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1. Creative writing and identity-acquisition
2. Observations on observing; 3. A line is a line is a line?; 4. Image and figuration; 5. Conclusions; Literary translation as a creative practice in L2 writing pedagogies; 1. Creativity and learning; 2. Creativity and literary translation; 3. The role of translation in the L2 classroom; 4. The creative translation workshop as a tool for language learning; 5. The live creative translation workshop; 6. The virtual creative translation workshop; 7. Conclusion; Process and product, means and ends
1. Why teach Creative Writing in English in the non-native speaking context? 2. Whose territory would Creative Writing in English in the non-native speaking context be?; 3. On the Confucian heritage context for teaching and learning; 4. Rectifying orthodoxies for a creative agenda; 5. Macao stories and Creative Writing at the University of Macau; 6. ASM and the Publishing Agenda; 7. Poetry and poetry translation/response; 8. What future for a creative inter-discipline?; Curriculum as cultural critique; 1. A sense of dispossession: The political, cultural and linguistic situations of Hong Kong
2. The aim of a critical pedagogy: Language as a field of thought
3. Creative writing pedagogy: Cultural critique and culture as resource; Co-constructing a community of creative writers; 1. Theorizing social learning and identity construction; 2. Contextualizing Bruneian society and culture: Bilingualism and bilingual creativity; 3. L2 Creative writing community: Co-construction of knowledges and identities; 4. Conclusions; References; Notes on contributors; Name index; Subject index

Sommario/riassunto

In this chapter, Grace V.S. Chin explores how recent studies of creative writing have moved away from prevailing ideas of individual creative acts to explore the social dimensions of creativity. Using a sociocultural approach, Chin examines the interrelated notions of identity, language, and place by investigating L2 creative writing, specifically playwriting, as a social, learning process within the postcolonial, bilingual, and sociocultural contexts of Brunei Darussalam. The theories of Vygotsky and Foucault are expanded on to show how Creative Writing (SL) classes are interactional spaces w

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