

1. Record Nr.	UNINA9910464943103321
Titolo	Exploring second language creative writing : beyond Babe // edited by Dan Disney
Pubbl/distr/stampa	Amsterdam, Netherlands : , : John Benjamins Publishing Company, , 2014 ©2014
ISBN	90-272-7035-X
Descrizione fisica	1 online resource (163 p.)
Collana	Linguistic Approaches to Literature (LAL), , 1569-3112 ; ; Volume 19
Disciplina	808/.042071
Soggetti	Creative writing - Study and teaching Second language acquisition - Study and teaching Language and languages - Study and teaching Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Exploring Second Language Creative Writing; Editorial page; Title page; LCC data; Table of contents; Introduction; Appreciating the beauty of second language poetry writing; 1. On the beauty of second language writing; 2. Writing poetry within the ESL composition classroom; 3. Can second language learners actually write poetry?; 4. New ways of seeing; 5. Repositioning the second language literacy instruction; Learner and writer voices; 1. Writers in search of a voice: Second language writing and the search for self; 2. A reading-to-writing cycle: Reading as a writer; 2.1 Choice 2.2 Articulation 3. Application: Writing as a reader and finding a second language voice; 3.1 Two voices, two identities, one self; 3.2 Language as metaphor; 3.3 Personifying home and language; 3.4 Monologue and dialogue; 3.5 Words, names and wordplay; 3.6 Language patterns and repetition; 4. Learner writer reflections on creativity and the second language writing process; 4.1 Reflections on language learning processes; 4.2 Reflections on creative processes; 5. Second language writer voices and a creative writing pedagogy; "Is this how it's supposed to work?"

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

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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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