

Download Ebook Imaginative Writing The Elements Of Craft Janet Burroway Read Pdf Free

The Elements of Writing The Elements of Style Imaginative Writing The Elements of Style The Elements of Technical Writing Elements of Fiction The Elements of News Writing Elements of Fiction Writing - Scene & Structure White Papers For Dummies The Elements of Academic Style The Elements of Style Workbook First You Write a Sentence. The Elements of Business Writing Elements of Fiction Writing - Description Elements of Indigenous Style Elements of Writing The Elements of Style Setting Manuscript Submission The Elements of Style Elements of Fiction Writing - Scene & Structure Structure & Flow The Elements of Technical Writing Write Choices The Elements of Screenwriting Bunker Hill The Elements of Style Workbook The Idea Elements of Writing The Sense of Style The Elements of Expression Elements of Writing Euclid's Elements (the Thirteen Books) Elements of Alternate Style Elements Of Writing : Teacher's ed. Fifth course Beginnings, Middles and Ends The Elements of Song Craft The Elements of Style by William Strunk The Elements of Active Prose The Writing-Rich High School Classroom

Even if you have great characters, outstanding dialogue and a gripping plot, your story isn't complete without the appropriate setting. Setting is the unifying element in most fiction, working in concert with plot, characterization and point of view. Here you'll

explore how to use setting as the basis for creating dramatic, engaging stories. Focusing on detail, language and observation, Jack Bickham's invaluable instruction will not only improve your ability to create a strong setting, but also enhance your writing skills as a whole. You'll learn:- the function of setting within the fiction writing process- how setting works with plot, characterization and point of view- the effect of setting on unity- ways to generate story ideas through setting- techniques for creating setting- how to use setting as a thematic device- methods for using setting to stimulate your reader's senses- how to incorporate factual information for texture and authenticity- exercises for improving your powers of observation- tips for recording ideas, events and descriptions using notebook entries

Over the course of his esteemed career, Jack Bickham published more than 80 novels and instructional books, including *Writing Novels That Sell* and *the 38 Most Common Fiction Writing Mistakes (and How to Avoid Them)*. A former creative writing professor, he instructed thousands of writers through his classes, seminars and *Writer's Digest* magazine articles. A fast and easy way to write winning white papers! Whether you're a marketing manager seeking to use white papers to promote your business, or a copywriter keen to break into this well-paying field, *White Papers For Dummies* gives you a wealth of practical, hands-on advice from one of the world's leading experts in the field. The fact-based documents known as white papers have been called the "king of content." No other B2B marketing piece can do more to generate leads, nurture prospects, and build mindshare. Where white papers were once used only by technology firms, they are becoming "must-have" items in the marketing toolkit for almost any B2B firm. Practically every startup must produce a white paper as part of its business planning. But writing effective white papers is a big challenge. Now you can benefit from the experience of a white paper specialist who's done more than 200 projects for clients from Silicon Valley to Finland, from mighty

Google to tiny startups. Author Gordon Graham—also known as That White Paper Guy—provides dozens of tips and tricks to help your project come together faster and easier. *White Papers For Dummies* will help you to: Quickly determine if your B2B firm could benefit from a white paper Master the three phases of every white paper project: planning, production, and promotion Understand when and how to use the three main types of white paper Decide which elements to include and which to leave out Learn the best practices of seasoned white paper researchers and writers Choose from 40 different promotional tactics to get the word out Avoid common mistakes that many beginners make

Kershner's *The Elements of News Writing 3/e* is a concise handbook that presents the essential rules of journalism, while offering in-depth analysis of the evolving industry. With comprehensive coverage from history to how-to, and discussions of new media, online journalism, blogging, and social networking, this text covers news writing from a 360 degree view. *The Elements of News Writing* covers the basics of news writing without the extra verbiage that bogs down many textbooks. The author pays extra attention to grammar and usage, with easy-to-follow basic tips on writing for all types of mass media, new and old. This workbook is an essential grammar and writing resource like no other. Whether you are beginning your journey to quality writing or would like to refine your command of voice and style, you will find this updated version of a tried-and-true resource a vital aid and guide to both grammar and writing. In the tradition of Strunk and White's *The Elements of Style*, this screenwriter's guide covers writing specific to the film and television industry as well as general writing advice - truly an "Essential Guide" for the screenwriting process. Janet Burroway's bestselling *Imaginative Writing: The Elements of Craft* explores the craft of creative writing in four genres: Fiction, Poetry, Drama, and Creative Nonfiction. A trade author as well as a professor of creative writing, Burroway brings her years of teaching and writing to this

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book. "Try-This" exercises appear throughout each chapter. Provocative and fun, these exercises help writers develop the specific writing skills discussed within the text. "Working toward a draft" exercises encourage writers to develop their ideas into complete drafts. In response to reviewer requests, the preface "Invitation to the Writer" has been expanded into a full chapter. This new chapter introduces writers to important skills such as reading like a writer, journaling, and participating in the writer's workshop. This book offers lots of ideas and encouragement at a great price! Tells how to assemble a proposal package for successful fiction publishing. First published in 1918, William Strunk Jr.'s *The Elements of Style* is a guide to writing in American English. The book outlines eight "elementary rules of usage", ten "elementary principles of composition", "a few matters of form", a list of 49 "words and expressions commonly misused", and a list of 57 "words often misspelled". A later edition, enhanced by E B White, was named by Time magazine in 2011 as one of the 100 best and most influential books written in English since 1923. Anyone who has ever had to write any business document, from interoffice memo to fifty-page proposal, will find this the single most effective tool for producing clear, concise, and persuasive prose. Equally useful to executives and support staff, it shows how to write clearly and powerfully, organize material and avoid errors and jargon. This is the book that generations of writers have relied upon for timeless advice on grammar, diction, syntax, and other essentials. In concise terms, it identifies the principal requirements of proper style and common errors. This unique resource gives teachers everything they need to set up and manage a successful writing workshop in a high school classroom. By creating a classroom centered on writing, the workshop approach helps students develop skills and strategies for mastering numerous writing tasks and genres. After introducing the workshop's fundamental principles and methods, the book explains how to guide students through the entire

writing process, from planning and drafting to revising, giving and receiving feedback, editing, and publishing their work. Guidelines for valid, reliable assessment and evaluation of student work are included. Enhancing the book's utility are numerous tables, figures, and "How's it done?" boxes that offer classroom-tested tools and tips. Anyone studying writing will have heard the advice to 'show, don't tell,' but what does that really mean? And how do you actually do it? Many books lay out the broad strokes of writing fiction--characters, plot, pacing, dialogue and so on--but they rarely get into the word-by-word, sentence-by-sentence explanations of how to write good prose. This book rectifies this imbalance. It examines how many writers use effective, striking words and phrases when constructing sentences, and offers pithy tips for making your prose as exciting and engaging as possible. It also includes great tips on how to self-edit, along with excellent advice on working with editors, applying 'rules' and dealing with criticism. Drawing on her considerable experience as a line editor and as a reviewer for the Awesome Indies, the author explains the influence various word usages have on the reader's experience and points out the traps to avoid if you want your writing to look professional. Elements of Indigenous Style offers Indigenous writers and editors—and everyone creating works about Indigenous Peoples—the first published guide to common questions and issues of style and process. Everyone working in words or other media needs to read this important new reference, and to keep it nearby while they're working. This guide features: - Twenty-two succinct style principles. - Advice on culturally appropriate publishing practices, including how to collaborate with Indigenous Peoples, when and how to seek the advice of Elders, and how to respect Indigenous Oral Traditions and Traditional Knowledge. - Terminology to use and to avoid. - Advice on specific editing issues, such as biased language, capitalization, and quoting from historical sources and archives. - Case studies of projects that illustrate best practices. Craft your

fiction with scene-by-scene flow, logic and readability. An imprisoned man receives an unexpected caller, after which "everything changed..." And the reader is hooked. But whether or not readers will stay on for the entire wild ride will depend on how well the writer structures the story, scene by scene. This book is your game plan for success. Using dozens of examples from his own work - including Dropshot, Tiebreaker and other popular novels - Jack M. Bickham will guide you in building a sturdy framework for your novel, whatever its form or length. You'll learn how to: • "worry" your readers into following your story to the end • prolong your main character's struggle while moving the story ahead • juggle cause and effect to serve your story action As you work on crafting compelling scenes that move the reader, moment by moment, toward the story's resolution, you'll see why... • believable fiction must make more sense than real life • every scene should end in disaster • some scenes should be condensed, and others built big Whatever your story, this book can help you arrive at a happy ending in the company of satisfied readers.

Euclid was a mathematician from the Greek city of Alexandria who lived during the 4th and 3rd century B.C. and is often referred to as the "father of geometry." Within his foundational treatise "Elements," Euclid presents the results of earlier mathematicians and includes many of his own theories in a systematic, concise book that utilized a brief set of axioms and meticulous proofs to solidify his deductions. In addition to its easily referenced geometry, "Elements" also includes number theory and other mathematical considerations. For centuries, this work was a primary textbook of mathematics, containing the only framework for geometry known by mathematicians until the development of "non-Euclidian" geometry in the late 19th century. The extent to which Euclid's "Elements" is of his own original authorship or borrowed from previous scholars is unknown, however despite this fact it was his collation of these basic mathematical principles for which most of the world would

come to the study of geometry. Today, Euclid's "Elements" is acknowledged as one of the most influential mathematical texts in history. This volume includes all thirteen books of Euclid's "Elements," is printed on premium acid-free paper, and follows the translation of Thomas Heath. Craft your fiction with scene-by-scene flow, logic and readability. An imprisoned man receives an unexpected caller, after which "everything changed..." And the reader is hooked. But whether or not readers will stay on for the entire wild ride will depend on how well the writer structures the story, scene by scene. This book is your game plan for success. Using dozens of examples from his own work - including Dropshot, Tiebreaker and other popular novels - Jack M. Bickham will guide you in building a sturdy framework for your novel, whatever its form or length. You'll learn how to: • "worry" your readers into following your story to the end • prolong your main character's struggle while moving the story ahead • juggle cause and effect to serve your story action As you work on crafting compelling scenes that move the reader, moment by moment, toward the story's resolution, you'll see why... • believable fiction must make more sense than real life • every scene should end in disaster • some scenes should be condensed, and others built big Whatever your story, this book can help you arrive at a happy ending in the company of satisfied readers. The renowned novelist and author of This Year You Write a Novel shares a "compact but insight-rich" guide to fiction writing (Publishers Weekly). In his essential writing guide, This Year You Write Your Novel, Walter Mosley supplied aspiring writers with the basic tools to write a novel in one year. In this complementary follow up, Mosley guides the writer through the elements of not just any fiction writing, but the kind of writing that transcends convention and truly stands out. For writers who want to approach the genius of Melville, Dickens, or Twain, The Elements of Fiction is a must-read. Mosley demonstrates how to master fiction's most essential elements: character and character development, plot

and story, voice and narrative, context and description, and more. The result is a vivid depiction of the writing process, from the blank page to the first draft to rewriting, and rewriting again. Throughout, *The Elements of Fiction* is enriched by brilliant demonstrative examples that Mosley himself has written here for the first time. More than ever in this completely updated edition, *The Elements of Expression* helps word users "light up the cosmos or the written page or the face across the table" as they seek the radiance of expressiveness—the vivid expression of thoughts, feelings, and observations. Nothing kills radiance like the murky, generic language dominating today's talk, airwaves, and posts. It tugs at our every sentence, but using it to express anything beyond the ordinary is like flapping the tongue to escape gravity. *The Elements of Expression* offers an adventurous and inspiring flight into words that truly share what's percolating in our minds. Here writers, presenters, students, bloggers—even well intentioned "Mad Men"—will discover language to convey precise feelings, move audiences, delight and persuade. No snob or scold, the acclaimed word-maven Arthur Plotnik explores the full range of expressiveness, from playful "tough talk" to finely wrought literature, with hundreds of rousing examples. Confessing that we are all "like a squid in its ink" when first groping for luminous expression, he shines his amiable wit on the elements leading, ultimately, to language of "fissionable intensity." For more than 10 years, this successful series has helped writers improve their work -- one element at a time. Featuring quality instruction from award-winning authors, each book focuses on a key facet of fiction writing, making it easy for writers to find the specific guidance they're looking for. Copyright © Libri GmbH. All rights reserved. Description is most powerful when it's visible, aural, tactile. Make your descriptions fresh and they'll move your story forward, imbue your work with atmosphere, create that tang of feeling that editors cry for and readers crave. Monica Wood helps you squeeze the greatest

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flavor from the language. She segments description like an orange, separating its slices to let you sample each one. You'll learn about: Detail, and how you can use description to awaken the reader's senses of touch, taste, hearing, smell and sight Plot, from advancing story using only relevant description—and how to edit out sluggish, reader-stopping writing Style, and the use of description to create a mood that matches your story's content Point of view, how selecting omniscient, first person or third person limited narrative influences the descriptive freedom you have Creating original word depictions of people, animals, places, weather and movement Wood teaches by example, developing stories with characters in various situations, to show you how you can apply description techniques. You'll also see samples of work by such noted writers as Mark Helprin, Anne Tyler and Raymond Carver. And you'll find the dos and don'ts, lists and descriptive alternatives to common verbs and nouns, and tips for editing your work.

A Prescriptive American English Writing Style Guide The Elements of Style William Strunk, Jr. And E. B. White This book aims to give in brief space the principal requirements of plain English style. It aims to lighten the task of instructor and student by concentrating attention (in Chapters II and III) on a few essentials, the rules of usage and principles of composition most commonly violated. In accordance with this plan it lays down three rules for the use of the comma, instead of a score or more, and one for the use of the semicolon, in the belief that these four rules provide for all the internal punctuation that is required by nineteen sentences out of twenty. Similarly, it gives in Chapter III only those principles of the paragraph and the sentence which are of the widest application. The book thus covers only a small portion of the field of English style. The experience of its writer has been that once past the essentials, students profit most by individual instruction based on the problems of their own work, and that each instructor has his own body of theory, which he may prefer to that offered by any textbook. The numbers of the

sections may be used as references in correcting manuscript. The writer's colleagues in the Department of English in Cornell University have greatly helped him in the preparation of his manuscript. Mr. George McLane Wood has kindly consented to the inclusion under Rule 10 of some material from his *Suggestions to Authors*. The *Elements of Style* is a prescriptive American English writing style guide in numerous editions. The original was composed by William Strunk Jr., in 1918, and published by Harcourt, in 1920, comprising eight "elementary rules of usage", ten "elementary principles of composition", "a few matters of form", a list of 49 "words and expressions commonly misused", and a list of 57 "words often misspelled". E. B. White much enlarged and revised the book for publication by Macmillan, in 1959. That was the first edition of the so-called "Strunk & White", which *Time* named in 2011 one of the 100 best and most influential books written in English since 1923. Cornell University English professor William Strunk, Jr. wrote *The Elements of Style* in 1918 and privately published it in 1919, for in-house use at the university. (Harcourt republished it in 52-page format in 1920.) Later, for publication, he and editor Edward A. Tenney revised it as *The Elements and Practice of Composition* (1935). In 1957, at *The New Yorker*, the style guide reached the attention of E.B. White, who had studied writing under Strunk in 1919 but had since forgotten "the little book" that he described as a "forty-three-page summation of the case for cleanliness, accuracy, and brevity in the use of English". Weeks later, White wrote a feature story about Strunk's devotion to lucid English prose. *The Elements of Technical Writing* concentrates on the essentials, providing students with precisely the information needed to produce effective technical documents and no more. The book is divided into two parts. Part One focuses on the seven fundamental principles of good technical writing, such as knowing one's purpose and audience, thinking visually, and writing ethically. Part Two covers the formats of reports and

correspondence. The authors of *The Elements of Business Writing* present all the essentials of writing clear, coherent technical reports, proposals, and documents in an accessible style and concise, easy-to-use format. Covers writing and grammar skills and offers dozens of examples and sample reports. The Classic. *The Elements of Style* by William Strunk, Jr. And E. B. White. *The Elements of Style* is a prescriptive American English writing style guide in numerous editions. The original was composed by William Strunk Jr., in 1918, and published by Harcourt, in 1920, comprising eight "elementary rules of usage", ten "elementary principles of composition", "a few matters of form", a list of 49 "words and expressions commonly misused", and a list of 57 "words often misspelled". E. B. White greatly enlarged and revised the book for publication by Macmillan in 1959. That was the first edition of the so-called "Strunk & White", which *Time* named in 2011 as one of the 100 best and most influential books written in English since 1923. Eric Hayot teaches graduate students and faculty in literary and cultural studies how to think and write like a professional scholar. From granular concerns, such as sentence structure and grammar, to big-picture issues, such as adhering to genre patterns for successful research and publishing and developing productive and rewarding writing habits, Hayot helps ambitious students, newly minted Ph.D.'s, and established professors shape their work and develop their voices. Hayot does more than explain the techniques of academic writing. He aims to adjust the writer's perspective, encouraging scholars to think of themselves as makers and doers of important work. Scholarly writing can be frustrating and exhausting, yet also satisfying and crucial, and Hayot weaves these experiences, including his own trials and tribulations, into an ethos for scholars to draw on as they write. Combining psychological support with practical suggestions for composing introductions and conclusions, developing a schedule for writing, using notes and citations, and structuring paragraphs and essays, this guide

to the elements of academic style does its part to rejuvenate scholarship and writing in the humanities. Elements of Alternate Style is a powerful, liberating resource that offers both validation for innovative writing instruction and a rich array of voices and techniques. The bestselling author of *In the Heart of the Sea*, *Mayflower*, and *In the Hurricane's Eye* tells the story of the Boston battle that ignited the American Revolution, in this "masterpiece of narrative and perspective." (Boston Globe) In the opening volume of his acclaimed American Revolution series, Nathaniel Philbrick turns his keen eye to pre-Revolutionary Boston and the spark that ignited the American Revolution. In the aftermath of the Boston Tea Party and the violence at Lexington and Concord, the conflict escalated and skirmishes gave way to outright war in the Battle of Bunker Hill. It was the bloodiest conflict of the revolutionary war, and the point of no return for the rebellious colonists. Philbrick gives us a fresh view of the story and its dynamic personalities, including John Adams, Samuel Adams, John Hancock, Paul Revere, and George Washington. With passion and insight, he reconstructs the revolutionary landscape—geographic and ideological—in a mesmerizing narrative of the robust, messy, blisteringly real origins of America. An effective new songwriting vocabulary supported by ASCAP, BMI, and SESAC. *The Elements Of Song Craft* does for songwriters what William Strunk Jr. and E.B. White's *The Elements Of Style* did for English language students and writers alike; gives an all-in-one definitive manifesto for contemporary songwriters in every genre to organize, understand, and practice the rules, principles, definitions, forms, and song craft needed to create good songs, songs of undeniable creative power and beauty, songs that last. *The Elements of Song Craft* beelines directly to the most important aspect of writing good songs—identifying the key emotion living at the heart of the song—then offers a step-by-step process to harnessing that singular emotional power. Additionally, a dozen other strategies,

formulas, perspectives, and exercises are offered in the book. The Elements of Song Craft introduces, for the first time to a general songwriting audience, an effective new songwriting vocabulary utilized by songwriters taught in the SONG ARTS ACADEMY method and supported by ASCAP, BMI, and SESAC, the world's leading Performance Rights Organizations at the heart of the songwriting business, as well as at NYU Steinhardt's and The New School's songwriting programs, for over sixteen years. Thousands of song arts participants, including hit songwriters and The Voice and American Idol contestants, have been trained in this method. "Without peer." "Trust me -- it works." "Just the right blend of rigor, encouragement, and fun." "Both useful and a pleasure." "A bounty of usable information." Those are just a handful of raves for The Elements of Writing (previously published as The Big Book of Writing), the only comprehensive system for writing well. Building on the latest research on learning and the brain, The Elements offers a complete apprenticeship on writing. Every skill in this book has been tested in college and high school classrooms, business and nonprofit seminars, and coaching sessions with authors. The Elements of Writing is filled with case studies. In each one, a master of writing shows you a "trick of the trade." So this book is really a group effort, with contributions from the ancients (Homer, Aristotle), timeless writers (Shakespeare, Twain, Charlotte Bronte, Crane, Miller, Hemingway, Henry Roth, Robert Penn Warren), modern masters (Capote, Kundera, Caro, Updike, McPhee, Martin Amis, Tom Wolfe, Gladwell, Agassi, O'Brien, and Zadie Smith, Mernissi), historic figures (Lincoln, Martin Luther King), and classic films ("Casablanca," "Vertigo," and "Hannah and Her Sisters"), and more. People in all fields -- high school, higher education, journalism and publishing, business and government -- have discovered the power of this unique system. Whether you're in business, school, government or nonprofit agencies, or journalism/blogging or publishing, The Big Book

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offers a powerful to improve your writing right away. Developed by author and teacher Charles Euchner, *The Elements of Writing* draws lessons from the masters to show the skills and "tricks of the trade" you need to write with clarity and power. *The Elements* also uses the latest research on learning and the brain to help you manage the creative process. Euchner is the author or editor of ten books, most recently the acclaimed "Nobody Turn Me Around: A People's History of the 1963 March on Washington" (Beacon Press, 2010). Euchner has also written a trilogy of the world of modern sports ("Playing the Field," "The Last Nine Innings," and "Little League, Big Dreams"), studies of grassroots politics ("Urban Policy Reconsidered," with Steve McGovern, and "Extraordinary Politics"), and works on regional policy and planning (the two-part "Governing Greater Boston" series). A magazine article is more than just a story. It is a set of vital elements the writer combines in specific ways to create and market the story. Writers of nonfiction must understand and become expert with each element -- thus the need for the *Elements of Article Writing Series*. Writers will learn how to design an article, infuse meaning, create a natural flow, and sweep readers to a satisfying end. *The Elements of Style Workbook* honors the original masterpiece by William Strunk, Jr. published in 1920, with relevant updates for modern times. We have adapted Strunk's original work to include essential exercises (with answer keys) to help novice writers gain command of stylistic structures and devices through guided practice, and to guide more experienced writers through the nuances of commanding style. Essential for today's writers, Strunk's original chapters regarding rules of usage and principles of composition are represented in this workbook. These original lessons, along with style exercises that teach writers to flex their writing style at will, include sentence writing, paragraph writing, and style writing exercises that amplify the impact of the original work by William Strunk, Jr. True to Strunk's original masterpiece, this

Elements of Style Workbook addresses the most common and useful issues novice writers face, which are the same ones plaguing English writers for over a century. We honor Strunk's identification of these main writing challenges, and do not dilute the prominence of these points with either less difficult or more advanced grammatical lessons. In this way, we retain Strunk's original focus on the essentials. We have reproduced these essential lessons here and provided targeted practice to enable writers to strengthen those skills. While holding true to the original Elements of Style, this workbook also amplifies some troublesome yet vital stylistic points of practice with the following augmentations: -Grammar on past perfect -Expansive style section based on Noah Webster's style types -Extensive practice with the multitude of styles Webster delineates, using excerpts from literature masters as examples and guides None of these highly useful components were present in the original Elements of Style, nor have they been represented in any edition since then. Style Types The style section draws from Noah Webster's articulate delineations of style types. Each style type draws from a master of literature illustrating that particular style, then challenges writers to imitate, recreate, and alter styles at will. The following style types, identified by Webster, are included in this workbook: 1. Forceful 2. Vehement 3. Elegant 4. Brief 5. Copious or diffusive 6. Precise 7. Neat 8. Loose 9. Feeble 10. Plain Together, these style types represent the vast majority of writing styles used by literary masters in the English language. An English writing workbook like no other With its loyalty to the highly acclaimed and extremely successful original edition of Strunk's The Elements of Style, augmented by Webster's clearly defined articulation of style types and supplemented by ample, targeted, and clear exercises for each component, The Elements of Style Workbook offers an essential writing resource like no other. Whether you are beginning your journey to quality writing or would like to refine your command of voice and style, you will find

this updated version of a tried-and-true resource, *The Elements of Style Workbook*, a vital aid and guide. *Write Choices: Elements of Nonfiction Storytelling* helps writers cultivate their nonfiction storytelling skills by exploring the decisions all writers confront when crafting factual narratives. Sue Hertz focuses on examining the common choices all true storytellers encounter, whether they are writing memoirs, literary journalism, personal essays, or travel essays. And since today's writers are no longer confined to paper, *Write Choices* also includes digital storytelling options, and advice on how writers can employ technology to enhance their narratives. Key Features Challenging Choices boxes in each chapter highlight how writers have decided to proceed at a particularly difficult juncture in their writing process. Web Choices sections in each chapter detail the decisions involved in creating additional multimedia to complement prose narratives. Try Tim writing exercises throughout the text provide opportunities for readers to apply and explore writing strategies presented in each chapter. Content gleaned from interviews with over 60 nonfiction storytellers exposes readers to established writers and editors representing all styles of nonfiction writing.

Book jacket. Multiple Emmy Award-winning screenwriter Erik Bork (HBO's *BAND OF BROTHERS*) presents the seven fundamental characteristics of a great story in any medium. Writers tend to jump into the writing too quickly, without knowing they have a flawed central idea. This book is all about ensuring that doesn't happen! *A STYLE GUIDE BY STEALTH - HOW ANYONE CAN WRITE WELL (AND FULLY ENJOY GOOD WRITING)* 'Joe Moran is a wonderfully sharp writer, calm, precise and quietly comical' Craig Brown *Advanced maths* has no practical use, and is understood by few. A symphony can be enjoyed, but created only by a genius. Good writing, however, can be written (and read) by anyone if we give it the gift of our time. Enter universally praised historian Professor Joe Moran. From the Bible and Shakespeare to Orwell and Diana Athill, *First You Write*

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a Sentence.show us how the most ordinary words can be turned into verbal constellations, sharing: - The tools of the trade; from typewriters to texting and the impact this has on the craft - Writing and the senses; how to make the world visible and touchable - How to find the ideal word, build a sentence, and construct a paragraph Good writing can ignite the hearts and minds of readers, help us notice the world better and live more meaningful lives. And it's a power we all can wield. 'What a lovely thing this is: a book that delights in the sheer textural joy of good sentences . . . Any writer should read it' Bee Wilson 'Thoughtful, engaging, and lively . . . when you've read it, you realise you've changed your attitude to writing (and reading)' John Simpson, formerly Chief Editor of the OED and author of *The Word Detective* 'Moran is a past master at producing fine, accessible non-fiction' Helen Davies, *Sunday Times* *The Elements of Style* is a prescriptive American English writing style guide in numerous editions. The original was composed by William Strunk Jr., in 1918, and published by Harcourt, in 1920, comprising eight "elementary rules of usage", ten "elementary principles of composition", "a few matters of form", a list of 49 "words and expressions commonly misused", and a list of 57 "words often misspelled". E. B. White greatly enlarged and revised the book for publication by Macmillan in 1959. That was the first edition of the so-called "Strunk & White", which *Time* named in 2011 as one of the 100 best and most influential books written in English since 1923. "Charming and erudite," from the author of *Rationality and Enlightenment Now*, "The wit and insight and clarity he brings . . . is what makes this book such a gem." —*Time.com* Why is so much writing so bad, and how can we make it better? Is the English language being corrupted by texting and social media? Do the kids today even care about good writing—and why should we care? From the author of *The Better Angels of Our Nature* and *Enlightenment Now*. In this entertaining and eminently practical book, the cognitive scientist, dictionary consultant, and New York

Times–bestselling author Steven Pinker rethinks the usage guide for the twenty-first century. Using examples of great and gruesome modern prose while avoiding the scolding tone and Spartan tastes of the classic manuals, he shows how the art of writing can be a form of pleasurable mastery and a fascinating intellectual topic in its own right. *The Sense of Style* is for writers of all kinds, and for readers who are interested in letters and literature and are curious about the ways in which the sciences of mind can illuminate how language works at its best.