

The Writer

Francine Prose

A Writer's Book of Days Judy Reeves,2010-08-10 First published a decade ago, *A Writer's Book of Days* has become the ideal writing coach for thousands of writers. Newly revised, with new prompts, up-to-date Web resources, and more useful information than ever, this invaluable guide offers something for everyone looking to put pen to paper — a treasure trove of practical suggestions, expert advice, and powerful inspiration. Judy Reeves meets you wherever you may be on a given day with: • get-going prompts and exercises • insight into writing blocks • tips and techniques for finding time and creating space • ways to find images and inspiration • advice on working in writing groups • suggestions, quips, and trivia from accomplished practitioners Reeves's holistic approach addresses every aspect of what makes creativity possible (and joyful) — the physical, emotional, and spiritual. And like a smart, empathetic inner mentor, she will help you make every day a writing day.

Reading Like a Writer Francine Prose,2012-04-01 *DIV* In her entertaining and edifying New York Times bestseller, acclaimed author Francine Prose invites you to sit by her side and take a guided tour of the tools and tricks of the masters to discover why their work has endured. Written with passion, humour and wisdom, *Reading Like a Writer* will inspire readers to return to literature with a fresh eye and an eager heart – to take pleasure in the long and magnificent sentences of Philip Roth and the breathtaking paragraphs of Isaac Babel; to look to John le Carré for a lesson in how to advance plot through dialogue and to Flannery O'Connor for the cunning use of the telling detail; to be inspired by Emily Brontë's structural nuance and Charles Dickens's deceptively simple narrative techniques. Most importantly, Prose cautions readers to slow down and pay attention to words, the raw material out of which all literature is crafted, and reminds us that good writing comes out of good reading. /div

The Way of the Writer Charles Johnson,2016-12-06 From Charles Johnson—a National Book Award winner, Professor Emeritus at University of Washington, and one of America's preeminent scholars on literature and race—comes an instructive, inspiring guide to the craft and art of writing. An award-winning novelist, philosopher, essayist, screenwriter, professor, and cartoonist, Charles Johnson has devoted his life to creative pursuit. His 1990 National Book Award-winning novel *Middle Passage* is a modern classic, revered as much for its daring plot as its philosophical underpinnings. For thirty-three years, Johnson taught and mentored students in the art and craft of creative writing. *The Way of the Writer* is his record of those years, and the coda to a kaleidoscopic, boundary-shattering career. Organized into six accessible, easy-to-navigate sections, *The Way of the Writer* is both a literary reflection on the creative impulse and a utilitarian guide to the writing process. Johnson shares his lessons and exercises from the classroom, starting with word choice, sentence structure, and narrative voice, and delving into the mechanics of scene, dialogue, plot and storytelling before exploring the larger questions at stake for the serious writer. What separates literature from industrial fiction? What lies at the heart of the creative impulse? How does one navigate the literary world? And how are philosophy and fiction concomitant? Luminous, inspiring, and imminently accessible, *The Way of the Writer* is a revelatory glimpse into the mind of the writer and an essential guide for anyone with a story to tell.

The Writer D. W. Ulsterman,2016-05-24 College journalist Adele Plank has been granted a rare interview with one-time bestselling author, Decklan Stone. He is a man largely withdrawn from the world following the tragic death of his young wife twenty-seven years earlier. Adele ventures to the writer's remote, private-island home in the beautiful San Juan Islands, and there begins a journey of dangerous discovery that will have her scrambling to unravel a mystery far more shocking and deadly than she could have ever imagined.

The Writer's Practice John Warner,2019-02-05 “Unique and thorough, Warner's handbook could turn any determined reader into a regular Malcolm Gladwell.” —Booklist For anyone aiming to improve their skill as a writer, a revolutionary new approach to establishing robust writing practices inside and outside the classroom, from the author of *Why They Can't Write* After a decade of teaching writing using the same methods he'd experienced as a student many years before, writer, editor, and educator John Warner realized he could do better. Drawing on his classroom

experience and the most persuasive research in contemporary composition studies, he devised an innovative new framework: a step-by-step method that moves the student through a series of writing problems, an organic, bottom-up writing process that exposes and acculturates them to the ways writers work in the world. The time is right for this new and groundbreaking approach. The most popular books on composition take a formalistic view, utilizing “templates” in order to mimic the sorts of rhetorical moves academics make. While this is a valuable element of a writing education, there is room for something that speaks more broadly. The Writer’s Practice invites students and novice writers into an intellectually engaging, active learning process that prepares them for a wider range of academic and real-world writing and allows them to become invested and engaged in their own work.

The Writer's Complete Crime Reference Book Martin Roth,1993 A comprehensive reference for writers of mysteries, thrillers, action/adventure, true crime, police procedurals, romantic suspense, and psychological mysteries--whether novels or scripts--covering numerous aspects of crime, outlining general rules of thumb, as well as specific policies and procedures of various law enforcement agencies. Annotation copyright by Book News, Inc., Portland, OR

The Writer ,1888

The Writer William Henry Hills,Robert Luce,1889

The Writer Who Stayed William Zinsser, Adapted from Zinsser on Friday, The American Scholar's National Magazine Award-Winning Essay Series For nineteen months William Zinsser, author of the best-selling *On Writing Well* and many other books, wrote a weekly column for the website of the American Scholar magazine. This cornucopia was devoted mainly to culture and the arts, the craft of writing, and travels to remote places, along with the movies, American popular song, email, multitasking, baseball, Central Park, Tina Brown, Pauline Kael, Steve Martin, and other complications of modern life. Written with elegance and humor, these pieces are now collected in *The Writer Who Stayed*. If you value vintage journalism of an old-fashioned vividness and integrity please, please read this book.—Wall Street Journal Our 'endlessly supple' English language will, Zinsser says, 'do anything you ask it to do, if you treat it well. Try it and see.' Try him and see craftsmanship.—George F. Will Zinsser—who, with *On Writing Well*, taught a whole lot of us how to set down a clean English sentence—last year won a National Magazine Award for his Friday web columns in *The American Scholar*. They're now in a collection that's completely charming, impeccably polished, and Strunk-and-White-ishly brief. He's the youngest 90-year-old you'll read this week.—New York Magazine

The Writer's Diet Helen Sword,2016-05-02 This book offers an easy-to-follow set of writing principles. For example, use active verbs whenever possible, favour concrete language over vague abstractions, avoid long strings of prepositional phrases, employ adjectives and adverbs only when they contribute something new to the meaning of a sentence and reduce your dependence on the waste words: 'it', 'this', 'that' and 'there'. The author also shows these rules in action through examples from famous authors such as Shakespeare and Emily Dickinson. The book includes a test to help you assess your own writing and get advice on problem areas.

The Writer's Idea Book Jack Heffron,2002-11-15 Where do you get your ideas? & break;& break;It's a question and a quandary that bedevils every writer. And once you've got an idea, what then? Ideas without a plan, without a purpose, are no more than pleasant thoughts. & break;& break;In *The Writer's Idea Book*, Jack Heffron, former senior editor at *Writer's Digest* Books and Story Press, will help you find the answer. Utilizing over 400 prompts and exercises, you'll generate intriguing ideas and plumb their possibilities to turn them into something amazing. & break;& break;The *Writer's Idea Book* will give you the insight and the self-awareness to create and refine ideas that demand to be transformed into greater works, the kind of compelling, absorbing writing that will have other writers asking where do you get those ideas?

The Friend Who Got Away Jenny Offill,Elissa Schappell,2007-12-18 Losing a friend can be as painful and as agonizing as a divorce or the end of a

love affair, yet it is rarely written about or even discussed. *THE FRIEND WHO GOT AWAY* is the first book to address this near-universal experience, bringing together the brave, eloquent voices of writers like Francine Prose, Katie Roiphe, Dorothy Allison, Elizabeth Strout, Ann Hood, Diana Abu Jabar, Vivian Gornick, Helen Schulman, and many others. Some write of friends who have drifted away, others of sudden breakups that took them by surprise. Some even celebrate their liberation from unhealthy or destructive relationships. Yet at the heart of each story is the recognition of a loss that will never be forgotten. From stories about friendships that dissolved when one person revealed a hidden self or moved into a different world, to tales of relationships sabotaged by competition, personal ambition, or careless indifference, *THE FRIEND WHO GOT AWAY* casts new light on the meaning and nature of women's friendships. Katie Roiphe writes with regret about the period in her life when even close friends seemed expendable compared to men and sex. Mary Morris reveals how a loan led to the unraveling of a lifelong friendship. Vivian Gornick explores how intellectual differences eroded the bond between once inseparable companions. And two contributors, once best friends, tell both sides of the story that led to their painful breakup. Written especially for this anthology and touched with humor, sadness, and sometimes anger, these extraordinary pieces simultaneously evoke the uniqueness of each situation and illuminate the universal emotions evoked by the loss of a friend.

On Being a Writer Bill Strickland, 1992 Thirty-one interviews drawn from three decades of *Writer's Digest* magazine offer revealing glimpses of how many prominent American writers work.

The Writer Got Screwed (but Didn't Have To) Brooke Wharton, 1996 Film, television, and the emerging field of interactive entertainment candidly reflect on their careers, giving valuable advice on how to pitch ideas and offering alternative paths to success. For example, Jane Anderson, writer of *How to Make an American Quilt*, reveals how she made the move from television to big screen, and Philip Lazebnik, screenwriter for *Pocahontas*, recalls the collaborative excitement that lured him - despite myriad obstacles - to write for feature.

Writing and the Writer Frank Smith, 2013-11-05 Exploring the relationship between the writer and what he/she happens to be writing, this text by one of the foremost scholars in the field of literacy and cognition is a unique and original examination of writing--as a craft and as a cognitive activity. The book is concerned with the physical activity of writing, the way the nervous system recruits the muscles to move the pen or manipulate the typewriter. It considers the necessary disciplines of writing, such as knowledge of the conventions of grammar, spelling, and punctuation. In particular, there is a concern with how the skills underlying all these aspects of writing are learned and orchestrated. This second edition includes many new insights from the author's significant experience and from recent research, providing a framework for thinking about the act of writing in both theoretical and practical ways. A completely new chapter on computers and writing is included, as well as more about the role of reading in learning to write, about learning to write at all ages, and about such controversial issues as whether and how genre theory should be taught. Written in nontechnical language, this text will continue to be accessible and stimulating to a wide range of readers concerned with writing, literacy, thinking, and education. Furthermore, it has an educational orientation, therefore proving relevant and useful to anyone who teaches about writing or endeavors to teach writing.

The Mindful Writer Dinty W. Moore, 2016-06-21 Find inspiration and insight on writing as a spiritual practice through astute quotes, thoughtful advice, and productive exercises on both mindfulness and craft. This isn't your typical "how to write" book. Author Dinty W. Moore, a well-respected writing coach and teacher, thoughtfully illuminates the creative process: where writing and creativity originate, how mindfulness plays into work, how to cultivate good writing habits and grow as a person, and what it means to live a life dedicated to writing. *The Mindful Writer* features bite-sized essays that will delight and inform not only writers, but also other artists, mediators and mindfulness practitioners. Built around heartening quotes from famous writers and thinkers, it is a resource that readers will turn to again and again for guidance and encouragement. This edition includes a new

introduction exploring the centrality of mindfulness in a writer's practice and craft as well as a selection of writing prompts to get you started on writing mindfully right away.

The Writer on Her Work Janet Sternburg, 2000 Published to high praise--groundbreaking . . . a landmark (Poets and Writers)--this was the first anthology to celebrate the diversity of women who write.

The Writer's Book of Memory Janine Rider, 2013-11-05 Memory has long been ignored by rhetoricians because the written word has made memorization virtually obsolete. Recently however, as part of a revival of interest in classical rhetoric, scholars have begun to realize that memory offers vast possibilities for today's writers. Synthesizing research from rhetoric, psychology, philosophy, and literary and composition studies, this volume brings together many historical and contemporary theories of memory. Yet its focus is clear: memory is a generator of knowledge and a creative force which deserves attention at the beginning of and throughout the writing process. This volume emphasizes the importance of recognizing memory's powers in an age in which mass media influence us all and electronic communication changes the way we think and write. It also addresses the importance of the individual memory and voice in an age which promotes conformity. Written in a strong, lively personal manner, the book covers a great deal of scholarly material. It is never overbearing, and the extensive bibliography offers rich vistas for further study.

THE WRITER'S MONTHLY, 1921

The Writer Ella Hickson, 2018-04-19 'I want the world to change shape.' 'I'm not sure theatre can do that.' 'Well then where am I meant to take that impulse because I'm very serious about the endeavour?' A young writer challenges the status quo but discovers that creative gain comes at a personal cost. *The Writer* premiered in 2018 at the Almeida Theatre, London, in a production directed by Blanche McIntyre. Ella Hickson's previous plays include *Oil* at the Almeida, *Wendy & Peter Pan* for the RSC, *Boys*, *Precious Little Talent* and *Eight*. 'A playwright who grabs the zeitgeist' Independent 'An audacious and craftily self-referential piece, which mixes prickly humour with a mischievous intelligence' Evening Standard on *Oil*

The Writer Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the ability of words has be more evident than ever. They have the capability to inspire, provoke, and ignite change. Such could be the essence of the book **The Writer**, a literary masterpiece that delves deep into the significance of words and their impact on our lives. Compiled by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall effect on readers.

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The Writer Introduction

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