



Composition, creative writing studies and the digital humanities [

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Bloomsbury Academic, an imprint of Bloomsbury Publishing Plc, 2017

Monografía

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

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Título: Composition, creative writing studies and the digital humanities [Recurso electrónico] Adam Koehler

Editorial: London Bloomsbury Academic, an imprint of Bloomsbury Publishing Plc 2017

Descripción física: xiv, 150 p.

Mención de serie: EBSCO Academic eBook Collection Complete

Bibliografía: Incluye referencias bibliográficas e índice

Contenido: Digital pasts: on composition, creative writing, and emergent technologies -- Defining digital creative writing studies -- Ideology, subjectivity, and the creative writer in the digital age -- Process, genre, and technologizing the word -- Fenceless neighbors: on composition, creative writing, and emerging institutional practices Title Page; Copyright Page; Contents; Acknowledgments; Foreword; Introduction; Aesthetics and "creative composition"; Creative writing and composition; Creative writing and technology; A note on categorical systems; Where I'm going, where I've been; Composition, creative writing studies, and the digital humanities; Note; Chapter 1: Digital Pasts: On Composition, Creative Writing, and Emergent Technologies; Creativity in composition; Invention and imagination in composition; Critical-creative composition; Composition, new media, and the rise of creative writing studies Creative writing and the digital humanitiesNotes; Chapter 2: Defining Digital Creative Writing Studies; Creative writing scholarship and "craft criticism"; Hypertext and its descendents:

Digital processes; Genre(s) growing; Authors, avatars, and identity: Managing authorship and ownership in a digital age; Institutional; Craft and contours: English studies and digital craft criticism; Notes; Chapter 3: Ideology, Subjectivity, and the Creative Writer in the Digital Age; The "Big T" Text and the "little t" text; Voice and unoriginality; Medial ecologies and subject positions A mediated writer's subjectivityElectronic ethos; Landscape as canvas: Rhythm science; Authors, institutions, and ideology; Notes; Chapter 4: Process, Genre, and Technologizing the Word; (Nervous) cultural conditions: Writing and the electromagnetic imaginary; Writing as technology; Genre, process, and the production of knowledge; Chapter 5: Fenceless Neighbors: On Composition, Creative Writing, and Emerging Institutional Practices; Methodological; Pedagogy; Disciplinary identity; Fenceless neighbors: Composition, creative writing studies, and the digital humanities; Works Cited; Index

Detalles del sistema: Forma de acceso: World Wide Web

ISBN: 9781472591968 1472591968 9781472591951 147259195X 9781472591944 1472591941 q 147259195X

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