

Higher Education New Books Preview

July 2017

Cultural and Media Studies

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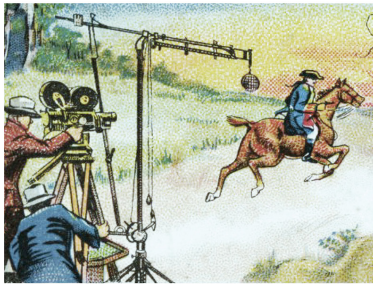
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ISBN

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Imprint

British Film Institute

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Hollywood Soundscapes

Film Sound Style, Craft and Production in the Classical Era

H. Hanson, Department of English and Film, Exeter, UK

About the book

The technical crafts of sound in classical Hollywood cinema have, until recently, remained largely 'unsung' by histories of the studio era. Yet film sound – voice, music and sound effects – is a crucial aspect of film style and has been key to engaging and holding audiences since the transition to sound by Hollywood's major studios in 1929. This innovative new text restores sound technicians to Hollywood's creative history. Exploring a range of films from the early sound period (1931) through to the late studio period (1948), and drawing on a wide range of archival sources, the book reveals how Hollywood's sound designers worked and why they worked in the ways that they did. The book demonstrates how sound technicians developed conventions designed to tell stories through sound, placing them within the production cultures of studio era filmmaking, and uncovering a history of collective and collaborative creativity. In doing so, it traces the emergence of a body of highly skilled sound personnel, able to apply expert technical knowledge in the science of sound to the creation of cinematic soundscapes that are alive with mood and sensation.

- The only dedicated book on the technical crafts of sound in classical Hollywood cinema
- Sound is a crucial aspect of film style and essential to film studies
- Brings together original archival research and close analyses of sound in a wide range of Hollywood films

Table of Contents

Introduction: Sound and Silences: Writing the History of Sound Craft in Hollywood's Studio Era.- 1. Art, Science and Showmanship: The Technical Cultures of Hollywood's Sound Engineers and The Shaping of Film Sound Technologies.- 2. 'Ear Appeal': The 'Story Values' of Sound in the Classical Hollywood Film.- 3. Crafting the Sequence: Sound Work and the Dynamics of Production.- 4. From Gadgets to Sound Experts: Defining and Recognising Sound Labour and Expertise.- Conclusion

Who will buy this book

Primary: Undergraduate and postgraduate students of Film Studies and/or Cinema Studies taking courses on Hollywood Cinema, Sound Studies and Contemporary Hollywood History.

Secondary: Undergraduate and postgraduate students of Media and Communication Studies taking courses on Hollywood Cinema and Sound. Scholars and lecturers of Film, Media or Communication Studies interested in Hollywood Cinema, Sound Studies and Contemporary Hollywood Cinema.

Related Titles

Balio, Hollywood in the New Millenium 9781844573806

Miller, Govil, McMurria, Maxwell and Wang, Global Hollywood 2 9781844570393

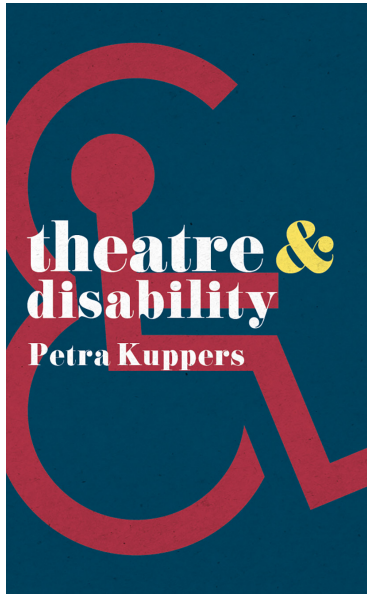
McDonald, Carman, Hoyt and Drake, Hollywood and the Law 9781844574773

Brannon Donoghue, Localising Hollywood 9781844576876

Donnelly, The Spectre of Sound 9781844570263

About the author

Helen Hanson is Senior Lecturer in Film Studies at the University of Exeter, UK. Her research focuses on film style, histories of American cinema and the film industry, feminism and popular culture.



Theatre and Disability

P. Koppers, English, Theatre & Women's Studies University of Michigan, Ann Arbor, MI, USA

About the book

How do disabled people experience theatre, as both audience members and performers? How has the institution of theatre responded to disability over time? How can we create new spaces for performance and attend to different communities' forms of expression? This insightful and engaging text examines the complex relationship between theatre and disability, bringing together a wide variety of performance examples in order to explore theatrical disability through the conceptual frameworks of disability as spectacle, narrative, and experience.

- Disability is relevant to a range of popular and increasingly studied modules in Theatre Studies, including Applied Theatre and Community Performance
- Petra Koppers is the leading authority on Disability Studies and the body in performance, widely known and respected in the UK and the US
- Part of the hugely successful Theatre & series, edited by Jen Harvie and Dan Rebellato

Table of Contents

Series editors' preface.- 1. Going to the Theatre.- 2. Writing Disability Theatre Histories.- 3. Making Theatre.- Further reading.- Index.

Who will buy this book

Undergraduate and postgraduate students of Theatre and Performance Studies; Undergraduate and postgraduate students of Applied Theatre; Undergraduate and postgraduate students of Disability Studies

Related Titles

- C. Conroy, Theatre and The Body 9780230205437
K. Ellis & G. Goggin, Disability and the Media 9780230293205
H. Nicholson, Applied Drama 9781137003959
P. Koppers, Disability Culture and Community Performance 9781137319920
B. Hadley, Disability, Public Space Performance and Spectatorship 9781349484492
P. Koppers, Studying Disability Arts and Culture 9781137413468
M. Hargrave, Theatres of Learning Disability 9781137504388

About the author

After teaching for a decade in the UK, Petra Koppers is now Professor of English, Theatre and Drama, Art and Design, and Women's Studies at the University of Michigan, USA. She also teaches on the low-residency MFA in Interdisciplinary Arts at Goddard College, USA, and runs the international disability culture collective, The Olimpias.

ISBN

9781137605719



9 781137 605719

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£7,99 | \$11.00 USD | €9,99

Series

Theatre And

Publisher

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Series

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97 pp

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9781137443106

Theatre & Protest

L. Shalson, King's College London, London, UK

About the book

How does protest engage in theatre? What does theatre have to gain from protest? Theatre and protest are often closely interlinked in the contemporary cultural and political landscape, and the line between political activism and performance art is frequently unclear. However, this relationship is also beset with doubts about theatre's capacity to intervene in the social world. This fresh and coherent text thinks through these points of intersection and tension between theatre and protest. Exploring the cross-fertilization of international theatre and protest across the twentieth and twenty-first centuries, Lara Shalson illuminates how and why theatre and protest are mutually influencing and enriching forms.

- Hot topic that taps into the current climate of protest and caters to a growing interest in the intersection between theatre and protest
- No accessible or affordable introductions to the area are currently available
- A strong and timely contribution to the popular and wellrespected Theatre & series

Table of Contents

Series Editors' Preface.- Prologue.- Introduction.- Convergences and Divergences Between Theatre and Protest.- Protesting Theatre.- Theatre Protests.- Re-Actions.- A Gesture Towards an End.- Further Reading.- Index.

Who will buy this book

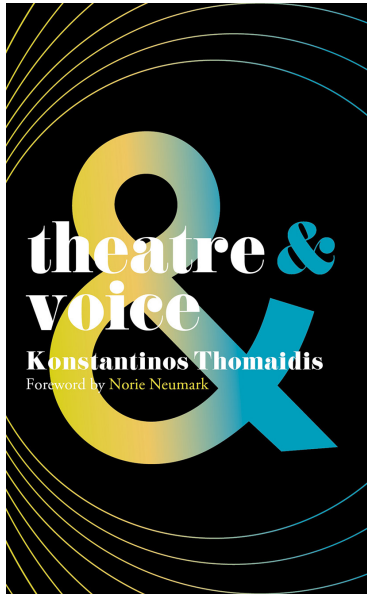
Undergraduate and postgraduate students of Theatre and Performance Studies; undergraduate and postgraduate students of English Literature; lecturers and researchers of Theatre and Performance Studies; theatre practitioners

Related Titles

H. Nicholson, Theatre, Education and Performance 9780230574236
 R. Landy & D. Montgomery, Theatre for Change 9780230243668
 J. Kelleher, Theatre and Politics 9780230205239
 P. Rae, Theatre and Human Rights 9780230205246
 A. Kear, Theatre and Event 9781349283699
 N. Ridout, Theatre and Ethics 9780230210271
 H. Chinoy et al, The Group Theatre 9781349451524
 M. Morgan, Politics and Theatre in Twentieth-Century Europe 9781349477067
 S. Brady, Performance, Politics and the War on Terror 9781349313648
 P. Lichtenfels & J. Rouse, Performance, Politics and Activism 9781349326358
 A. Harpin & H. Nicholson, Performance and Participation 9781137393166

About the author

Lara Shalson is Lecturer in Theatre and Performance Studies at King's College London, UK. She co-edited, with Maria Delgado, Aoife Monks and Dominic Johnson, a special issue of Contemporary Theatre Review entitled Alphabet: A lexicon of Theatre and Performance (2013). She served as a Director on the Board of Performance Studies International 2009-2013.



ISBN

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Series

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Theatre and Voice

K. Thomaidis, University of Portsmouth, Portsmouth, UK

About the book

How can we rethink the importance of voice in performance? How can we understand voice simultaneously as music and text, as sound and body, or as both personal and political? This book explores voice across genres, media and cultures, inviting the reader to reassess established ways of analysing, enjoying and listening to voice. Using a wide range of case studies integrated with critical and philosophical frameworks, it makes audible the multiple ways in which voice contributes to how we perform identities. From opera and musical theatre to live art and immersive audio walks, Konstantinos Thomaidis presents voice as plural, elusive and ripe for reinvention.

- Voice Studies is now a key part of Theatre and Performance Studies and this is the first truly accessible book to explore voice in terms of both the practical aspects and the theoretical implications
- Covers other major topics within Theatre Studies, such as Political Theatre, Physical Theatre and Theatre History, also frequently studied as core topics on undergraduate courses
- Part of the hugely successful Theatre & series, edited by Jen Harvie and Dan Rebellato

Table of Contents

Series Editors' Preface.- Foreword by Norie Neumark.- Following a Voice.- Voicing Speech.- Voicing Music.- Bodies Voicing.- Voices Beyond Bodies.- Conclusion: From Voice to Voicing.- Further Reading.- Index.- Acknowledgements.

Who will buy this book

Undergraduate and postgraduate students of Theatre and Performance Studies; students of Musical Theatre, Voice Studies, Voice Training; voice practitioners and voice coaches; lecturers and researchers of Theatre and Performance Studies

Related Titles

D. Johnson, Theatre and the Visual 9780230246621

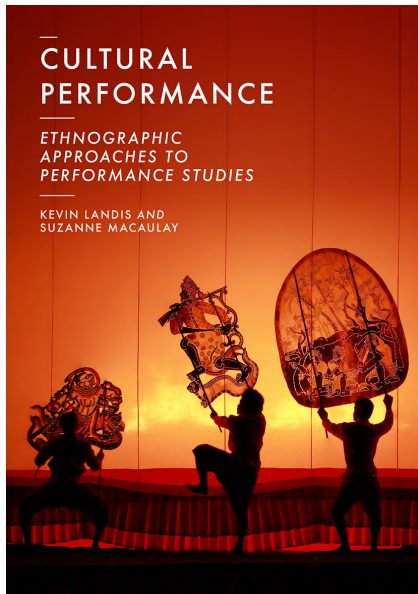
C. Conroy, Theatre and the Body 9780230205437

J. Kelleher, Theatre and Politics 9780230205239

R. Brown, Sound: A Reader in Theatre Practice 9780230551886

About the author

Konstantinos Thomaidis is Lecturer in Drama, Theatre and Performance at the University of Exeter, UK. He is the co-founder of the Centre for Interdisciplinary Voice Studies, the Head of Movement for Opera in Space, and he co-convenes the Performer Training working group at TaPRA. He is co-editor of Voice Studies: Critical Approaches to Process, Performance and Experience (Routledge, 2015) and the founding co-editor of the Journal of Interdisciplinary Voice Studies (Intellect, 2016).



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Cultural Performance

Ethnographic Approaches to Performance Studies

K. Landis, University Of Colorado, Colorado Springs, Colorado Springs, CO, USA; **S. Macaulay**, University Of Colorado, Colorado Spring, Colorado Springs, CO, USA

About the book

This engaging book introduces the burgeoning and interdisciplinary field of cultural performance, offering ethnographic approaches to performance as well as looking at the aesthetics of experience and performance theory. Featuring case studies from a rich cross-section of academics, chapters explore performances from regions as far flung as Bhutan, Ethiopia, Ghana, Indonesia, Ireland, New Zealand and the USA. With cultural performances as varied as Catholic rituals, Maori ceremonies, Monster Truck rallies, musicals, theatre and singing performances, this fascinating text compares performance as art and performance as cultural expression. Ideal for students of performance or ethnography, this unique collection presents a clear framework for studying the themes, methodologies and developments of cultural performance.

- The first user-friendly, student-focused text to map out the field of cultural performance
- The text responds to an increasing emphasis on interdisciplinarity in the arts and humanities
- Its interdisciplinary focus allows the text to appeal widely to students from a range of disciplines
- The combination of specific ethnographic case studies and broad surrounding contextualisation gives students in-depth understanding

Table of Contents

Introduction; Kevin Landis and Suzanne MacAulay, University of Colorado, Colorado Springs, USA.- SECTION I: AESTHETICS AND EXPERIENCE.- 1. Performing Tradition; Kevin Landis, University of Colorado, Colorado Springs, USA.- Case Study: Trickster's Double-ness: Performance, Ideology and Anasesem Storytelling; David Afryie Donkor, Texas A&M University, USA.- 2. Experiencing Community; Suzanne MacAulay, University of Colorado, Colorado Springs, USA.- Case Study: Arenas of Sense - Monster Truck Rallies as Cultural Performance; Tomie Hahn, Rensselaer Polytechnic Institute, USA.- SECTION II: PLACE/SPACE.- 3. The Architecture of Performance Space; Kevin Landis, University of Colorado, Colorado Springs, USA.- Case Study: Architecting Queer Space: Charles Ludlam's *Bluebeard* in the West Village; Sean F. Edgecomb, College of Staten Island, CUNY, USA.- 4. The Topography of Performance; Suzanne MacAulay, University of Colorado, Colorado Springs, USA.- Case Study: Utah! America's Most Spectacular Outdoor Musical Drama; Callie Oppedisano, Independent Scholar, USA.- SECTION III: THE BODY.- 5. The Somatic Experience; Kevin Landis, University of Colorado, Colorado Springs, USA.- Case Study: The Singing Body as a Fieldwork Site; Sean Williams, Evergreen State College, USA.- 6. Bodies in Nature; Suzanne MacAulay, University of Colorado, Colorado Springs, USA.- Case Study: How to Build a Forest; Interview with PearlDamour (theatre company) and Shawn Hall (visual artist).- Bibliography.

Who will buy this book

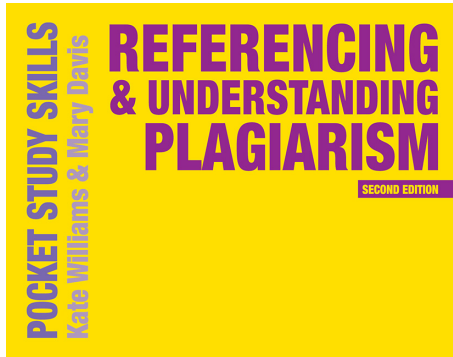
Undergraduate and postgraduate students of Performance Studies, Performance Art, Theatre and Dance; undergraduate and postgraduate students of the Visual Arts or combined Visual Arts and Performance; undergraduate and postgraduate students of Cultural Anthropology and Cultural Studies

Related Titles

B. Reynolds, *Performance Studies* 9780230247307
 J. Pitches & S. Popat, *Performance Perspectives* 9780230243460
 L. Dankworth & A. David, *Dance Ethnography and Global Perspectives* 9781349436057
 L. Lewis, *The Anthropology of Cultural Performance* 9781349465927
 A. Flynn & J. Tinius, *Anthropology, Theatre & Development* 9781349468461
 L. Robert, *Mapping Cultures* 9781137533951

About the author

Suzanne MacAulay is Professor and Chair of the Department of Visual and Performing Arts at the University of Colorado, Colorado Springs, USA. Kevin Landis is Associate Professor of Theatre in the Department of Visual and Performing Arts at the University of Colorado, Colorado Springs, USA.



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Pocket Study Skills

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Referencing and Understanding Plagiarism

2nd Edition

K. Williams, Oxford, UK; **M. Davis**, Oxford, UK

About the book

This guide explains why referencing is an essential part of good writing, and shows how to do it. It explains what plagiarism is and how to avoid it. With clear explanations and examples, this handy easy-to-read guide has engaging illustrations and an informal style.

- A quick, easy-to-read guide offering practical advice and real examples
- Has a 'look up' section for different referencing styles
- Includes quizzes to help readers understand plagiarism

Table of Contents

Introduction.- PART I: UNDERSTANDING REFERENCING.- The essentials of referencing.- Referencing styles.- The research process and referencing tools.- Referencing in action.- PART II: WRITING AND REFERENCING.- Using sources in your writing.- Write with confidence.- PART III: UNDERSTANDING PLAGIARISM.- What is my own work?.- Getting help with your own work.- Where do I draw the line?.- Use of Turnitin.- PART IV: REFERENCING: THE PRACTICALITIES.- Frequently asked questions.- Essential sources and examples.- More examples of references.- PART V: OTHER STYLES OF REFERENCING.- Vancouver.- MHRA.- APA.- MLA.- References.- Useful Sources.- Index.

Who will buy this book

The primary market is for students in further and higher education in the UK, at all levels and in all subjects who need to write essays, reports, assignments or a dissertation as part of their course.

Related Titles

Godfrey, Writing for University 2e 9781137531865
 Godfrey, How to Use Your Reading in Your Essays 2e 9781137294685
 Pears & Shields, Cite Them Right 10e 9781137585042
 Cottrell, The Study Skills Handbook 4e 9781137289254
 Copus, Brilliant Writing Tips for Students 9780230220027

About the author

KATE WILLIAMS manages Upgrade, the Study Advice Service at Oxford Brookes University, UK. She has worked with students from Foundation to PhD and has written a range of books and materials on study skills including Study Skills (Macmillan 1989), one of the first in the field. With experience of project management in both writing and editing, she is also the Series Editor for Pocket Study Skills. MARY DAVIS manages the Pre-Master's programmes, with a focus on Study Skills, at Oxford Brookes University, UK, and is a researcher of plagiarism.



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Doing Research

2nd Edition

G. Thomas, University of Birmingham School of Education, Birmingham, UK

About the book

This concise guide equips undergraduate students from all disciplines with the basic knowledge for doing research. Providing direct, practical advice, this second edition covers planning, groundwork, research design, fieldwork, analysis and writing up.

- Small, sharp and to the point; a handy resource rather than a weighty tome
- Particularly ideal for the time-pushed student
- Uses visual methods to represent ideas wherever appropriate
- There is no serious competition for high quality research skills advice in a pocket book format

Table of Contents

PART 1: Planning.- PART 2: Groundwork.- PART 3: Building a scaffold.- PART 4: Fieldwork: finding the data.- PART 5: Analysing the data.- PART 6: Writing up research.

Who will buy this book

All students in higher education, especially undergraduates undertaking a research project for the first time, regardless of their course of study.

Related Titles

Wisker, The Undergraduate Research Handbook 9780230364967

Grix, The Foundations of Research 9780230248977

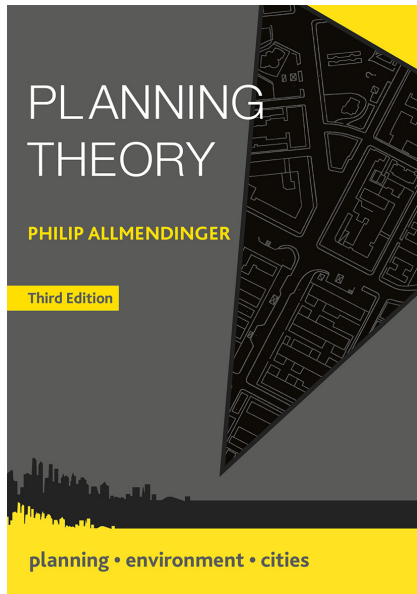
Davies & Hughes, Doing a Successful Research Project 9781137306425

Williams, Planning Your Dissertation 9781137327949

Godwin, Planning Your Essay 9781137402479

About the author

Gary Thomas is Professor of Inclusion and Diversity at the University of Birmingham, UK, having previously worked as a teacher and an educational psychologist.



ISBN

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Series

Planning, Environment, Cities

Publisher

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Main Discipline

Geography

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342 pp

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Planning Theory

3rd Edition

P. Allmendinger, University of Cambridge Department of Land Economy, CAMBRIDGE, UK

About the book

This popular text provides a wide-ranging and up-to-date analysis of planning theories, how these relate to planning practice, and their significance. The third edition has been revised and updated throughout, and features an increased internationalization of coverage and two additional chapters on post-structuralist approaches.

- 1 Accessibly written, up-to-date text
- 2 Provides a wide-ranging analysis of planning theory
- 3 Broad international scope of coverage of theories and practice examples

Table of Contents

1. What is Theory?.- 2. The Current Landscape of Planning Theory.- 3. Systems and Rational Theories of Planning.- 4. Critical Theory and Marxism.- 5. Neoliberal Planning.- 6. Pragmatism.- 7. Planners as Advocates.- 8. After Modernity.- 9. Planning, Depoliticisation and the Post-political.- 10. Post-Structuralism and New Planning Spaces.- 11. Collaborative Planning.- 12. Planning, Postcolonialism, Insurgency and Informality.- 13. Conclusions.

Who will buy this book

Who will buy this book? Primary: Undergraduate and postgraduate courses in planning theory on degrees in urban and environmental planning and related disciplines. Secondary: Practitioners in planning.

Related Titles

P. Healey: Collaborative Planning

J. Short: Urban Theory

About the author

PHILIP ALLMENDINGER is Professor of Land Economy, University of Cambridge, UK.



ISBN

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A Writer's Craft

Multi-Genre Creative Writing

K. Dunkelberg, Mississippi University For Women, Columbus, MS, USA

About the book

This introductory creative writing text uses a unique, multi-genre approach to provide students with a broad-based knowledge of their craft, treating them as professional writers. Beginning by discussing elements common to all genres, this book underscores the importance of learning good writing habits before committing to a genre, encouraging writers to look beyond their genre expectations and learn from other forms. The book then devotes one chapter to each of the major literary genres: fiction, poetry, drama and creative nonfiction. These style-specific sections provide depth as they compare the different genres, furnishing students with a comprehensive understanding of creative writing as a discipline and fostering creativity. The discussion concludes with a chapter on digital media and an appendix on literary citizenship and publishing. With exercises at the end of each chapter, a glossary of literary terms, and a list of resources for further study, *A Writer's Craft* is the ideal companion to an introductory creative writing class.

- Creative Writing is an increasingly popular area of study.
- Fills a gap for a text that combines a multi-genre approach with specific instruction in four genres, without privileging one genre over another.
- A practical guide that will appeal to both creative writing students and a general readership of aspiring writers.

Table of Contents

About the Author.- Introduction.- 1. The Writing Process.- 2. Language, Rhythm, and Sound.- 3. The Writer in the World.- 4. Past Worlds.- 5. Invented Worlds.- 6. Character and Voice.- 7. Perspective and Point of View.- 8. Finding Patterns.- 9. Creative Nonfiction.- 10. Poetry.- 11. Fiction.- 12. Drama.- 13. Other Genres.- Appendix.- Resources.- Glossary.

Who will buy this book

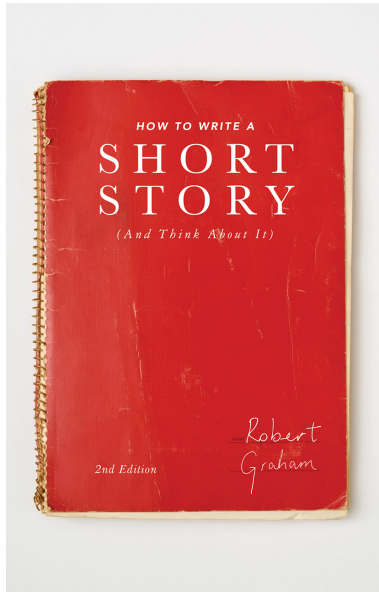
Undergraduate students on Creative Writing courses; undergraduate students on Creative Writing modules within Literature courses; postgraduate students on Creative Writing MAs

Related Titles

- A. Boulter, *Writing Fiction* 9781403988119
 C. Davidson & G. Fraser, *Writing Poetry* 9780230008120
 M. Morrison, *Key Concepts in Creative Writing* 9780230205550
 K. Stevens, *Writing a First Novel* 9780230290822
 R. Graham et al., *The Road to Somewhere* 9781137263568
 S. Davidow & P. Williams, *Playing with Words* 9781137532527

About the author

Kendall Dunkelberg is Professor of English and Director of Creative Writing at Mississippi University for Women, USA. He has taught creative writing for over twenty years, and has published three books of poetry, as well as translations of fiction, poetry, and essays.



How to Write A Short Story (And Think About It)

2nd Edition

R. Graham, Manchester Metropolitan University, Crewe, UK

About the book

Short story publishing is flourishing in the twenty-first century and is no longer seen as a poor relation of the novel. But what is a short story? And how do you write one? Robert Graham takes you through everything you need to know, from how a writer works to crafting and editing your own fiction. This heavily revised edition features new chapters by contemporary fiction writers. Stressing the importance of reading broadly and deeply, the book includes a wide range of prompts and writing exercises. It teaches you how to read as a writer and write like somebody who has read. You will learn the elements of craft you need to produce short stories, and one of the key writer's disciplines: reflecting on your own work. Whether you are a student or an experienced author, this book will teach you how to write short stories – and reflect on the creative processes involved. The book features chapters from writer-teachers James Friel, Rodge Glass, Ursula Hurley, Heather Leach, Helen Newall, Jenny Newman, James Rice and Tom Vowler.

- Unique dual emphasis on the importance of developing good reading skills as well as good fiction writing skills
- Accessible style with lots of helpful pedagogy
- Features contributions which draw on specialist expertise in certain areas

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9 781137 517067

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Table of Contents

Notes on Contributors.- Introduction.- PART I: HOW A WRITER WORKS.- 1. How A Writer Works.- 2. Writing habits.- 3. Making Notes.- 4. Keeping Journals.- 5. How To Read As A Writer.- 6. Research.- 7. Reflection.- PART II: HOW TO WRITE SHORT STORIES.- 8. What Is A Short Story?.- 9. Point of View.- 10. Characterisation.- 11. Plot.- 12. Scenes.- 13. Dialogue.- 14. Setting.- 15. Description.- 16. Style.- PART III: HOW TO REDRAFT.- 17. Editing.- 18. Page Design.- 19. Peer Appraisal.- 20. Writers' Workshops.- 21. Revising.- PART IV: HOW TO MANAGE FICTIONAL TIME.- 22. Some Notes on Handling Time In Fiction.- 23. Crossing Timelines and Breaking Rules.- 24. Foreshadowing.- 25. Transitions.- PART V: HOW TO GO THE DISTANCE.- 26. Finding An Audience.- Publishing Outlets.- Fiction Writers' Bookshelf.- Writers' Websites.- Bibliography.

Who will buy this book

Undergraduate students on Creative Writing degrees; undergraduate students taking Creative Writing modules on Literature degrees; postgraduate students on Creative Writing MAs; aspiring writers

Related Titles

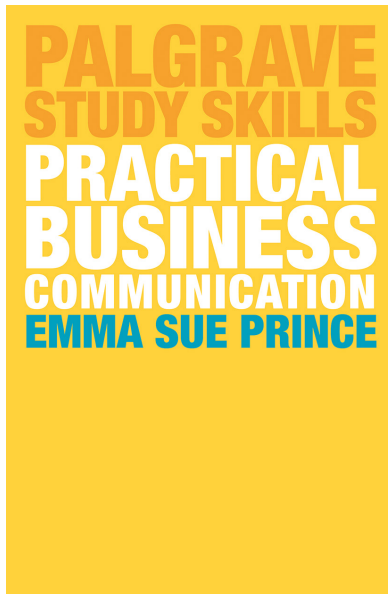
A. Boulter, Writing Fiction 9781403988119

R. Graham et al, The Road to Somewhere 9781137263568

S. Davidow & P. Williams, Playing with Words 9781137532527

About the author

Robert Graham is Senior Lecturer in Creative Writing at Liverpool John Moores University, UK. His short stories have been widely published and broadcast on BBC Radio 4. He is the author of two short story collections, a novella, a novel and The Road to Somewhere: A Creative Writing Companion (Palgrave Macmillan, 2014).



ISBN

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Price

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Main Discipline

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Practical Business Communication

E. S. Prince, Godalming

About the book

This book provides an accessible guide to the fundamentals of effective business communication. Taking account of the thinking processes which inform the way we interact, it will help you process information more effectively and create stronger relationships and networks.

- Uniquely, this book makes the thinking processes which inform communication explicit for readers, facilitating a better understanding of why we interact in the way we do. Readers will know how to make better use of their brains and be more productive in study and at work
- Ideal for students who are looking for concrete guidance on how to communicate effectively in the work: this is central to what makes a person desirable to recruiters
- Brings together clear rationale for why we need to get better at communicating, understanding how our brain works, how to override our brain's 'natural' and often automated tendencies together with the right tools to master effective communication
- Supplemented by a companion website which features quizzes for students and materials for lecturers

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Who will buy this book

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About the author

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