism and contemporary rhetoric represent opposing disconnected poles in the writing tradition Vitalism has been historically linked to expressivism and concurrently dismissed as innate intuitive and unteachable whereas rhetoric is seen as a rational teachable method for producing argumentative texts Counter to this Byron Hawk identifies vitalism as the ground for producing rhetorical texts the product of complex material relations rather than the product of chance Through insightful historical analysis ranging from classical Greek rhetoric to contemporary complexity theory Hawk defines three forms of vitalism oppositional investigative and complex and argues for their application in the environments where students write and think today Hawk proposes that complex vitalism will prove a useful tool in formulating post dialectical pedagogies most notably in the context of emerging digital media He relates two specific examples of applying complex vitalism in the classroom and calls for the reexamination and reinvention of current self limiting pedagogies to incorporate vitalism and complexity theory

Research on Composition Peter Smagorinsky, 2006 Covering the period between 1984 and 2003 this authoritative sequel picks up where the earlier volumes Braddock et al 1963 and Hillocks 1986 now classics in the field left off It features a broader focus that goes beyond the classroom teaching of writing to include teacher research second language writing rhetoric home and community literacy workplace literacy and histories of writing Each chapter is written by an expert in the area reviewed and covers both conventional written composition and multimodal forms of composition including drawing digital forms and other relevant media *Research on Composition* is an invaluable road map of composition research for the next decade and required reading for anyone teaching or writing about composition today

[Creative Writing Pedagogies](#)

for the Twenty-First Century Alexandria Peary, Tom C Hunley, 2015-06-25 The creative writing workshop beloved by some dreaded by others and ubiquitous in writing programs across the nation For decades the workshop has been entrenched as the primary pedagogy of creative writing While the field of creative writing studies has sometimes myopically focused on this single method the related discipline of composition studies has made use of numerous pedagogical models In *Creative Writing Pedagogies for the Twenty First Century* editors Alexandria Peary and Tom C Hunley gather experts from both creative writing and composition studies to offer innovative alternatives to the traditional creative writing workshop Drawing primarily from the field of composition studies a discipline rich with a wide range of established pedagogies the contributors in this volume build on previous models to present fresh and inventive methods for the teaching of creative writing Each chapter offers both a theoretical and a historical background for its respective pedagogical ideas as well as practical applications for use in the classroom This myriad of methods can be used either as a supplement to the customary workshop model or as stand alone roadmaps to engage and reinvigorate the creative process for both students and teachers alike A fresh and inspiring collection of teaching methods *Creative Writing Pedagogies for the Twenty First Century* combines both conventional and cutting edge techniques to expand the pedagogical possibilities in creative writing studies *Beyond the Frontier, Volume II* Jill Dahlman, Tammy Winner, 2018-11-08 This collection of essays is a compilation of the latest research in first year composition including pedagogy praxis debate and assessment Originally begun as a collection of panel presentations from the Rocky Mountain Modern Language Association annual conference it has since evolved to include innovative pedagogy regardless of presentation status The book is divided into presentation panels in order to present the reader with innovative pedagogy and thought provoking conversations concerning the first year classroom assessment and pedagogy It will benefit anyone who studies or engages with first year composition including graduate students instructors and administration Securing a Place for Reading in Composition Ellen C. Carillo, 2015-01-15 *Securing a Place for Reading in Composition* addresses the dissonance between the need to prepare students to read not just write complex texts and the lack of recent scholarship on reading writing connections Author Ellen C Carillo argues that including attention to reading practices is crucial for developing more comprehensive literacy pedagogies Students who can read actively and reflectively will be able to work successfully with the range of complex texts they will encounter throughout their post secondary academic careers and beyond Considering the role of reading within composition from both historical and contemporary perspectives Carillo makes recommendations for the productive integration of reading instruction into first year writing courses She details a mindful reading framework wherein instructors help students cultivate a repertoire of approaches upon which they consistently reflect as they apply them to various texts This metacognitive frame allows students to become knowledgeable and deliberate about how they read and gives them the opportunity to develop the skills useful for moving among reading approaches in mindful ways thus preparing them to actively and productively read in courses and contexts

outside first year composition *Securing a Place for Reading in Composition* also explores how the field of composition might begin to effectively address reading including conducting research on reading revising outcome statements and revisiting the core courses in graduate programs It will be of great interest to writing program administrators and other compositionists and their graduate students

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