

Revising Prose

Write, Revise, Rejoice!
 Writing Your Dissertation in Fifteen Minutes a Day
 A Pocketful of Prose
 The Revising Business Prose Self-Teaching Exercise Book
 Sin and Syntax
 Breathe, Annie, Breathe
 The Electronic Word
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Write, Revise, Rejoice! Random House Incorporated

This second edition of the classic linguistics text provides a basic descriptive terminology for prose style. What is a noun style? A verb style? A hypotactic or a paratactic one? How does the running style differ from the periodic style? What do "high, middle, and low" prose style mean? How might one apply the classical terminology of rhetorical figures to prose analysis? Analyzing Prose supplies detailed, carefully charted answers to these questions in order to teach the student of prose style how and where to begin.

Writing Your Dissertation in Fifteen Minutes a Day Penguin

The fifteenth volume in the Art of series takes an expansive view of revision—on the page and in life. In *The Art of Revision: The Last Word*, Peter Ho Davies takes up an often discussed yet frequently misunderstood subject. He begins by addressing the invisibility of revision—even though it's an essential part of the writing process, readers typically only see a final draft, leaving the practice shrouded in mystery. To combat this, Davies pulls examples from his novels *The Welsh Girl* and *The Fortunes*, as well as from the work of other writers, including Flannery O'Connor, Carmen Machado, and Raymond Carver, shedding light on this slippery subject. Davies also looks beyond literature to work that has been adapted or rewritten, such as books made into films, stories rewritten by another author, and the practice of retconning in comics and film. In an affecting frame story, Davies recounts the story of a violent encounter in his youth, which he then retells over the years, culminating in a final telling at the funeral of his father. In this way, the book arrives at an exhilarating mode of thinking about revision—that it is the writer who must change, as well as the writing. The result is a book that is as useful as it is moving, one that asks writers to reflect upon themselves and their writing.

A Pocketful of Prose Penguin

Ch. 1. A writing workshop -- ch. 2. The poetry of what we do and the playground of clinical prose -- ch. 3. Narrative meaning and technique -- ch. 4. Short stories -- ch. 5. The evocative mode -- ch. 6. The enactive mode -- ch. 7. Lyric narratives -- ch. 8. The paradigmatic mode -- ch. 9. Narrative moves and interweaves -- ch. 10. Voice -- ch. 11. Introductions -- ch. 12. The narrative axis -- ch. 13. The conceptual axis -- ch. 14. Shapes of arguments -- ch. 15. Using sources -- ch. 16. Conclusions -- ch. 17. Revising -- ch. 18. Confidentiality and disguise.

The Revising Business Prose Self-Teaching Exercise Book MacMillan Publishing Company

"Breathe, Annie, Breathe is an emotional, heartfelt, and beautiful story about finding yourself after loss and learning to love. It gave me so many feels. Her best book yet."—Jennifer L. Armentrout
 Annie is running from her past and from grief, but is she ready to move on? Annie hates running. No matter how far she jogs, she can't escape the guilt that if she hadn't broken up with Kyle, he might still be alive. So to honor his memory, she starts preparing for the marathon he intended to race. But the training is even more grueling than Annie could have imagined. Despite her coaching, she's at war with her body, her mind—and her heart. With every mile that athletic Jeremiah cheers her on, she grows more conflicted. She wants to run into his arms...and sprint in the opposite direction. For Annie, opening up to love again may be even more of a challenge than crossing the finish line.

Sin and Syntax Penguin

A trusted editor turns his attention to the most important part of writing: revision. So you've just finished writing something? Congratulations! Now revise it. Because revision is about getting from good to better, and it's only finished when you decide to stop. But where to begin? In *On Revision*, William Germano shows authors how to take on the most critical stage of writing anything: rewriting it. For more than twenty years, thousands of writers have turned to Germano for his insider's take

on navigating the world of publishing. A professor, author, and veteran of the book industry, Germano knows what editors want and what writers need to know: Revising is not just correcting typos. Revising is about listening and seeing again. Revising is a rethinking of the principles from the ground up to understand why the writer is doing something, why they're going somewhere, and why they're taking the reader along with them. *On Revision* steps back to take in the big picture, showing authors how to hear their own writing voice and how to reread their work as if they didn't write it. *On Revision* will show you how to know when your writing is actually done—and, until it is, what you need to do to get it there.

Breathe, Annie, Breathe University of Chicago Press

This book's contributors explore key issues in the current state of their disciplines in light of crucial moments in each discipline's recent or longer-term history.

The Electronic Word Scribner Book Company

Save money with CENGAGE ADVANTAGE BOOKS: POCKETFUL OF PROSE: VINTAGE SHORT FICTION, VOLUME II! An inexpensive alternative to the more expensive anthologies, this slim volume contains only the essentials of the most familiar and most taught favorites. The Quick and Easy Guide for Critical Reading, located conveniently for easy access, contains questions that center your study of the works in the book and also serve as a useful guide for reading any work, in or outside of class.

Writing in the Disciplines University of Chicago Press

This reader provides a firm grounding in academic writing, showing students how to read academic texts and use them as sources for college papers. Offering a broad and comprehensive selection of readings to help students develop their abilities to think critically and reason cogently, it shows them how to work individually and collaboratively as they move through the entire process of writing from sources from reading the original source to planning, drafting and revising essays.

Analyzing Prose Modern Library

An indispensable and distinctive book that will help anyone who wants to write, write better, or have a clearer understanding of what it means for them to be writing, from widely admired writer and teacher Verlyn Klinkenborg. Klinkenborg believes that most of our received wisdom about how writing works is not only wrong but an obstacle to our ability to write. In *Several Short Sentences About Writing*, he sets out to help us unlearn that "wisdom"—about genius, about creativity, about writer's block, topic sentences, and outline—and understand that writing is just as much about thinking, noticing, and learning what it means to be involved in the act of writing. There is no gospel, no orthodoxy, no dogma in this book. Instead it is a gathering of starting points in a journey toward lively, lucid, satisfying self-expression.

The Longman Guide to Revising Prose Sourcebooks, Inc.

No genre manifests the pleasure of reading—and its power to consume and enchant—more than romance. In suspending the category of the novel to rethink the way prose fiction works, *Without the Novel* demonstrates what literary history looks like from the perspective of such readerly excesses and adventures. Rejecting the assumption that novelistic realism is the most significant tendency in the history of prose fiction, Black asks three intertwined questions: What is fiction without the novel? What is literary history without the novel? What is reading without the novel? In answer, this study draws on the neglected genre of romance to reintegrate eighteenth-century British fiction with its classical and Continental counterparts. Black addresses works of prose fiction that self-consciously experiment with the formal structures and readerly affordances of romance: Heliodorus's *Ethiopian Story*, Cervantes's *Don Quixote*, Fielding's *Tom Jones*, Sterne's *Tristram Shandy*, and Burney's *The Wanderer*. Each text presents itself as a secondary, satiric adaptation of anachronistic and alien narratives, but in revising foreign stories each text also relays them. The recursive reading that these works portray and demand makes each a self-reflexive parable of romance itself. Ultimately, *Without the Novel* writes a wider, weirder history of fiction organized by the recurrences of romance

and informed by the pleasures of reading that define the genre.

On Revision Holt Paperbacks

A fully revised and updated edition with writing prompts and challenges in every chapter Today's writers need more spunk than Strunk: whether it's the Great American e-mail, Madison Avenue advertising, or Grammy Award-winning rap lyrics, memorable writing must jump off the page. Copy veteran Constance Hale is on a mission to make creative communication, both the lyrical and the unlawful, an option for everyone. With its crisp, witty tone, *Sin and Syntax* covers grammar's ground rules while revealing countless unconventional syntax secrets (such as how to use—Gasp!—interjections or when to pepper your prose with slang) that make for sinfully good writing. Discover how to: *Distinguish between words that are “pearls” and words that are “potatoes” * Avoid “couch potato thinking” and “commitment phobia” when choosing verbs * Use literary devices such as onomatopoeia, alliteration, and metaphor (and understand what you're doing) Everyone needs to know how to write stylish prose—students, professionals, and seasoned writers alike. Whether you're writing to sell, shock, or just sing, *Sin and Syntax*—now celebrating 20 years in print—is the guide you need to improve your command of the English language.

Write and Revise for Publication Crown

"The comprehensive and practical guide to self-editing"--Cover.

Structure and Spontaneity in Clinical Prose Vintage

Revising and Editing for Translators provides guidance and learning materials for translation students learning to edit texts written by others, and professional translators wishing to improve their self-revision ability or learning to revise the work of others. Editing is understood as making corrections and improvements to texts, with particular attention to tailoring them to the given readership. Revising is this same task applied to draft translations. The linguistic work of editors and revisers is related to the professional situations in which they work. Mossop offers in-depth coverage of a wide range of topics, including copyediting, style editing, structural editing, checking for consistency, revising procedures and principles, and translation quality assessment. This third edition provides extended coverage of computer aids for revisers, and of the different degrees of revision suited to different texts. The inclusion of suggested activities and exercises, numerous real-world examples, a proposed grading scheme for editing assignments, and a reference glossary make this an indispensable coursebook for professional translation programmes.

Economical Writing, Third Edition MSU Press

As its title implies, this book deals with revising, not with original composition. In business writing, where a first draft often emerges quickly under the pressures of facts, figures, and deadlines, revision is typically the major part of a writing task, and collaborative revision often produces the final document. *Revising Business Prose* provides detailed revision guidance and a collaborative approach to writing easily applied to writing in business, industry, government, and academics. Based on the premise that bad writing in organizations imitates the bureaucratic style *The Official Style*, as it's called here this book shows readers how to transform stilted, dense prose into plain English. For anyone interested in the revision process in every business writing context.

The Art of Revision Routledge

"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.

Several Short Sentences About Writing Longman Publishing Group

The personal computer has revolutionized communication, and digitized text has introduced a radically new medium of expression. Interactive, volatile, mixing word and image, the electronic word challenges our assumptions about the shape of culture itself. This highly acclaimed collection of Richard Lanham's witty, provocative, and engaging essays surveys the effects of electronic text on the arts and letters. Lanham explores how electronic text fulfills the expressive agenda of twentieth-century visual art and music, revolutionizes the curriculum, democratizes the instruments of art, and poses anew the cultural accountability of humanism itself. Persuading us with uncommon grace and power that the move from book to screen gives cause for optimism, not despair, Lanham proclaims that "electronic expression has come not to destroy the Western arts but to fulfill them." *The Electronic Word* is also available as a Chicago Expanded Book for your Macintosh®. This hypertext edition allows readers to move freely through the text, marking "pages," annotating passages, searching words and phrases, and immediately accessing annotations, which have been enhanced for this edition. In a special prefatory essay, Lanham introduces the features of this electronic edition and gives a vividly applied critique of this dynamic new edition.

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Revising and Editing for Translators Graywolf Press

Write clearly about any subject: "Writers should check out *Economical Writing*, and editors should recommend it. Your future readers will be thankful." —*Journal of Scholarly Publishing Economics* is not a field known for good writing. Charts, yes. Sparkling prose, no. Except, that is, when it comes to Deirdre Nansen McCloskey. Her conversational and witty yet always clear style is a hallmark of her classic works of economic history, enlivening the dismal science and engaging readers well beyond the discipline. And now she's here to share the secrets of how it's done, no matter what your field. *Economical Writing* is itself economical: a collection of thirty-five pithy rules for making your writing clear, concise, and effective. Proceeding from big-picture ideas to concrete strategies for improvement at the level of the paragraph, sentence, or word, McCloskey shows us that good writing, after all, is not just a matter of taste—it's a product of adept intuition and a rigorous revision process. Debunking stale rules, warning us that "footnotes are nests for pedants," and offering an arsenal of readily applicable tools and methods, she shows writers of all levels of experience how to rethink the way they approach their work, and gives them the knowledge to turn mediocre prose into magic. At once efficient and digestible, hilarious and provocative, *Economical Writing* lives up to its promise. With McCloskey as our guide, we discover how any piece of writing—on economics or any other subject—can be a pleasure to read.

From Dissertation to Book Addison Wesley Publishing Company

"It turns out that Russo the nonfiction writer is a lot like Russo the Pulitzer Prize-winning novelist. He is affably disagreeable, wry, idiosyncratic, vulnerably bighearted, a craftsman of lubricated sentences."—Jay Fielden, *New York Times Book Review* A master of the novel, short story, and memoir, the best-selling and Pulitzer Prize-winning author of *Everybody's Fool* now gives us his very first collection of personal essays, ranging throughout writing and reading and living. In these nine essays, Richard Russo provides insight into his life as a writer, teacher, friend, and reader. From a commencement speech he gave at Colby College, to the story of how an oddly placed toilet made him reevaluate the purpose of humor in art and life, to a comprehensive analysis of Mark Twain's value, to his harrowing journey accompanying a dear friend as she pursued gender-reassignment surgery, *The Destiny Thief* reflects the broad interests and experiences of one of America's most beloved authors. Warm, funny, wise, and poignant, the essays included here traverse Russo's writing life, expanding our understanding of who he is and how his singular, incredibly generous mind works. An utter joy to read, they give deep insight into the creative process from the perspective of one of our greatest writers.

Package Revising Prose 3674458 University of Virginia Press

The Step-by-Step Guide to Writing Your Novel Developing a clear and flowing writing style is one of the most important steps to becoming an author. Being able to transport your readers into your fictional world, and letting them lose themselves in the story, is the key to writing a best-seller. Written short and to the point, "Write, Revise, Rejoice " is a crash course in revising your fiction, transforming plain simple prose into poetic literature ready to be published - "plus much more " Stuck on a setting? Why not take this technique for a spin right now...This is Just One of the Many Writing Exercises in this Guide: Let's suppose your protagonist lives in a run-down apartment: First, draw up a quick floor plan of your setting so you know the rooms. (It doesn't have to be a perfect blueprint, just enough to orient yourself, room to room. Study it for a few moments.) Now take out a voice recorder. (I'll point out that every Smartphone has a voice recorder app, too.) Now sit or lie down by yourself and close your eyes. Now simply go for a ride. Narrate your imaginary journey, describing every detail and facet of the rooms and atmosphere during your trip. By using the recorder, you don't have to worry about remembering all your ideas or having to type faster than you can think. Just follow your imagination and let it flow. Then listen to it afterwards and type up the details at an easy pace. All of a sudden, you'll know everything about your hero's environment: from the lighting and the sounds to the furniture and the debris. You can go back into your layout and fill in the details and even chart your character's movements within the scene. You can even redesign the floor plan altogether. It's your world. And this technique works for any setting, inside or outside, whether brutally realistic or wildly fantastic. Anything from ordinary offices to luxurious palaces, and from enchanted forests to the decks of a wayward spaceship. It's that simple. "Write, Revise, Rejoice " will guide your idea from start to finish with you controlling the shots, helping you tell your story, your way - plus much more How to Write Action, Description, and Dialogue --- Pacing a Story (with Transitions) --- Using Similes and Metaphors --- Doing Research --- Forming a Prewrite - -- Breaking Through Writer's Block --- Writing an Ending --- Creative Writing Classes --- Storytelling Tips and Tricks --- Writing and Video Games --- Thrilling Fight Scenes --- Revising Prose --- Developing a Style --- Raising Your Voice

The Elements of Active Prose Macmillan Reference USA

If baseball is the sport of nostalgic prose, basketball's movement, myths, and culture are truly at home in verse. In this extraordinary collection of essays, poets meditate on what basketball means to them: how it has changed their perspective on the craft of poetry; how it informs their sense of language, the body, and human connectedness; how their love of the sport made a difference in the creation of their poems and in the lives they live beyond the margins. Walt Whitman saw the origins of poetry as communal, oral myth making. The same could be said of basketball, which is the beating heart of so many neighborhoods and communities in this country and around the world. On the court and on the page, this "poetry in motion" can be a force of change and inspiration, leaving devoted fans wonderstruck.