

# Imaginative Writing Janet Burroway

## Janet Burroway

Imaginative Writing Janet Burroway, 2007 Written by best-selling author Janet Burroway, *Imaginative Writing*— an introduction to creative writing — covers all four genres: creative nonfiction, fiction, poetry, and drama. *Imaginative Writing* discusses elements of craft common to all creative writing before delving into the individual genres. Each of the first five chapters investigates a specific element of craft—Image, Voice, Character, Setting, and Story—from a perspective that crosses all genres. Chapter 6 explores development and revision and serves as a bridge between the craft chapters and genre chapters. The last four chapters examine individual genres: Creative Nonfiction, Fiction, Poetry, and Drama. This unique organization allows students to experiment with creative techniques shared by all genres before deciding which form best suits their imagination. Unique Try-This exercises help students develop writing skills, while new “Working Toward a Draft” exercises encourage students to think ahead about the direction and possibilities of their work

### **Imaginative Writing**, 1971

**Imaginative Writing + MyLiteratureLab 2014 Access Card** Janet Burroway, 2014-07-21 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. -- For courses in Introduction to Creative Writing or Creative Writing in English or Creative Writing Departments. Written by bestselling author Janet Burroway, *Imaginative Writing*, covers all four genres: creative nonfiction, fiction, poetry, and drama. This textbook discusses elements of craft common to all creative writing before delving into the individual genres. After an introduction, the next five chapters each investigate a specific element of craft—Image, Voice, Character, Setting, and Story—from a perspective that crosses all genres. Nearly half of the selections in all four genres are

new. New Try This exercises give students plenty of practice. Imaginative Writing is a very popular book for courses on teaching the craft of creative writing.

**Imaginative Writing Plus 2014 MyLiteratureLab -- Access Card Package** Janet Burroway, 2014-01-30 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. -- For courses in Introduction to Creative Writing or Creative Writing in English or Creative Writing Departments. Written by bestselling author Janet Burroway, Imaginative Writing, covers all four genres: creative nonfiction, fiction, poetry, and drama. This textbook discusses elements of craft common to all creative writing before delving into the individual genres. After an introduction, the next five chapters each investigate a specific element of craft--Image, Voice, Character, Setting, and Story--from a perspective that crosses all genres. Nearly half of the selections in all four genres are new. New Try This exercises give students plenty of practice. Imaginative Writing is a very popular book for courses on teaching the craft of creative writing.

**Imaginative Writing** Janet Burroway, 2014-02-07

**Writing Fiction** Janet Burroway, Elizabeth Stuckey-French, Ned Stuckey-French, 2019-04-01 This updated edition of the classic, comprehensive guide to creative writing features new topics and writing prompts, contemporary examples, and more. A creative writer's shelf should hold at least three essential books: a dictionary, a style guide, and Janet Burroway's Writing Fiction. This best-selling classic is the most widely used creative writing text in America, and for decades it has helped hundreds of thousands of students learn the craft. Now in its tenth edition, Writing Fiction is more accessible than ever for writers of all levels—inside or outside the classroom. This new edition continues to provide advice that is practical, comprehensive, and flexible. Moving from freewriting to final revision, Burroway addresses “showing not telling,” characterization, dialogue, atmosphere, plot, imagery, and point of view. It includes new topics and writing prompts, and each chapter now ends with a list of recommended readings that exemplify the craft elements discussed. Plus, examples and quotations throughout the book feature a wide range of today's best and best-known creators of both novels and short stories.

**Writing Fiction** Janet Burroway,1982

**Imaginative Writing** Janet Burroway,2024-01-02

**Imaginative Writing** Janet Burroway,2011 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 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!

**Doing Creative Writing** Steve May,2007-10-08 The ideal guide to the 'what, how and why' of creative writing courses, designed for anyone beginning or contemplating a course and wondering what to expect and how to get the most from their studies.

*Changing Creative Writing in America* Graeme Harper,2017-10-11 In this compelling collection of essays contributors critically examine Creative Writing in American Higher Education. Considering Creative Writing teaching, learning and knowledge, the book recognizes historical strengths and weaknesses. The authors cover topics ranging from the relationship between Creative Writing and Composition and Literary Studies to what it means to write and be a creative writer; from new technologies and neuroscience to the nature of written language; from job prospects and graduate study to the values of creativity; from moments of teaching to persuasive ideas and theories; from interdisciplinary studies to the qualifications needed to teach Creative Writing in contemporary Higher Education. Most of all it explores the possibilities for the future of Creative Writing as an academic subject in America.

*Janet Burroway, from Cutting Stone ...* Janet Burroway,Karla Elling,Mummy Mountain Press,ASU Creative Writing Program,1989\*

**Can Creative Writing Really Be Taught?** Stephanie Vanderslice,Rebecca Manery,2017-07-13 Revised and updated throughout, this 10th-anniversary edition of *Can Creative Writing Really Be Taught?* is a significantly expanded guide to key issues and practices in creative writing teaching today. Challenging the myths of creative writing teaching, experienced and up-and-coming teachers explore what works in the classroom and workshop and what does not. Now brought up-to-date with new issues that have emerged with the explosion of creative writing courses in higher education, the new edition includes: · Guides to and case studies of workshop practice · Discussions on grading and the myth of “the easy A” · Explorations of the relationship between reading and writing · A new chapter on creative writing research · A new chapter on games, fan-fiction

and genre writing · New chapters on identity and activism

*Embalming Mom* Janet Burroway, 2004-09 Alternately clever, humorous, lively, sad, and charming, her book is recommended for both public and academic libraries with large women's collections.--Library Journal Burroway, author of *Cutting Stone* and six other novels, is a pithy essayist with an inner compass that steers her to the ambiguity at the heart of the human condition.--Booklist Sightline Books is an exciting and welcome promise of all the excellent nonfiction writing just waiting to come into view.--Vivian Gornick, author of *The Situation and the Story: The Art of Personal Narrative* These gathered-together autobiographical essays reveal a fascinating, honest, witty writer I thought I had known (briefly) thirty years ago. I am delighted to discover, in this charming memoir, that I was woefully ignorant of her extraordinary life. Now I feel privileged to learn of it in such an elegantly written fashion.--Doris Grumbach The most lively, witty, uncensored celebration of the life of a writer, woman, lover, wife, mother, stepmother against the history of her time--and what a time it was and is! No 'futile cry of ME!' but bold and brilliant portraits of where we have been and where we are headed. Brava Burroway! o--Julia Markus Past Praise for Janet Burroway She writes like a robust Angel.--London Guardian on *Raw Silk* A fine and complex novel, a comedy and then some.--New Yorker on *Opening Nights* . . . a novel of rare and lustrous quality.--Newsweek on *Raw Silk* What sets *Raw Silk* apart is Janet Burroway's superb stylistic gifts.--New York Times Book Review Miss Burroway's gifts are those of a fine, intuitive actress . . . one of those rare, accomplished stylists whose art lies in the air of effortlessness, or near invisibility.--New Statesman on *The Buzzards* For people like me, these essays on life are instructive. Their titles reveal their central themes, but Burroway feels confident and free to range wide from the main trunk, looping out into her life and her metaphors, then back again, probing through and confessing all because, for the real writer who has come so far, it seems now there is no point in not.--Fourth Genre Janet Burroway followed in the footsteps of Sylvia Plath. Like Plath, she was an early Mademoiselle guest editor in New York, an Ivy League and Cambridge student, an aspiring poet-playwright-novelist in the period before feminism existed, a woman who struggled with her generation's conflicting demands of work and love. Unlike Plath, Janet Burroway survived. In sixteen essays of wit, rage, and reconciliation, *Embalming Mom* chronicles loss and renaissance in a life that reaches from Florida to Arizona across to England and home again. Burroway brilliantly weaves her way through the dangers of daily life--divorcing her first husband, raising two boys, establishing a new life, scattering her mother's ashes and sorting the meager possessions of her father. Each new danger and challenge highlight the tenacious will of the body and spirit to heal. Ordinary life is more dangerous than war because nobody survives, Burroway contemplates in the essay *Danger and Domesticity*, yet each of her meditations reminds us that it's our daily rituals and trials that truly keep us alive. Janet Burroway is the author of plays, poetry, children's books, and seven novels, including *The Buzzards*, *Raw Silk*, *Opening Nights*, and *Cutting Stone*. Her textbook *Writing Fiction*, now in its fifth edition, is used in more than three hundred colleges and universities in the United States; a further text, *Imaginative Writing*, is due out in

2002. She is Robert O. Lawton Distinguished Professor at Florida State University in Tallahassee.

*Losing Tim* Janet Burroway, Jonathan Shay, 2014 Janet Burroway's son, Tim Eysselinck, was a U.S. Army captain with Ranger and Airborne training. He left the Army to continue serving his country as a private contractor in Iraq, removing mines for a private company. Two months after quitting his job and returning home, he killed himself. Burroway's memoir brings readers a candid and personal story of a family's grieving.

**How We Do It** Jericho Brown, Darlene Taylor, 2023-07-04 More than 30 acclaimed writers—including diverse voices such as Nikki Giovanni, David Omotosho Black, Natasha Trethewey, Barry Jenkins, Jacqueline Woodson, Tayari Jones, and Angela Flournoy—reflect on their experience and expertise in this unique book on the craft of writing that focuses on the Black creative spirit. *How We Do It* is an anthology curated by Black writers for the creation and proliferation of Black thought. While a creator's ethnicity does not solely define them, it is inherently part of who they are and how they interpret the world. For centuries, Black creators have utilized oral and written storytelling traditions in crafting their art. But how does one begin the process of constructing a poem or story or character? How do Black writers, when faced with questions of "authenticity," dive deep into the essence of their lives and work to find the inherent truth? *How We Do It* addresses these profound questions. Not a traditional "how to" writing handbook, it seeks to guide rather than dictate and to validate the complexity and range of styles—and even how one thinks about craft itself. An outstanding list of contributors offer their insights on a range of important topics. Pulitzer Prize winner Jericho Brown explores the lives personified in poetry, while Pulitzer Prize winner Natasha Trethewey explores decolonizing enduring metaphors. National Book Award finalist Angela Flournoy illuminates the pain of grief in all forms and how it can be revealed in the act of creation, and iconoclast Nikki Giovanni offers an elegiac declaration on language. New and previously published essays and interviews provide encouragement, examples, and templates, and offer lessons on everything from poetic form and plotting a story to the lessons inherent in the act of writing, trial & error, and finding inspiration in the works of others, including those of Toni Morrison, Shakespeare, and Edward P. Jones. A handbook and a reference tool, *How We Do It* is a thoughtful and welcome tool that offers direction to help Black artists establish their own creative practice while celebrating and widening the scope of the Black writer's role in art, history, and culture. Contributors include Daniel Omotosho Black, Jericho Brown, Breana Clark, Rita Dove, Camille T. Dungy, W. Ralph Eubanks, Curdella Forbes, Angela Flournoy, Ernest Gaines, Nikki Giovanni, Marita Golden, Ravi Howard, Terrance Hayes, Mitchell S. Jackson, Barry Jenkins, Charles Johnson, Tayari Jones, Jamaica Kincaid, Tony Medina, E. Ethelbert Miller, Elizabeth Nunez, Carl Phillips, Jewell Parker Rhodes, Rion Amilcar Scott, Evie Shockley, Natasha Trethewey, Frank X Walker, Afaa M. Weaver, Crystal Wilkinson, Jacqueline Woodson, Tiphonie Yanique.

*Bridge of Sand* Janet Burroway, 2009 Dana, the widow of a senator, sells her home in Pennsylvania and retraces her roots in the South, where she reconnects with Cassius Huston, but after being threatened by Cassius's African-American family,

Dana flees to the Gulf Coast where she finally finds herself in a place and culture she never could have anticipated.

**Against Creative Writing** Andrew Cowan, 2022-09-13 The rise of Creative Writing has been accompanied from the start by two questions: can it be taught, and should it be taught? This scepticism is sometimes shared even by those who teach it, who often find themselves split between two contradictory identities: the artistic and the academic. *Against Creative Writing* explores the difference between ‘writing’, which is what writers do, and Creative Writing, which is the instrumentalisation of what writers do. Beginning with the question of whether writing can or ought to be taught, it looks in turn at the justifications for BA, MA, and PhD courses, and concludes with the divided role of the writer who teaches. It argues in favour of Creative Writing as a form of hands-on literary education at undergraduate level and a form of literary apprenticeship at graduate level, especially in widening access to new voices. It argues against those forms of Creative Writing that lose sight of literary values – as seen in the proliferation of curricular couplings with non-literary subjects, or the increasing emphasis on developing skills for future employment. *Against Creative Writing*, written by a writer, is addressed to other writers, inside or outside the academy, at undergraduate or graduate level, whether ‘creative’ or ‘critical’.

**From Where You Dream** Robert Olen Butler, 2007-12-01 The Pulitzer Prize-winning author “shares his insights into—and passion for—the creation and experience of fiction with total openness” (Publishers Weekly, starred review). Robert Olen Butler, author of *Perfume River*, *A Good Scent from a Strange Mountain*, and *A Small Hotel*, teaches graduate fiction at Florida State University—his version of literary boot camp. In *From Where You Dream*, Butler reimagines the process of writing as emotional rather than intellectual, and tells writers how to achieve the dreamspace necessary for composing honest, inspired fiction. Proposing that fiction is the exploration of the human condition with yearning as its compass, Butler reinterprets the traditional tools of the craft using the dynamics of desire. Offering a direct view into the mind and craft of a literary master, *From Where You Dream* is an invaluable tool for the novice and experienced writer alike. “Incisive and provocative, Butler’s tutorials are a must for anyone even thinking about writing fiction, and readers, too, will benefit from his passionate exhortations.” —Booklist

**The Creative Writing MFA Handbook, Revised and Updated Edition** Tom Kealey, 2008-10 The *Creative Writing MFA Handbook* guides prospective graduate students through the difficult process of researching, applying to, and choosing graduate schools in creative writing. This second edition updates and builds upon the first edition, which was published in 2005 to great acclaim.

Unveiling the Magic of Words: A Report on "**Imaginative Writing Janet Burroway**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Imaginative Writing Janet Burroway**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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## **Imaginative Writing Janet Burroway Introduction**

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eight note. What is 4 1/2? ; Adam  
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Clef. What is... ? ; Beyonce. What is...? ;  
She has to leave before midnight. Kids  
Music Jeopardy Factile lets you create  
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specifically designed for parents! Music  
Jeopardy is a great way to engage your  
kids and tune into the music that they  
are into.