

## Flash Fiction 72 Very Short Stories

"Over the past ten years or so, "Short-shorts" or "Flash Fiction" has emerged as an increasingly popular and visible genre within fiction. David Galef's Brevity offers a guide to the genre for creative writing students by combining discussions of the various approaches and methods within the genre, examples of the form, and prompts for students to develop their own writing. Galef includes examples of the short-short genre from such writers as Collette, Donald Barthelme, and Borges. He examines the ways in which these authors drew on the form and how compression and other techniques are able to produce works of power, humor, or insight. Galef argues that developing one's skills in the short-short form can also carry over to other forms of writing. Galef, a writer and longtime creative-writing instructor, guides the reader through these stories and techniques and also provides exercises based on the content or technique employed in the stories" --

So many stories....so little time. FLASH! is the second volume in a series of crowdfunded celebrations of short-short fiction. 100 authors. 100 stories. No holds barred. That's the theme, and under it you'll find every kind of flight of imagination you care to explore. From debut authors to seasoned professionals, this book's writers bring you short glimpses into their imaginations. Perfect for lazy day reading, a few pages of bedtime stories, or other short dips into the written word. Some stories you gulp like

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beer. Others you sip like wine. FLASH is a collection of fiction meant to be slammed down like a shot: powerful, memorable, and with more lined up.

Short Story Theories: A Twenty-First-Century Perspective problematizes different aspects of the renewal and development of the short story. The aim of this collection is to explore the most recent theoretical issues raised by the short story as a genre and to offer theoretical and practical perspectives on the form. Centering as it does on specific authors and on the wider implications of short story poetics, this collection presents a new series of essays that both reinterpret canonical writers of the genre and advance new critical insights on the most recent trends and contemporary authors. Theorizations about genre reflect on different aspects of the short story from a multiplicity of perspectives and take the form of historical and aesthetic considerations, gender-centered accounts, and examinations that attend to reader-response theory, cognitive patterns, sociolinguistics, discourse analysis, postcolonial studies, postmodern techniques, and contemporary uses of minimalist forms. Looking ahead, this collection traces the evolution of the short story from Chaucer through the Romantic writings of Poe to the postmodern developments and into the twenty-first century. This volume will prove of interest to scholars and graduate students working in the fields of the short story and of literature in general. In addition, the readability and analytical transparency of these essays make them accessible to a more general readership interested in fiction.

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An anthology of bite-sized tales represents the work of some of today's best fiction writers and includes Rick Moody's definition of an armoire, Lydia Davis's sojourn into the world of cats, and Dave Eggers's exploration of narrow escapes. Original. This collection of flash fiction stories explores the complex fragility of human relationships, both the challenges of belonging and how much we risk to avoid being alone. It is a book of moments, evoking the beauty and comfort that connection brings...and the pain when it is severed. Whoever you are, whatever you like to read, you need these stories in your life. Tania Hershman, author of *Some Of Us Glow More Than Others* These insightful and disarmingly honest stories shimmer with quirky brilliance. Meg Pokrass, author of *Alligators At Night* K.M. Elkes writes like a fallen angel, making the ordinary divine...This is breath-taking flash fiction at its finest. Angela Readman, author of *Something Like Breathing Brings a Cheeveresque* emotional punch to his stories...a masterclass in the heart-jolting satisfaction of great flash fiction. Nuala OConnor, author of *Joyride to Jupiter* Presents a collection of short stories about significant moments which marked a turning point in the lives of young protagonists by such authors as Anne Mazer, Alan Stewart Carl, Dave Eggers, and Peter Bacho. Fresh off the success of *Flash Nonfiction Funny* comes a piping-hot new take on the flash genre: Food. Working within a 750-word limit, each of these nonfiction pieces is driven by a hunger for something filling. Memories of an ill-fated birthday cake,

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contemplations on a family recipe, an embarrassing sauce spill on a first date—all of it true, all of it tasty. Featuring both established and up-and-coming writers, this collection is perfect for students of writing and brevity—and for anybody who appreciates good food! Featuring essays by Dinty W. Moore, Kim Addonizio, Sarah Wesley Lemire, Stephen Goff, Mark Lewandowski, Alison Townsend, Jesse Waters, Elizabeth Danek, Jonathan Ammons, Leeanna Torres, Eric D. Lehman, Sari Fordham, Renee Cohen, Brian Phillip Whalen, Rebecca Beardsall, Pamela Felcher, Lisa Romeo, Amy Barnes, and many more!

A deft analysis and appreciation of fiction—what makes it work and what can make it fail. Here is a book about the craft of writing fiction that is thoroughly useful from the first to the last page—whether the reader is a beginner, a seasoned writer, or a teacher of writing. You will see how a work takes form and shape once you grasp the principles of momentum, tension, and immediacy. "Tension," Stern says, "is the mother of fiction. When tension and immediacy combine, the story begins." Dialogue and action, beginnings and endings, the true meaning of "write what you know," and a memorable listing of don'ts for fiction writers are all covered. A special section features an Alphabet for Writers: entries range from Accuracy to Zigzag, with enlightening comments about such matters as Cliffhangers, Point of View, Irony, and Transitions. An always insightful, often sarcastic, often hilarious, guide into the often enjoyable, often challenging, often rewarding trials and tribulations of innkeeping.

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If you're an innkeeper, if you've ever thought about becoming an innkeeper, if you've ever stayed at a bed and breakfast, or if you've ever thought about staying at a bed and breakfast you must read this book.

Collected from nearly two hundred international magazines, an anthology of short stories covers a wide range of themes and includes the works of William Maxwell, Margaret Atwood, and Don DeLillo

This is a collection of 105 flash fiction stories published in Ghost Parachute magazine. Ghost Parachute seeks to publish writing that is unapologetically bold. We wish to lose ourselves in fresh and vibrant imagery. We want to read what we've always known but were too afraid to say. We want to read a story unlike any other story we've read before. It's easy to view the world in black and white, so Ghost Parachute paints a streak of gray. Great stories don't ride the popular, easy narrative, and great characters are often impossible to love yet we love them anyway. We aim to unleash the spider behind the rose and dance in the surreal.

Travel to the land of Oz with Dorothy and find out what inspired the forthcoming film blockbuster Oz: The Great and Powerful

A dazzling new anthology of the very best very short fiction from around the world. What is a flash fiction called in other countries? In Latin America it is a

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micro, in Denmark kortprosa, in Bulgaria mikro razkaz. These short shorts, usually no more than 750 words, range from linear narratives to the more unusual: stories based on mathematical forms, a paragraph-length novel, a scientific report on volcanic fireflies that proliferate in nightclubs. Flash has always—and everywhere—been a form of experiment, of possibility. A new entry in the lauded Flash and Sudden Fiction anthologies, this collection includes 86 of the most beautiful, provocative, and moving narratives by authors from six continents, including best-selling writer Etgar Keret, Zimbabwean writer Petina Gappah, Korean screenwriter Kim Young-ha, Nobel Prize winner Czeslaw Milosz, and Argentinian “Queen of the Microstory” Ana María Shua, among many others. These brilliantly chosen stories challenge readers to widen their vision and celebrate both the local and the universal.

Gathers seventy stories by Paley, Hannah, Barthelme, Cheever, Updike, Tallent, Carver, Boyle, Williams, Oates, Hemingway, and Malamud

Poetry and short stories can act as powerful springboards to growth, self-enhancement and healing. With the guidance of a skilled facilitator, participants can engage with their own creative expression, and with that of others, and in doing so find opportunities to voice their truth, affirm their strengths, and find new ways of coping with challenges. This book explores the therapeutic possibilities

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of poetry and stories in turn, describing how to select appropriate works for discussion, and providing techniques for facilitating personally-relevant and growth-enhancing sessions. The author provides ideas and suggestions for personal writing activities that emerge from or intertwine with this discussion, and explains how participants can create their own poetic and narrative pieces using non-literary stimuli, such as music, photographs, paintings, objects, and physical movement. A useful appendix contains titles of individual poems, stories, and literary anthologies that the author has found particularly beneficial in her work, as well as useful further resources and contact details for readers who would like to train to be registered or certified poetry therapists or facilitators. Combining theory with innovative ideas for practical, experiential exercises, this book is a valuable tool for creative arts therapy students and practitioners, mental health and medical professionals, and anyone else interested in the healing possibilities of creative expression.

A legendary storyteller and writer who has charmed New York audiences for decades, Holst first evolved his oeuvre in the 1950s-60s milieu of Greenwich Village, influenced as much by sophisticated poets/writers (e.g. Hart Crane, Jorge Luis Borges) as by fairy tales/tall-tales which his writings superficially resemble. Each of his sentences, paragraphs, and very, very short stories is a

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complete and independent act of narrative that delivers the very essence of narrative fiction. In spite of their brevity, these are works of great variety and complexity, displaying a fine intelligence and an inexhaustible capacity for verbal surprise. Holst breaks the very frame of what a story is and what language can do.

This cult classic of gonzo journalism is the best chronicle of drug-soaked, addle-brained, rollicking good times ever committed to the printed page. It is also the tale of a long weekend road trip that has gone down in the annals of American pop culture as one of the strangest journeys ever undertaken. Now a major motion picture from Universal, directed by Terry Gilliam and starring Johnny Depp and Benicio del Toro.

A prose poem is a poem written in prose rather than verse. But what does that really mean? Is it an indefinable hybrid? An anomaly in the history of poetry? Are the very words "prose poem" an oxymoron? This groundbreaking anthology edited by celebrated poet David Lehman, editor of The Best American Poetry series, traces the form in all its dazzling variety from Poe and Emerson to Auden and Ashbery and on, right up to the present. In his brilliant and lucid introduction, Lehman explains that a prose poem can make use of all the strategies and tactics of poetry, but works in sentences rather than lines. He also summarizes the prose poem's French heritage, its history in the United States, and the salient differences between verse and prose. Arranged chronologically to allow readers to trace the gradual development of this hybrid genre, the poems anthologized here include important works from such masters of American literature as Gertrude Stein, William Carlos Williams, e. e. cummings, Hart Crane,

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Ernest Hemingway, James Schuyler, Allen Ginsberg, Frank O'Hara, and Elizabeth Bishop. Contemporary mainstays and emerging poets -- Robert Bly, John Ashbery, Charles Simic, Billy Collins, Russell Edson, James Tate, Anne Carson, Yusef Komunyakaa, and Lydia Davis, among them -- are represented with their best work in the field. The prose poem is beginning to enjoy a tremendous upswing in popularity. Readers of this marvelous collection, a must-have for anyone interested in the current state of the art, will learn why.

Experience the Magic of Storytelling! This special anthology is the first one created to deliver that special magic to adults struggling with memory loss, their families, friends and caregivers. Step into 60 original flash fiction stories that are short enough, between 500 and 750 words, to recall. Get carried along a path of unexpected plots that warm the heart, give chills, stir laughter and surprise. Meet memorable characters who despite life circumstances reach higher and set their own course; characters who influence opinions about people and situations; characters who inspire. "Peer through the window into a world of emotions. From the aching loss on a one-lane bridge to the tangled memories that fill an empty box, each story in this collection leads you step by step through heartache and hope, until you realize that you're not looking through a window at all, but into a mirror." -Monica Sanchez, PhD, Co-editor, *Storytelling: Interdisciplinary and Intercultural Perspectives*. Read flash fiction by established and emerging writers from the United States and the United Kingdom who come with a rainbow of backgrounds - organic farmers and backyard chicken farmers, a retired judge, university professors, visual artists, poets, actors and screenwriters, musicians, dog lovers, pastry chefs, a handful of bartenders, a former morgue attendant, obituary writer- each one with a compelling story to tell. Enjoy the evocative photographs that accompany several

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stories. Images touch the heart in a way that words and the mind cannot reach. So, dive in, read to your loved one, and share with family and friends. Connect, converse and share the magic of storytelling!

Do you write short fiction but long to s-t-r-e-t-c-h those tight little 55ers, flash pieces, and short stories into longer, publishable work? Do you have binders full of short pieces with characters you'd love to flesh out? Are you dying to tell the rest of these stories? If so, *The Short and Long of It* is for you! Award-winning short fiction writer Paul Alan Fahey shows you how to expand and adapt your brief creations into longer, more satisfying stories, plays, novellas, and novels pitch perfect for publication in the e-age. This book will help you practice expanding your short fiction. Through detailed examples and hands-on exercises, you'll learn how to: Adapt 55 fiction into flash fiction; Adapt flash fiction into short stories and plays; Adapt flash memoir into personal essays; Write a tight logline; Develop a story theme; Build three-act structure; and Develop characters and enhance backstory. So grab a copy today and start writing longer stories tomorrow!

For more than a quarter of a century, Pat Schneider has helped writers find and liberate their true voices. Now, Schneider's acclaimed methods are made available in a single well-organized and highly readable volume.

### SHAPARD/NEW SUDDEN FICTION

Eight erotic short stories to titillate the heart - and other parts - of the intelligent sensual woman, by an award-winning writer of women's erotica.

This anthology is in many ways a 'best of the best', containing gems from thirty-four of Britain's outstanding contemporary writers. It is a book to dip into, to read from cover to cover, to lend to

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friends and read again. It includes stories of love and crime, stories touched with comedy and the supernatural, stories set in London, Los Angeles, Bucharest and Tokyo. Above all, as you will discover, it satisfies Samuel Butler's anarchic pleasure principle: 'I should like to like Schumann's music better than I do; I daresay I could make myself like it better if I tried; but I do not like having to try to make myself like things; I like things that make me like them at once and no trying at all ...'

In this compact collection, "settling the score" provides a fascinating apparatus for exploring foundational civilizing ideas. Notions of courage, cowardice, and revenge course through Michael Garriga's flash fiction pieces, each one of which captures a duel's decisive moment from three distinct perspectives: opposing accounts from the individual duelists, followed by the third account of a witness. In razor-honed language, the voices of the duelists take center stage, training a spotlight on the litany of misguided beliefs and perceptions that lead individuals into such conflicts. From Cain and Abel to Andrew Jackson and Charles Dickenson; from John Henry and the steam drill to an alcoholic fighting the bottle: the cumulative effect of these powerful pieces is a probing and disconcerting look at humankind's long-held notions of pride, honor, vengeance, and satisfaction. Meticulously crafted by Garriga, and with stunning illustrations by Tynan Kerr, *The Book of Duels* is a fierce, searing debut.

82 humorous short stories, curated and collected by Tom Hazuka, esteemed editor of flash fiction.

"How short can a story be and still truly be a story? This volume of seventy-two very short fictions, none much more than 750 words in length, demonstrates to our repeated satisfaction that less can be more, small can stand tall, and the diminutive can be dynamically and

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dramatically complete." "Here for enjoyment and study are very short pieces by acknowledged modern masters--including Raymond Carver, Richard Brautigan, Margaret Atwood, Julio Cortazar and Tim O'Brien--as well as fiction by newer talents, who have embraced the short form with much gusto and considerable grace." "With a rich variety of stories and authors, subjects and styles and sensibilities, these flashes of fiction make for eclectic--and often electric-- reading. The volume is a must for readers and writers, indeed for anyone interested in the finely sharpened edge of contemporary literature."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Hemingway made his North American literary debut in 1925 with *In Our Time*, his first collection of short stories and vignettes. The stories' themes of alienation, loss, and grief continue the work Hemingway began earlier in his career.

A new collection of very short stories selected by Flash Fiction editor James Thomas and Robert Scotellaro. All of the stories in this book are exceptionally short, revealing themselves in no more than 300 words. With a foreword by Robert Shapard and an afterword by Christopher Merrill, this book brings you fresh approaches to an exacting form that demands precision, a species of brevity that is surprisingly expansive. Writers say the pieces are hard to compose, but readers say they are easy to appreciate, a pleasure to envision, a wonder to watch life spun out and painted in small places. Real and surreal, lyrical and prosaic, here are 135 stories by 89 authors, certain to make you think.

Very short stories of twenty-five words or less appear in this collection from authors including Joyce Carol Oates, Peter Straub, and Ha Jin and run the gamut from playful to tragic and conservative to experimental.

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Flash Fiction Very Short Stories W. W. Norton

When 17-year-old Sheila Barry's parents were killed in an accident in 1945, she left Ipswich and escaped to rural west Wales to live with her aunt and uncle on the family farm. In 'There's a Calf in the Sitting Room', Sheila lovingly recalls daily life on the farm in the 40s and 50s.

Flash fiction is one of the hottest literary trends of the 21st century. Online magazines crave it, mainstream publications such as Esquire, The New Yorker, and Vanity Fair publish it, and many other markets and contests seek it. Flash Writing is your guide to writing, revising and publishing stories fewer than 1,000 words long. Learn how to generate story ideas, create characters, develop conflict, and establish setting and point of view for flash fiction. Then discover how to research, format, and submit your work to flash fiction markets. Shorter is better, and Flash Writing helps you learn how to create entertaining, publishable flash fiction.

Bruce Eason moves his characters through a stark landscape, lone figures whose paths often cross but seldom converge. His stories are full of heart and muscle, telling contemporary truths about misaligned relationships and modern antidotes for ancient wounds. A therapist uses anger to mask his fear of a young boy's unfathomable paintings, two strangers substitute desire for love after witnessing a death; humour is the language of humiliation for a man

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intimidated by his womenfolk. The rage, loneliness and passion in these lives are etched in Eason's tough, tender prose and stained by his ironic vision.

Dating back to the sixteenth century, an anthology of short stories, poems, and other abbreviated writings includes the work of over two hundred contributors, including Edgar Allan Poe, Virginia Woolf, Franz Kafka, and Dave Eggers.

Offers a collection of winners and selected finalists from the World's Best Short Story Contest

Long regarded as an undervalued and marginalised genre, the short story is undergoing a renaissance. The Short Story celebrates its unique appeal.

Practitioners and scholars address the issues facing short story criticism in the 21st century. Author A.L. Kennedy shares the pleasures and frustrations of writing the short story in the literary marketplace. This is followed by an assessment of recent attempts to promote short story readership in the UK.

Other contributors look at forms such as the short-short and the short story sequence. The range of authors discussed includes Martin Amis, Anita Desai, Salman Rushdie and James Joyce. The short story is the most international of genres; this is reflected in chapters on Jorge Luis Borges and Italo Calvino and on Japanese short fiction. Postcolonial and translation theory are combined with the close reading of specific texts. Neglected authors, such as the Welsh writer

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Dorothy Edwards and the colonial figure Frank Swettenham, are re-evaluated and we also consider genre writing, with chapters on crime fiction and Ray Bradbury's *Martian Chronicles*. Integrating theory and practice, *The Short Story* will appeal both to writers and to students of literary criticism.

*Reclaiming English Language Arts Methods Courses* showcases innovative work in teacher education that fosters teachers' capacities as reflective practitioners and public intellectuals; extends traditional boundaries of methods courses on teaching the English language arts, literacy, children's and young adult literature; and embodies democratic and critical politics that go beyond the reductive economic aims and traditional classroom practices sanctioned by educational policies and corporate educational reforms. Featuring leading and emerging scholars in English language arts teacher education, each chapter provides rich and concrete examples of elementary and secondary methods courses rooted in contemporary research and theory, on-line resources, and honest appraisals of the possibilities, tensions, and limits of doing teacher education differently in a top-down time of standards-based education, high-stakes testing, teacher assessment, and neoliberal education reforms. This book offers important resources and support for teacher educators and graduate students to explore alternative visions for aligning university methods courses with current trends in

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English and cultural studies, critical sociocultural literacy, new literacies and web 2.0 tools, and teaching the English language arts in multiethnic, multilingual, and underserved urban communities.

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