

The Modern Library Writers Workshop A Guide To Craft Of Fiction Stephen Koch

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The Modern Library Writer's Workshop is a book about the art of writing narrative prose. Koch believes passionately that writing can be taught, and he has assembled a text that sets about doing just that.

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The Modern Library Writer's Workshop belongs on every writer's shelf, to be picked up and pored over for those moments when the muse needs a little help finding her way. Customers Who Bought This Item Also Bought Naming the World: And Other Exercises for the Creative Writer by Bret Anthony Johnston

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Nothing is more inspiring for a beginning writer than listening to masters of the craft talk about the writing life. But if you can't get Vladimir Nabokov, Virginia Woolf, and Gabriel García Márquez together at the Algonquin, The Modern Library Writer's Workshop gives you the next best thing. Stephen Koch, former chair of Columbia University's graduate creative writing program, presents a unique guide to the craft of fiction.

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Stephen Koch is the author of The Modern Library Writer's Workshop: A Guide to the Craft of Fiction; The Breaking Point: Hemingway, Dos Passos, and the Murder of José Robles; Double Lives: Spies and Writers in the Secret Soviet War of Ideas Against the West; and other books.

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The modern library writer's workshop. First published in 2003. Subjects. Reference , Fiction , Nonfiction , Authorship , Authorship, handbooks, manuals, etc.

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Take a guided tour of Baltimore, Boston, Chicago, Denver, Los Angeles, Nashville, New Orleans, New York City, and many other cities. We asked authors, booksellers, publishers, editors, and others to share the places they go to connect with writers of the past, to the bars and cafés where today's authors give readings, and to those sites that are most inspiring for writing.

~~The Modern Library Writer's Workshop: A Guide to the Craft ...~~

The modern library writer's workshop by Stephen Koch, 2003, Modern Library edition, in English - Modern Library pbk. ed.

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The Modern Library Writer's Workshop is clearly addressed to novice writers, but I hope its value does not exhaust itself at the beginner's level. I hope that colleagues at every stage of development will find something useful here.

~~THE MODERN LIBRARY WRITER'S WORKSHOP~~

Stephen Koch is the author of *The Modern Library Writer's Workshop: A Guide to the Craft of Fiction*; *The Breaking Point: Hemingway, Dos Passos, and the Murder of José Robles*; *Double Lives: Spies and Writers in the Secret Soviet War of Ideas Against the West*; and other books. He previously taught creative writing at Columbia and Princeton ...

~~Stephen Koch (Author of The Modern Library Writer's Workshop)~~

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~~The Modern Library Writer's Workshop eBook by Stephen Koch ...~~

The Modern Library Writer's Workshop by Stephen Koch is one of the best I've read. Although the subtitle of the book is A Guide to the Craft of Fiction, this is a book every writer who is serious about writing needs to read.

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The Modern Library Writer's Workshop belongs on every writer's shelf, to be picked up and pored over for those moments when the muse needs a little help finding her way.

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Modern Library Writers Workshop A Guide To Craft Of Fiction Stephen Koch Nabokov, Virginia Woolf, and Gabriel Garcia Marquez together at the Algonquin, The Modern Library Writer's Workshop gives you the next best thing. Boulder Writers' Workshop Stephen Koch is the author of The Modern

"Make [your] characters want something right away—even if it's only a glass of water. Characters paralyzed by the meaninglessness of modern life still have to drink water from time to time." —Kurt Vonnegut "‘The cat sat on the mat’ is not the beginning of a story, but ‘the cat sat on the dog’s mat’ is." —John Le Carré Nothing is more inspiring for a beginning writer than listening to masters of the craft talk about the writing life. But if you can't get Vladimir Nabokov, Virginia Woolf, and Gabriel García Márquez together at the Algonquin, The Modern Library Writer's Workshop gives you the next best thing. Stephen Koch, former chair of Columbia University's graduate creative writing program, presents a unique guide to the craft of fiction. Along with his own lucid observations and commonsense techniques, he weaves together wisdom, advice, and inspiring commentary from some of our greatest writers. Taking you from the moment of inspiration (keep a notebook with you at all times), to writing a first draft (do it quickly! you can always revise later), to figuring out a plot (plot always serves the story, not vice versa), Koch is a benevolent mentor, glad to dispense sound advice when you need it most. The Modern Library Writer's Workshop belongs on every writer's shelf, to be picked up and pored over for those moments when the muse needs a little help finding her way.

From Stephen Koch, former chair of Columbia University's graduate creative writing program, comes essential and practical advice drawn from The Modern Library Writer's Workshop. With nearly thirty years of teaching experience, Stephen Koch has earned a reputation as an astute and benevolent mentor; and with *Advice to the Writer*, his lucid observations and commonsense techniques have never been more accessible. Here Koch dispenses sound guidance for those moments when the muse needs a little help finding her way: in "Shaping the Story," he untangles plot; in "Working and Reworking," he explains the most teachable (yet least often taught) of all writerly skills: revision; and in "The Story of the Self," he delves into autobiography. Featuring handpicked commentary from some of our greatest authors, *Advice to the Writer* is a unique introduction to this maddening and intoxicating pursuit. Praise for Stephen Koch's *The Modern Library Writer's Workshop* "An extraordinarily comprehensive and practical work by a master craftsman and a master analyst of the craft."—Madison Smartt Bell, author of *All Souls' Rising* and *Anything Goes* "Stephen Koch was my teacher long ago. Now he is everyone's teacher, indelibly. This is a book not just for the beginning writer but for every writer."—Martha McPhee, author of the National Book Award nominee *Gorgeous Lies* "The Modern Library Writer's Workshop is a treasure trove of wisdom, both immensely practical and philosophical, entertaining and thought-provoking. Koch takes us inside the writing process, and it is impossible not to emerge transformed."—Joanna Hershon, author of *Swimming*

The classic study of a man who redrew the boundaries of art Andy Warhol's work and personality changed American visual culture forever, making him an international superstar. His rise to global fame, his entanglement with the seedy New York sexual underground, and the shocking assassination attempt that almost ended his life are chronicled in Stephen Koch's indispensable classic *Stargazer*. In this must-read volume, Stephen Koch provides unprecedented detail on Warhol's life and work, giving particular attention to a medium that found Andy at his wildest: film. In one who made paradox into an art form, Koch finds that there was inspiration and brilliance on both sides of the public image that Warhol so meticulously crafted.

We Wanted to be Writers is a rollicking and insightful blend of original interviews, commentary, advice, gossip, anecdotes, analyses, history, and asides with nearly thirty graduates and teachers at the now legendary Iowa Writers' Workshop between 1974 and 1978. Among the talents that emerged in those years—writing, criticizing, drinking, and debating in the classrooms and barrooms of Iowa City—were the younger versions of writers who became John Irving, Jane Smiley, T. C. Boyle, Michelle Huneven, Allan Gurganus, Sandra Cisneros, Jayne Anne Phillips, Jennie Fields, Joy Harjo, Joe Haldeman, and many others. It is chock full of insights and a treasure trove of inspiration for all writers, readers, history lovers, and anyone who ever "wanted to be a writer." Jane Smiley on the Iowa writers' workshop: "In that period, the teachers tended to be men of a certain age, with the idea that competition was somehow the key—the Norman Mailer period. The story was that if you disagreed with Norman, or gave him a bad review, he'd punch you in the nose. You were supposed to get in fights in restaurants." T.C. Boyle on his short story "Drowning": "I got \$25 for it, which was wonderful . . . You know, getting \$25 for the product of your own brain? You could buy a lot of beer in Iowa City back then for that."

During and just after World War II, an influential group of American writers and intellectuals projected a vision for literature that would save the free world. Novels, stories, plays, and poems, they believed, could inoculate weak minds against simplistic totalitarian ideologies, heal the spiritual wounds of global catastrophe, and just maybe prevent the like from happening again. As the Cold War began, high-minded and well-intentioned scholars, critics, and writers from across the political spectrum argued that human values remained crucial to civilization and that such values stood in dire need of formulation and affirmation. They believed that the complexity of literature—of ideas bound to concrete images, of ideologies leavened with experiences—enshrined such values as no other medium could. Creative writing emerged as a graduate discipline in the United States amid this astonishing swirl of grand conceptions. The early workshops were formed not only at the time of, but in the image of, and under the tremendous urgency of, the postwar imperatives for the humanities. Vivid renderings of personal experience would preserve the liberal democratic soul—a soul menaced by the

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gathering leftwing totalitarianism of the USSR and the memory of fascism in Italy and Germany. Workshops of Empire explores this history via the careers of Paul Engle at the University of Iowa and Wallace Stegner at Stanford. In the story of these founding fathers of the discipline, Eric Bennett discovers the cultural, political, literary, intellectual, and institutional underpinnings of creative writing programs within the university. He shows how the model of literary technique championed by the first writing programs—a model that values the interior and private life of the individual, whose experiences are not determined by any community, ideology, or political system—was born out of this Cold War context and continues to influence the way creative writing is taught, studied, read, and written into the twenty-first century.

Contributions by Lindsay Alexander, Alison Arant, Alicia Matheny Beeson, Eric Bennett, Gina Caison, Jordan Cofer, Doug Davis, Doreen Fowler, Marshall Bruce Gentry, Bruce Henderson, Monica C. Miller, William Murray, Carol Shloss, Alison Staudinger, and Rachel Watson The National Endowment for the Humanities has funded two Summer Institutes titled "Reconsidering Flannery O'Connor," which invited scholars to rethink approaches to Flannery O'Connor's work. Drawing largely on research that started as part of the 2014 NEH Institute, this collection shares its title and its mission. Featuring fourteen new essays, Reconsidering Flannery O'Connor disrupts a few commonplace assumptions of O'Connor studies while also circling back to some old questions that are due for new attention. The volume opens with "New Methodologies," which features theoretical approaches not typically associated with O'Connor's fiction in order to gain new insights into her work. The second section, "New Contexts," stretches expectations on literary genre, on popular archetypes in her stories, and on how we should interpret her work. The third section, lovingly called "Strange Bedfellows," puts O'Connor in dialogue with overlooked or neglected conversation partners, while the final section, "O'Connor's Legacy," reconsiders her personal views on creative writing and her wishes regarding the handling of her estate upon death. With these final essays, the collection comes full circle, attesting to the hazards that come from overly relying on O'Connor's interpretation of her own work but also from ignoring her views and desires. Through these reconsiderations, some of which draw on previously unpublished archival material, the collection attests to and promotes the vitality of scholarship on Flannery O'Connor.

A writer's workshop is simply a gathering in which writers come together to share their writing and offer one another feedback. Workshops are fairly easy to facilitate, yet nearly magical in their ability to inspire kids to write. Workshops Work! offers parents all the nitty-gritty details you'll need to start up your own workshop. It's a comprehensive guide covering everything from how long a meeting might run to how to encourage a positive atmosphere. Workshops Work! is written for parents who may not have much writing training themselves, but who want to make writing a fun, engaging experience for their kids. Whether you're a homeschooling parent trying to make writing more meaningful for your child, or the parent of a schooled child seeking a less standards-based, more creative writing experience for him or her, a writer's workshop may be just what you're looking for. Workshops Work! will show you how to make writer's workshops an essential, enjoyable part of your child's development as a writer.

This text aims to provide business and technical professionals with an effective alternative to impersonal peer reviews and scientific workshops. It describes in detail how to conduct and participate in a successful writer's workshop, and provides anecdotes and examples from actual writers workshops to bring these concepts and observations to life.

A collection of short fiction selected by members of New York's acclaimed creative writing school presents works that range from F. Scott Fitzgerald's "The Curious Case of Benjamin Button," to "A Romantic Weekend" by Mary Gaitskill, to Tobias Wolff's "Bullet in the Brain," reflecting a rich variety of themes, perspectives, and plot and character development. Original. 15,000 first printing.

Explores the wide range of scholarship on revision while bringing new light to bear on enduring questions in composition and rhetoric.

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