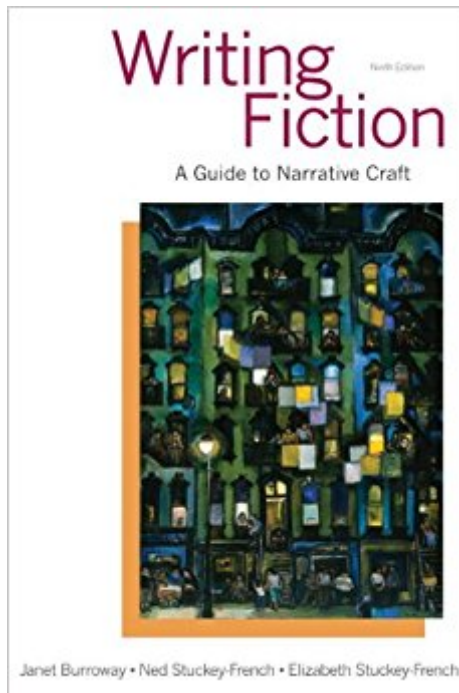


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Writing Fiction: A Guide To Narrative Craft (9th Edition)



Synopsis

The most widely used and respected text in its field, *Writing Fiction*, Ninth Edition guides the novice story writer from first inspiration to final revision. A bestseller through eight editions, *Writing Fiction* explores the elements of fiction, providing practical writing techniques and concrete examples. Written in a tone that is personal and non-prescriptive, the text encourages students to develop proficiency through each step of the writing process, offering an abundance of exercises designed to spur writing and creativity. The text also integrates diverse, contemporary short stories in the belief that the reading of inspiring fiction goes hand-in-hand with the writing of fresh and exciting stories.

Book Information

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Customer Reviews

JANET BURROWAY is the author of plays, poetry, essays, children's books, and eight novels including *The Buzzards*, *Raw Silk* (runner up for the National Book Award), *Opening Nights*, *Cutting Stone*, and *Bridge of Sand*. Her other publications include a collection of personal essays, *Embalming Mom*, in addition to a volume of poetry, *Material Goods*, and three children's books in verse, *The Truck on the Track*, *The Giant Jam Sandwich*, and *The Perfect Pig*. Her plays *Medea with Child* (The Reva Shiner Award), *Sweepstakes*, *Division of Property* (Arts & Letters Award), and *Parts of Speech* have received readings and productions in New York, London, San Francisco, Hollywood, Chicago, and various regional theaters. Her textbook *Writing Fiction*, now in its ninth edition, is the most widely used creative writing text in the United States. Her most recent books are

a memoir, *Losing Tim*, and a collection of essays she has edited, *A Story Larger Than My Own: Women Writers Look Back on Their Lives and Careers*. She is Robert O. Lawton Distinguished Professor Emerita at the Florida State University in Tallahassee and has most recently taught in the MFA Program in Creative Writing at Northwestern University. Â ELIZABETH STUCKEY-FRENCH, Associate Professor, MFA Iowa Writers Workshop (1992), specializes in fiction. She was a James A. Michener Fellow at the University of Iowa and is the author of a short story collection, *The First Paper Girl in Red Oak, Iowa*, and two novels, *The Revenge of the Radioactive Lady* and *Mermaids on the Moon*. Her stories have appeared in *The Atlantic Monthly*, *The Gettysburg Review*, *The Southern Review*, *Five Points*, and other literary journals. In 2005, she received an O. Henry Award for the story "Mudlavia," cited by juror Richard Russo as "favorite story." NED STUCKEY-FRENCH, Assistant Professor, B. A., magna cum laude, Harvard College (1972), M.A., Brown University (1992), Ph. D., University of Iowa (1997). Dr. Stuckey-French specializes in the personal essay and modern American literature and culture, especially magazine culture. His study of magazine culture and class construction entitled *The American Essay in the American Century* is forthcoming from the University of Missouri Press. He is also editing (with Carl Klaus) a collection of essays on the essay, which includes work from Montaigne to the present, and it will appear from the University of Iowa Press. His reviews and critical work have appeared in journals such as *American Literature*, *The CEA Critic*, *Modern Fiction Studies*, *Fourth Genre*, *culturefront*, and *The Iowa Review*, and in *The Scribner Encyclopedia of American Lives*, *The Walt Whitman Encyclopedia* and *The Encyclopedia of the Essay*. He also writes creative nonfiction and is the book review editor for the journal *Fourth Genre*. His essays, which have appeared in magazines such as *In These Times*, *The Missouri Review*, *The Pinch*, and *Walking Magazine*, have been listed three times among the notable essays in the *Best American Essays* series. He is working on a memoir of his ten years as a trade union organizer in a Boston hospital.

If you want a self-paced self-study book to develop your craft don't get the 9th edition! Get the THIRD. I worked my way alone through the THIRD and I learned a lot and began to get a sense of competence and confidence. The stories are all very different from one another and each one is followed by critical questions. There is also a "Retrospect" section in each chapter that has you revisit previously introduced stories and analyze them for additional features of craft. I greatly enjoyed every aspect of the THIRD edition, and it can be used by everyone, whether alone or in a class, whether a green co-ed or a long-gone graduate. Not so the NINTH! "Writing Fiction" 9th ed. has become strictly a textbook that needs a teacher. Most of the readings are geared to the tastes

of young college students. Many of the selections sound the same, with a tone that sounds juvenile. There are NO questions after the stories, so clearly the professor/teacher is supposed to supply those and mediate a discussion, making self-study hard. References are often made to the stories even BEFORE the stories have been read, making it harder to understand the point of craft and how the story illustrates it. All in all, the THIRD edition is about near perfect for self-study. I got the NINTH, hoping to get more of the same, but it's format and content are not user friendly like the THIRD.

The best resource for fiction writing I've ever used!

Every aspiring writer should read this book! It will inspire you and lead you to better, more creative writing.

This book was a requirement for my creative writing class and was very helpful. I rented it but I plan on purchasing it. It was great for a beginner that is interested in publishing poem and stories.

If you buy only one writing book in your life, make it Janet Burroway's book. She offers the most sensible and insightful look into creating believable fiction that I've ever come across. I credit her with teaching me the extras that took me from unpublished writer to published author. I can't even begin to discuss all the issues that this book covers. Burroway's chapters on characterization, metaphors and similes, plot development, and point-of-view are standouts. The writing exercises are for the most part instructive (especially if this book is used as a textbook), and are great for overcoming writer's block. Burroway's emphasis is unequivocally on literary fiction, but her lessons can be applied to all genres. I highly recommend this book to anyone who is serious about writing fiction. For the hobbyist, you might want to find a how-to book that is not quite as comprehensive and thus less demanding.

Burrow is one of the masters.

A must for creative writers everywhere.

I got this book for a college class...and when I got it and began to read the sections on writing....it was like a door swung open for me. Although the teacher involved was the major part of my

experience in the class, this book I feel like can help you even without a flesh and blood person helping you interpret it. The reason I gave this 4 stars is because I absolutely appalled almost every short story we read from it. However, again, this book lays down the bare bones of good writing and am defiantly keeping it instead of re-selling it!

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