

Creative Writing Four Genres In Brief

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David Starkey is Professor of English and Director of the Creative Writing Program at Santa Barbara City College. He is the editor of two collections of creative writing pedagogy, *Teaching Writing Creatively* (1998) and *Genre by Example: Writing What We Teach* (2001), and he has been active in all four genres. His poetry collections include *Adventures of the Minor Poet* (2007); *Ways of Being Dead* ...

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In Creative Writing: Four Genres in Brief, David Starkey offers some solutions to the challenges of teaching the introductory creative writing course: (1) concise, accessible instruction in literary basics; (2) short models of literature to analyze, admire and emulate; (3) inventive and imaginative assignments that inspire and motivate.

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In Creative Writing: Four Genres in Brief, David Starkey provides brief solutions to the challenges of teaching the introductory creative writing course: 1 concise, accessible writing in the basics of writing poetry, fiction, creative nonfiction, and drama; 2 short models of literature to analyze, admire and emulate; 3 inventive and imaginative genres that inspire and motivate.

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Practical, hands-on approach covers writing in all four genres: fiction, poetry, drama, and creative nonfiction. Exercises highlight ways in which techniques related primarily to one genre can inform and enhance writing in other genres. Clear, concise discussions of particular techniques of creative writing are followed by practice of these individual techniques.

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In Creative Writing: Four Genres in Brief, David Starkey offers some solutions to the challenges of teaching the introductory creative writing course: (1) concise, accessible instruction in the basics of writing poetry, fiction, creative nonfiction, and drama; (2) short models of literature to analyze, admire and emulate; (3) inventive and imaginative assignments that inspire and motivate.

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When we talk about creative writing, fiction and poetry often take the spotlight, but there are many other types of creative writing that we can explore. Most writers develop a preference for one form (and genre) above all others. This can be a good thing, because you can specialize in your form and genre and become quite proficient.

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How can students with widely varied levels of literary experience learn to write poetry, fiction, creative nonfiction, and drama — over the course of only one semester? In *Creative Writing: Four Genres in Brief*, David Starkey offers some solutions to the challenges of teaching the introductory creative writing course: (1) concise, accessible instruction in the basics of writing poetry, fiction, creative nonfiction, and drama; (2) short models of literature to analyze, admire and emulate; (3) inventive and imaginative assignments that inspire and motivate.

Top Three Reasons to Adopt This Book * Flexible Structure. This innovative text features a flexible organization that allows for different course structures and various teaching approaches. * Practical Lessons. In addition to a comprehensive introduction to Creative Writing craft, the book provides practical tips and poses questions to prepare students for continuing their writing lives long term. * Fresh Readings. The anthology offers up a fresh mix of classic and newer reading selections that promote step-by-step instruction in the craft and encourage further discussion.

ALERT: Before you purchase, check with your instructor or review your course syllabus to ensure that you select the correct ISBN. Several versions of Pearson's MyLab & Mastering products exist for each title, including customized versions for individual schools, and registrations are not transferable. In addition, you may need a CourseID, provided by your instructor, to register for and use Pearson's MyLab & Mastering products. Packages Access codes for Pearson's MyLab & Mastering products may not be included when purchasing or renting from companies other than Pearson; check with the seller before completing your purchase. Used or rental books If you rent or purchase a used book with an access code, the access code may have been redeemed previously and you may have to purchase a new access code. Access codes Access codes that are purchased from sellers other than Pearson carry a higher risk of being either the wrong ISBN or a previously redeemed code. Check with the seller prior to purchase. -- The Fourth Genre offers the most comprehensive, teachable, and current introduction available today to the cutting-edge, evolving genre of creative nonfiction. While acknowledging the literary impulse of nonfiction to be a fourth genre equivalent to poetry, fiction, and drama, this text focuses on subgenres of the nonfiction form, including memoir, nature writing, personal essays, literary journalism, cultural criticism, and travel writing. This anthology was the first to draw on the common ground of the practicing writer and the practical scholar and to make the pedagogical connections between creative writing practice and composition theory, bridging some of the gaps between the teaching of composition, creative writing, and literature in English departments. 0321881788 / 9780321881786 Fourth Genre, The: Contemporary Writers of/on Creative Nonfiction with NEW MyCompLab Package consists of: 0205172776 / 9780205172771 Fourth Genre, The: Contemporary Writers of/on Creative Nonfiction

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In *Crossroads*, a wealth of exercises and rich diversity of models address the elements of writing fiction, poetry, creative nonfiction, and drama while developing an individual's writing skills. Clear, concise discussions of particular techniques of creative writing are followed by practice of these individual techniques. Potent, vital models are offered in an extensive anthology of classic and contemporary readings.

This introductory creative writing text uses a unique, multi-genre approach to provide students with a broad-based knowledge of their craft, treating them as professional writers. Beginning by discussing elements common to all genres, this book underscores the importance of learning good writing habits before committing to a genre, encouraging writers to look beyond their genre expectations and learn from other forms. The book then devotes one chapter to each of the major literary genres: fiction, poetry, drama and creative nonfiction. These style-specific sections provide depth as they compare the different genres, furnishing students with a comprehensive understanding of creative writing as a discipline and fostering creativity. The discussion concludes with a chapter on digital media and an appendix on literary citizenship and publishing. With exercises at the end of each chapter, a glossary of literary terms, and a list of resources for further study, *A Writer's Craft* is the ideal companion to an introductory creative writing class. It has been listed as one of the 'Best Books for Writers' by *Poets and Writers* magazine.

Do you have an idea that you're burning to get down on paper? Do you want to document your travels to far-flung places, or write a few stanzas of poetry? Whether you dream of being a novelist, a travel writer, a poet, a playwright or a columnist, *Creative Writing For Dummies* shows you how to unlock your creativity and choose the genre of writing that suits you best. Walking you through characterisation, setting, dialogue and plot, as well as giving expert insights into both fiction and non-fiction, it's the ideal launching pad to the world of creative writing. *Creative Writing For Dummies* covers: Part I: Getting started Chapter 1: Can Everyone Write? Chapter 2: Getting into the Write Mind Chapter 3: Finding the Material to work with Part II: The Elements of Creative Writing Chapter 4: Creating Characters Chapter 5: Discovering Dialogue Chapter 6: Who is telling the story? Chapter 7: Creating your own world Chapter 8: Plotting your way Chapter 9: Creating a Structure Chapter 10: Rewriting and editing Part III: Different Kinds of Fiction Writing Chapter 11: Short stories Chapter 12: Novels Chapter 13: Writing for children Chapter 14: Plays Chapter 15: Screenplays Chapter 16: Poetry Part IV: Different kinds of Non-fiction writing Chapter 17: Breaking into journalism - Writing articles/ magazine writing Chapter 18: Writing from life and autobiography Chapter 19: Embroidering the facts: Narrative non-fiction Chapter 20: Exploring the world from your armchair - Travel writing Chapter 21: Blogging – the new big thing Part V: Finding an audience Chapter 22: Finding editors/ publishers/ agents Chapter 23: Becoming a professional Part VI: Part of Tens Chapter 24: Ten top tips for writers Chapter 25: Ten ways to get noticed

In this classroom-tested approach to writing, Brock Dethier teaches readers how to analyze and write twenty-one genres that students are likely to encounter in college and beyond. This practical, student-friendly, task-oriented text confidently guides writers through step-by-step processes, reducing the anxiety commonly associated with writing tasks. In the first section, Dethier efficiently presents each genre, providing models, a description of the genres' purpose, context, and discourse; and suggestions for writing activities or "moves" that

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writers can use to get words on the page and accomplish their writing tasks. The second section explains these moves, over two hundred of them, in chapters ranging from “ Solve Your Process Problems ” and “ Discover ” to “ Revise ” and “ Present. ” Applicable to any writing task or genre, these moves help students overcome writing blocks and develop a piece of writing from the first glimmers of an idea to its presentation. This approach to managing the complexity and challenge of writing in college strives to be useful, flexible, eclectic, and brief—a valuable resource for students learning to negotiate unfamiliar writing situations.

What do writers as diverse as Tom Wolfe, Norman Mailer, Joan Didion, and Hunter S. Thompson have in common? All are masters of the art of writing creative nonfiction, capable of infusing the most prosaic of topics with wit, poignancy, and style. "Writing Creative Nonfiction" outlines the tried-and-true techniques that such writers use to craft brilliant essays, articles, and book-length works, making the tools of trade accessible to those of us who have always dreamed of making our mark in publishing. You'll learn how to write gripping opening sentences; use dialogue and even overheard conversations to bring characters to life on the page; and conduct and incorporate research to add depth and breadth to your work. With the demand for content in both traditional and emerging medias at an all-time high, you too can become a cultural critic, biographer, or esteemed essayist with the help of this indispensable guide.

Power and Identity In the Creative Writing Classroom remaps theories and practices for teaching creative writing at university and college level. This collection critiques well-established approaches for teaching creative writing in all genres and builds a comprehensive and adaptable pedagogy based on issues of authority, power, and identity. A long-needed reflection, this book shapes creative writing pedagogy for the 21st century.

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