

bad ideas about writing

Bad Ideas About Writing: What to Avoid for Stronger, Clearer Content

bad ideas about writing often sneak into our creative process without us even realizing it. Whether you're crafting a novel, drafting a blog post, or composing a business email, misconceptions and misguided advice can hold you back from expressing your ideas clearly and effectively. Writing is an art and a skill that benefits greatly from breaking free of common pitfalls. Understanding these bad ideas about writing not only helps you avoid them but also encourages healthier habits that make your work shine.

In this article, we'll explore some of the most widespread myths and missteps in writing, why they're misleading, and how to approach writing with a fresh, productive mindset. Along the way, we'll touch on related concepts such as writer's block, editing strategies, and storytelling techniques that often get tangled up with these bad ideas.

Common Bad Ideas About Writing That You Should Ignore

Writing advice is everywhere, but not all of it is helpful. Some notions can trap writers in unproductive cycles or stifle creativity. Let's break down several of these bad ideas about writing to see why they don't serve you well.

“You Must Write Perfectly on the First Try”

One of the biggest misconceptions is the belief that your first draft should be flawless. This expectation can cause unnecessary pressure and even paralyze your creativity. Writing is a process. The first draft is about getting ideas down, not about crafting perfect sentences.

Professional writers often emphasize that revising and editing are where the magic happens. Trying to edit while you write your initial draft interrupts the natural flow of thoughts and can lead to frustration. Give yourself permission to write badly in the beginning – that's how strong writing is born.

“Longer Sentences Make You Sound Smarter”

Some people think that using complex, lengthy sentences automatically elevates their writing. However, this can lead to convoluted prose that

confuses readers rather than impressing them. Clarity is king.

Good writing is about balancing sentence length and structure to maintain reader interest and convey ideas clearly. Short, punchy sentences mixed with more complex ones create rhythm and make your text easier to follow.

“Avoid Using Personal Voice Unless It’s Creative Writing”

Many writers believe that their personal voice should be left out of most writing outside of fiction or memoirs. This is a bad idea because personal voice often makes writing more relatable and engaging, even in professional or academic settings.

Injecting your personality and unique perspective can help your writing stand out. It builds a connection with the reader and adds authenticity, which is often missing when writers try to sound overly formal or generic.

“Editing Means Fixing Typos Only”

Editing is often misunderstood as just correcting spelling mistakes or grammar errors. In reality, effective editing involves restructuring sentences, improving word choice, and clarifying ideas. It’s about refining your message, not just tidying it up.

Neglecting deeper editing can leave your writing vague, redundant, or disorganized. Taking time to revise for content and flow is essential for crafting compelling content that holds your reader’s attention.

How Misconceptions About Writing Harm Your Creativity

Bad ideas about writing don’t just affect grammar or style—they can stifle your creativity and make writing feel like a chore rather than a rewarding process.

Perfectionism Kills Momentum

When you believe every sentence must be perfect the moment it hits the page, you’re setting yourself up for frustration. This bad idea about writing often leads to endless self-editing and second-guessing, which can cause writer’s block.

Instead, embracing imperfection during the drafting stage encourages free-flowing ideas. You can always polish later, but if you never get past the first sentence, you'll never finish anything.

Waiting for Inspiration to Strike

Another common myth is that writing requires a perfect mood or sudden inspiration. While inspiration helps, waiting for it can delay your progress indefinitely.

Writing consistently—even when you're not feeling inspired—builds discipline and hones your skills. Many successful authors follow daily writing routines that don't rely on mood but on commitment.

Better Approaches to Writing: What to Do Instead

Knowing what not to do is only half the battle. Let's explore some constructive habits and mindsets to replace these bad ideas about writing.

Embrace the Drafting Process

Give yourself the freedom to write rough drafts without judgment. Think of your first draft as a discovery tool, where ideas take shape and evolve. This mindset reduces anxiety and unleashes creativity.

Prioritize Clear Communication Over Fancy Language

Focus on your message first. Use simple, direct language that your audience can easily understand. Don't sacrifice clarity for the sake of sounding sophisticated. Remember, good writing communicates effectively.

Develop Your Unique Voice

Experiment with tone and style to find what feels authentic. Whether your writing is casual, formal, humorous, or serious, your voice is what makes your work memorable. Don't shy away from expressing your personality through your words.

Schedule Regular Editing Sessions

Separate drafting from editing. After finishing your draft, take a break before revising. This distance allows you to see your work more objectively and catch issues with structure, pacing, and coherence.

Use Writing Tools Wisely

Leverage grammar checkers, readability analyzers, and style guides to support—but not replace—your judgment. These tools are helpful for spotting errors and improving flow, but they can't replace your unique insight and creativity.

Overcoming Writer's Block: Why It's Not Always About Inspiration

Writer's block is often tied to some of the bad ideas about writing we've discussed. When you believe every sentence must be perfect or that you need to be "inspired," you set yourself up for creative stalls.

Instead, try these tips to keep the words flowing:

- Set small, achievable writing goals to build momentum.
- Freewrite without concern for quality to unlock ideas.
- Change your environment to stimulate creativity.
- Read widely to spark new perspectives.
- Accept that some days will be less productive than others—it's part of the process.

Storytelling Myths That Can Hurt Your Writing

Bad ideas about writing aren't limited to technical aspects; they also extend to storytelling advice. For example, some suggest that every story must follow a rigid three-act structure or that characters must be likable to engage readers.

While structures like the three-act format are useful guides, strictly adhering to them can limit originality. Similarly, complex characters with flaws and contradictions are often more compelling than purely likable ones.

Understanding that flexibility in narrative techniques can enhance your storytelling will help you create richer, more engaging stories.

Writing is a journey filled with trial and error, and shedding bad ideas about writing is part of growing as a writer. When you let go of unhelpful myths and adopt a mindset focused on clarity, authenticity, and persistence, your writing can reach new heights. Remember, the goal is effective communication and creative expression—not perfection on the first try.

Frequently Asked Questions

Is it true that writing only comes from inspiration and not hard work?

No, relying solely on inspiration is a bad idea. Writing often requires consistent effort, practice, and discipline rather than waiting for moments of inspiration.

Should writers avoid editing their work multiple times?

Avoiding multiple edits is a bad idea. Revising and editing are crucial steps in improving clarity, structure, and overall quality of writing.

Is it a bad idea to write without planning or outlining first?

While some writers prefer freewriting, completely skipping planning or outlining can lead to disorganized content and unclear ideas, making the writing less effective.

Do bad ideas about writing include thinking grammar rules don't matter?

Yes, dismissing grammar rules is a bad idea because proper grammar ensures your writing is clear, professional, and credible.

Is it wrong to believe that writing for a broad audience means watering down your message?

Yes, this is a misconception. Effective writing balances clarity and engagement without diluting the core message, making it accessible while retaining its impact.

Is it a bad idea to compare your writing progress to

others constantly?

Constantly comparing your writing to others can be discouraging and unproductive. It's better to focus on personal growth and unique voice development.

Additional Resources

Bad Ideas About Writing: Debunking Common Myths and Misconceptions

bad ideas about writing are surprisingly prevalent in both amateur and professional circles, often hindering creativity, productivity, and the overall quality of written work. Writing, an essential skill across numerous industries, is frequently misunderstood, leading to the propagation of outdated advice and counterproductive practices. This article explores these misconceptions, analyzing why they persist and how they impact writers at various levels. By investigating these widely held but flawed notions, we can better appreciate the nuances of writing and promote more effective approaches.

Understanding the Roots of Bad Ideas About Writing

Writing is an art and a craft that evolves with the writer's experience and the changing landscape of communication. However, many "rules" about writing have been passed down without critical examination. Some stem from traditional educational practices, while others originate from rigid stylistic preferences or oversimplified advice. These bad ideas about writing often masquerade as universal truths, but their application can stifle originality and discourage experimentation.

One common source of these misconceptions is the conflation of writing style with writing quality. For instance, the belief that writing must always be formal or adhere strictly to grammatical conventions ignores the diversity of audiences and purposes in writing. Similarly, the pressure to write flawlessly on the first draft can prevent writers from engaging openly with their ideas, causing unnecessary anxiety and writer's block.

Myth 1: Writing Must Be Perfect from the Start

Arguably one of the most damaging bad ideas about writing is the expectation of perfection in initial drafts. Many writers, especially beginners, fall into the trap of self-editing as they write, which disrupts the natural flow of ideas. Research in cognitive psychology supports the notion that separating the creative process (drafting) from the analytical process

(editing) enhances productivity and creativity.

Professional authors often emphasize the importance of multiple drafts and revisions. Ernest Hemingway famously rewrote the ending of "A Farewell to Arms" multiple times, demonstrating that even celebrated writers do not produce perfect work in a single attempt. Clinging to the fallacy of instant perfection creates unrealistic standards and can discourage writers from completing their projects.

Myth 2: Good Writing Is Always Concise

Another widespread misconception is that brevity equates to quality. While concise writing is valuable in many contexts, such as journalism or technical communication, this oversimplification neglects the richness that elaboration can bring to literary and academic works. Complex ideas often require careful explanation, context, and nuance, which may demand longer passages or detailed descriptions.

For example, in narrative fiction, pacing and atmosphere are crafted through deliberate sentence length and structure. Conversely, a terse style can feel abrupt or superficial if not suited to the content. The key is appropriateness rather than rigid adherence to conciseness as an absolute rule.

Myth 3: Writing Is a Natural Talent, Not a Skill to Develop

The belief that writing is an innate ability rather than a skill that can be cultivated is another prevalent bad idea about writing. This myth can dissuade individuals from pursuing improvement or formal training, fostering a fixed mindset that impairs growth.

Educational studies have demonstrated that writing proficiency improves significantly through deliberate practice, exposure to diverse writing styles, and constructive feedback. Platforms offering writing workshops, peer reviews, and mentorship programs highlight the importance of learning and continuous development. By recognizing writing as a craft, individuals are empowered to refine their skills systematically.

The Impact of Bad Ideas on Different Types of Writing

Bad ideas about writing do not affect all genres equally but can shape approaches in distinctive ways depending on the writing context.

Understanding these differences is essential for tailoring strategies that counteract harmful myths.

Academic Writing

In academic circles, the insistence on formality and passive voice has long been debated. While these conventions aim to promote objectivity, they often result in convoluted sentences and disengaged prose. Modern academic writing increasingly favors clarity and active voice, challenging traditional norms. However, the legacy of rigid rules can discourage students and researchers from experimenting with style or expressing their arguments more persuasively.

Creative Writing

Creative writers frequently confront the misconception that originality means abandoning all structure. This bad idea about writing can lead to incoherent narratives or stylistic excesses that alienate readers. Conversely, overly prescriptive advice can suppress creativity. Striking a balance between innovation and craftsmanship is crucial, and understanding foundational techniques enables writers to break rules effectively.

Business and Professional Writing

In business environments, the myth that all communication must be ultra-formal or jargon-heavy hampers effective messaging. Clarity, brevity, and audience awareness are essential, yet some professionals continue to produce dense documents that obscure key points. Recognizing the purpose of communication and the needs of the audience helps counteract these bad ideas about writing.

Strategies to Overcome Bad Ideas About Writing

Identifying and addressing bad ideas about writing is the first step toward enhancing writing practice. The following strategies can help writers of all levels navigate common pitfalls:

1. **Embrace Drafting and Revision:** Allow yourself to write freely without immediate concern for perfection. Use subsequent drafts to refine and polish your work.
2. **Adapt Style to Audience and Purpose:** Tailor your tone, structure, and

vocabulary to fit the context rather than applying rigid rules indiscriminately.

3. **Seek Feedback:** Engage peers, mentors, or professional editors to provide constructive criticism that highlights strengths and areas for improvement.
4. **Invest in Learning:** Attend workshops, read extensively, and study diverse writing models to expand your understanding and capabilities.
5. **Challenge Myths Critically:** Reflect on advice you encounter and test its applicability to your own writing rather than accepting it at face value.

The Role of Technology in Changing Writing Perceptions

The digital age has transformed how writing is produced, shared, and evaluated, influencing the persistence of bad ideas about writing. Tools like grammar checkers, AI writing assistants, and collaborative platforms offer unprecedented support but can also reinforce misconceptions if used without discernment.

For instance, reliance on automated editing tools may encourage complacency regarding style and voice, while fears about algorithmic evaluation can promote formulaic writing. On the other hand, technology facilitates access to diverse voices and styles, allowing writers to challenge traditional norms and develop unique approaches.

Final Reflections on Navigating Writing Myths

Bad ideas about writing persist because they often simplify complex processes into digestible rules, which appeal to those seeking quick fixes. However, writing is inherently multifaceted, shaped by purpose, audience, and individual voice. By critically examining common misconceptions and embracing flexible, informed practices, writers can navigate the landscape of writing more effectively.

Ultimately, dispelling these bad ideas about writing opens up space for creativity, clarity, and confidence—qualities that define compelling and impactful writing in any field.

Bad Ideas About Writing

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bad ideas about writing: Teaching Accelerated and Corequisite Composition David Starkey, 2023-11-21 Teaching Accelerated and Corequisite Composition is the first book to compile on-the-ground advice and teaching strategies specifically curated for accelerated and corequisite writing courses. Trailblazers in the field from colleges across the United States—who developed a foundation for corequisites by facilitating equity and accessibility for marginalized students—speak to a range of topics and demographics, offering support for instructors and practical advice for improving student success. The book primarily explores accelerated composition through the lens of two-year colleges to answer a central question in the field: to what extent do educators need to alter two-year college curricular design? The contributors also delve into assessment, a crucial process for instructors and their students transitioning to accelerated learning; the key role that reading plays in the writing process; and noncognitive learning, an area of study that has been associated with accelerated learning since its inception. Together these thirteen chapters provide instructors with a strategic approach to teaching accelerated and corequisite composition. Teaching Accelerated and Corequisite Composition points toward a new way of approaching first-year composition: a method of instruction that fosters the growth and success of writers who were once considered underprepared for college writing and are now achieving unprecedented success.

bad ideas about writing: Liminal Spaces of Writing in Adolescent and Adult Education Jin Kyeong Jung, Mellinee Lesley, Rene Saldana, Julie Smit, 2022-03-03 Liminal Spaces of Writing in Adolescent and Adult Education addresses the persistent gap in writing reform at the middle, secondary, and post-secondary level. Through an examination of “useful” and “liminal” writing, the book explores the intellectual and creative space where structured expectations verge with individual imagination in writing. The premise of the book is built around a multiplicity of ways to invite adolescent and adult students to enter into states of liminality where they are encouraged to experiment with style, form, genre, and voice. Through research featuring the perspectives of adolescents, classroom teachers, teacher educators, graduate students, and literacy researchers, the book offers numerous insights into fostering a liminal and useful approach to writing instruction. Each author takes the reader through a journey of finding the liminal as teachers, writers, and researchers. Taken together, this tapestry of perspectives puts forth the argument that liminal moments are necessary caveats to explore in order to cultivate fully actualized writing where students are in control of structures and traditional writing expectations but also free to imagine new ways of breaking with conventions and being as writers. Thus, the book argues liminal writing is critical in bringing about sustained writing reform.

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Cambridge Core.

bad ideas about writing: *The Things We Carry* Courtney Adams Wooten, Jacob Babb, Kristi Murray Costello, Kate Navickas, 2020-10-01 Emotional labor is not adequately talked about or addressed by writing program administrators. *The Things We Carry* makes this often-invisible labor visible, demonstrates a variety of practical strategies to navigate it reflectively, and opens a path for further research. Particularly timely, this collection considers how writing program administrators work when their schools or regions experience crisis situations. The book is broken into three sections: one emphasizing the WPA's own work identity, one on fostering community in writing programs, and one on balancing the professional and personal. Chapters written by a diverse range of authors in different institutional and WPA contexts examine the roles of WPAs in traumatic events, such as mass shootings and natural disasters, as well as the emotional labor WPAs perform on a daily basis, such as working with students who have been sexually assaulted or endured racist, sexist, homophobic, and otherwise disenfranchising interactions on campus. The central thread in this collection focuses on "preserving" by acknowledging that emotions are neither good nor bad and that they must be continually reflected upon as WPAs consider what to do with emotional labor and how to respond. Ultimately, this book argues for more visibility of the emotional labor WPAs perform and for WPAs to care for themselves even as they care for others. *The Things We Carry* extends conversations about WPA emotional labor and offers concrete and useful strategies for administrators working in both a large range of traumatic events as well as daily situations that require tactical work to preserve their sense of self and balance. It will be invaluable to writing program administrators specifically and of interest to other types of administrators as well as scholars in rhetoric and composition who are interested in emotion more broadly.

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bad ideas about writing: *Composition and Rhetoric in Contentious Times* Rachel McCabe, Jennifer Juskiewicz, 2023-11-01 *Composition and Rhetoric in Contentious Times* poses critical questions of representation, accessibility, social justice, affect, and labor to better understand the entwined future of composition and rhetoric. This collection of essays offers innovative approaches for socially attuned learning and best practices to support administrators and instructors. In doing so, these essays guide educators in empowering students to write effectively and prepare for their role as global citizens. Editors Rachel McCabe and Jennifer Juskiewicz consider how educators can respond to multiple current crises relating to composition and rhetoric with generosity and cautious optimism; in the process, they address the current concerns about the longevity of the humanities. By engaging with social constructivist, critical race, socioeconomic, and activist pedagogies, each chapter provides an answer to the question, How can our courses help students become stronger writers while contending with current social, environmental, and ethical questions posed by the

world around them? The contributors consider this question from numerous perspectives, recognizing the important ways that power and privilege affect our varying means of addressing this question. Relying on both theory and practice, *Composition and Rhetoric in Contentious Times* engages the future of composition and rhetoric as a discipline shaped by recent and current global events. This text appeals to early-career writing program administrators, writing center directors, and professional specialists, as well as Advanced Placement high school instructors, graduate students, and faculty teaching graduate-level pedagogy courses.

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bad ideas about writing: *Hey, Whipple, Squeeze This* Luke Sullivan, 2016-01-19 The classic guide to creating great advertising now covers all media: Digital, Social, and Traditional Hey Whipple, Squeeze This has helped generations of young creatives make their mark in the field. From starting out and getting work, to building successful campaigns, you gain a real-world perspective on what it means to be great in a fast-moving, sometimes harsh industry. You'll learn how to tell brand stories and create brand experiences online and in traditional media outlets, and you'll learn more about the value of authenticity, simplicity, storytelling, and conflict. Advertising is in the midst of a massive upheaval, and while creativity is still king, it's not nearly enough. This book is an essential resource for advertising professionals who need up-to-date digital skills to reach the modern consumer. Turn great ideas into successful campaigns Work effectively in all media channels Avoid the kill shots that will sink any campaign Protect your work Succeed without selling out Today's consumer has seen it all, and they're less likely than ever to even notice your masterpiece of art and copy, let alone internalize it. Your job is to craft a piece that rises out of the noise to make an impact. Hey Whipple, Squeeze This provides the knowledge to create impressive, compelling work.

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changes that support equitable and inclusive learning opportunities—with a focus on teaching students whose backgrounds and learning experiences are different from those with more educational or economic privilege. Both new and experienced teachers adapting first-year college writing courses will find the book's blend of practical strategies and disciplinary knowledge a useful companion for facilitating new classroom and program needs or designing new teaching assistant training courses.

bad ideas about writing: Revising Moves Christina LaVecchia, Allison Carr, Laura Micciche, Hannah Rule, Jayne Stone, 2024-04-22 Revision sometimes seems more metaphor than real, having been variously described as a stage, an act of goal setting, a method of correction, a process of discovery, a form of resistance. *Revising Moves* makes a significant contribution to writing theory by collecting stories of revision that honor revision's vitality and immerse readers in rooms, life circumstances, and scenes where revision comes to life. In these narrative-driven essays written by a wide range of writing professionals, *Revising Moves* describes revision as a messy, generative, and often collaborative act. These meditations reveal how revision is both a micro practice tracked by textual change and a macro phenomenon rooted in family life, institutional culture, identity commitments, and political and social upheaval. Contributors depict revision as a holistic undertaking and a radically contextualized, distributed practice that showcases its relationality to everything else. Authors share their revision processes when creating scholarly works, institutional and self-promoting documents, and creative projects. Through narrative the volume opens a window to what is often unseen in a finished text: months or years of work, life events that disrupt or alter writing plans, multiple draft changes, questions about writerly identity and positionality, layers of (sometimes contradictory) feedback, and much more.

bad ideas about writing: Transnational Identities and Practices in English Language Teaching Rashi Jain, Bedrettin Yazan, Suresh Canagarajah, 2021-07-27 The self-inquiries in this edited volume exemplify the dynamism that permeates global ELT, wherein English language educators and teacher educators are increasingly operating across blurred national boundaries, creating new 'liminal' spaces, charting new trajectories, crafting new practices and pedagogies, constructing new identities, and reconceptualizing ELT contexts. This book captures the diverse voices of emerging and established ELT practitioners and scholars, originally from and/or operating in non-Western contexts, spanning not only the so-called non-Western 'peripheries', but also peripheries created within the 'center' when certain members are minoritized on the basis of their race, language, and/or place of origin. The chapters address a range of related issues occurring at the intersections of personal and professional identities, pedagogy and classroom interactions, as well as research and professional practices in liminal transnational spaces.

bad ideas about writing: Corpora and Rhetorically Informed Text Analysis David West Brown, Danielle Zawodny Wetzel, 2023-06-15 *Corpora and Rhetorically Informed Text Analysis* explores applications of rhetorically informed approaches to corpus research. Bringing together contributions from scholars in a variety of fields, it takes up questions of how theories and traditions in rhetorical analysis can be integrated with corpus techniques in order to enrich our understanding of language use, variation, and history. The studies included in this volume shed light on areas as diverse as student academic writing, political discourse, and the digital humanities. These studies all make use of a dictionary-based tagger called DocuScope, which recognizes tens-of-millions of words and phrases and slots them into categories based on their rhetorical functions. While DocuScope provides a through-line that both links the studies' various analytical procedures and primes their rhetorical insights, the volume is about more than the explanatory power of a single tool. It demonstrates how rhetorically informed approaches can complement more established corpus methodologies, underscoring their combined potential.

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description and analysis, text/discourse studies, teaching/learning and Portuguese, foreign and other languages teachers' education.

bad ideas about writing: *Signum v.24 i.1/april 2021 (Versão Inglês)* Vera Lúcia Lopes Cristóvão, Viviane Bagio Furtoso, Federico Navarro, 2022-03-14 *Signum: Estudos da Linguagem* is a publication edited by the Graduate Program in Language Studies of the State University of Londrina (UEL). It aims at disseminating original papers (articles and reviews) on linguistic description and analysis, text/discourse studies, teaching/learning and Portuguese, foreign and other languages teachers' education.

bad ideas about writing: Crossing Boundaries in Researching, Understanding, and Improving Language Education Dongbo Zhang, Ryan T. Miller, 2023-02-08 This volume brings together original papers from language education scholars from around the world to explore, exemplify, and discuss the multiplicity of boundary crossing in language education. It emphasizes the potential of boundary crossing for expansive learning, and aims to generate new insights, through boundary crossing, into the complexity of language education and approaches to innovative practices. This volume also underscores the important role of expert boundary crossers. In particular, it aims to honor G. Richard Tucker, Paul Mellon University Professor Emeritus of Applied Linguistics at Carnegie Mellon University, celebrating his distinguished scholarship on language education and paying tribute to the inspiration and mentorship he has given to the contributors of this volume to cross boundaries academically and professionally. This volume is organized into four sections, namely, language learning and development; teachers and instructional processes; program innovation, implementation, and evaluation; and language-in-education policy and planning. These sections or themes, which are necessarily cross-cutting, also represent the major areas of scholarship where Prof. Tucker has made distinguished contributions for over half a century.

bad ideas about writing: (Re)Considering What We Know Linda Adler-Kassner, Elizabeth Wardle, 2020-01-10 *Naming What We Know: Threshold Concepts of Writing Studies*, published in 2015, contributed to a discussion about the relevance of identifying key concepts and ideas of writing studies. *(Re)Considering What We Know* continues that conversation while simultaneously raising questions about the ideas around threshold concepts. Contributions introduce new concepts, investigate threshold concepts as a framework, and explore their use within and beyond writing. Part 1 raises questions about the ideologies of consensus that are associated with naming threshold concepts of a discipline. Contributions challenge the idea of consensus and seek to expand both the threshold concepts framework and the concepts themselves. Part 2 focuses on threshold concepts in action and practice, demonstrating the innovative ways threshold concepts and a threshold concepts framework have been used in writing courses and programs. Part 3 shows how a threshold concepts framework can help us engage in conversations beyond writing studies. *(Re)Considering What We Know* raises new questions and offers new ideas that can help to advance the discussion and use of threshold concepts in the field of writing studies. It will be of great interest to scholars and graduate students in writing studies, especially those who have previously engaged with *Naming What We Know*. Contributors: Marianne Ahokas, Jonathan Alexander, Chris M. Anson, Ian G. Anson, Sarah Ben-Zvi, Jami Blaauw-Hara, Mark Blaauw-Hara, Maggie Black, Dominic Borowiak, Chris Castillo, Chen Chen, Sandra Descourtis, Norbert Elliot, Heidi Estrem, Alison Farrell, Matthew Fogarty, Joanne Baird Giordano, James Hammond, Holly Hassel, Lauren Heap, Jennifer Heinert, Doug Hesse, Jonathan Isaac, Katie Kalish, Páraic Kerrigan, Ann Meejung Kim, Kassia Krzus-Shaw, Saul Lopez, Jennifer Helane Maher, Aishah Mahmood, Aimee Mapes, Kerry Marsden, Susan Miller-Cochran, Deborah Mutnick, Rebecca Nowacek, Sarah O'Brien, Olá Oládipò, Peggy O'Neill, Cassandra Phillips, Mya Poe, Patricia Ratanapraphart, Jacqueline Rhodes, Samitha Senanayake, Susan E. Shadle, Dawn Shepherd, Katherine Stein, Patrick Sullivan, Brenna Swift, Carrie Strand Tebeau, Matt Thul, Nikhil Tiwari, Lisa Tremain, Lisa Velarde, Kate Vieira, Gordon Blaine West, Anne-Marie Womack, Kathleen Blake Yancey, Xiaopei Yang, Madylan Yarc

bad ideas about writing: Rhetorical Speculations Scott Sundvall, 2019-04-15 The future of writing studies is fundamentally tied to advancing technological development—writing cannot be

done without a technology and different technologies mediate writing differently. In *Rhetorical Speculations*, contributors engage with emerging technologies of composition through “speculative modeling” as a strategy for anticipatory, futural thinking for rhetoric and writing studies. Rhetoric and writing studies often engages technological shifts reactively, after the production and reception of rhetoric and writing has changed. This collection allows rhetoric and writing scholars to explore modes of critical speculation into the transformative effect of emerging technologies, particularly as a means to speculate on future shifts in the intellectual, pedagogical, and institutional frameworks of the field. In doing so, the project repositions rhetoric and writing scholars as proprietors of our technological future to come rather than as secondary receivers, critics, and adjusters of the technological present. Major and emerging voices in the field offer a range of styles that include pragmatic, technical, and philosophical approaches to the issue of speculative rhetoric, exploring what new media/writing studies could be—theoretically, pedagogically, and institutionally—as future technologies begin to impinge on the work of writing. *Rhetorical Speculations* is at the cutting edge of the subject of futures thinking and will have broad appeal to scholars of rhetoric, literacy, futures studies, and material and popular culture. Contributors: Bahareh Brittany Alaei, Sarah J. Arroyo, Kristine L. Blair, Geoffrey V. Carter, Sid Dobrin, Kristie S. Fleckenstein, Steve Holmes, Kyle Jensen, Halcyon Lawrence, Alexander Monea, Sean Morey, Alex Reid, Jeff Rice, Gregory L. Ulmer, Anna Worm

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