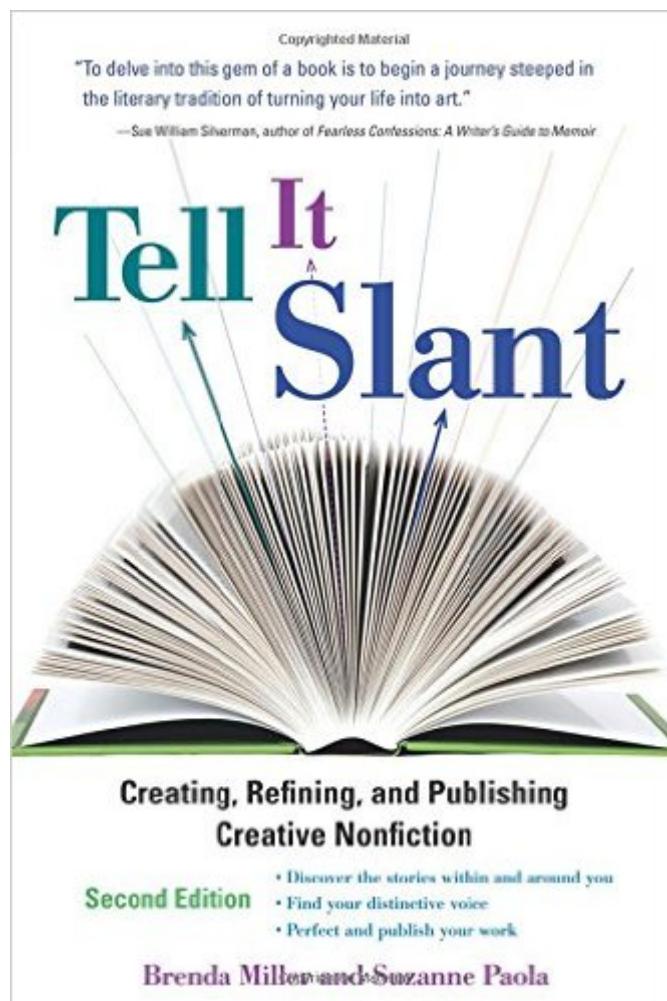


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# Tell It Slant, Second Edition



## Synopsis

Five stars for Tell It Slant ... An enlightening, comprehensive, and very satisfying text on writing and shaping creative nonfiction."--Sheila Bender, editor and publisher of writingitreal.com and author of Writing and Publishing Personal Essays When the poet Emily Dickinson wrote, "Tell all the Truth but tell it Slant," she provided today's writers of creative nonfiction some sound advice: tell the truth but don't become mere transcribers of day-to-day life. Whether you are writing a memoir or researched essay, the award-winning authors will guide you along the journey, using intensive instruction and an abundance of writing exercises. You will learn how to find a distinctive voice, use prompts to get started and keep writing, discover stories in impossible places, tackle (and enjoy) background research, and more. This second edition includes a new chapter on publication--print, digital; an update on "The Particular Challenges of Creative Nonfiction" chapter to include references to James Frey and other controversies regarding nonfiction ethics; and an expanded resource section and bibliography.

## Book Information

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## Customer Reviews

I have two personas (and thus two reviews?) through which I read Tell It Slant (TIS): the first is as a former student (once a poet, now a would-be novelist), a woman who relishes the rare opportunity to revisit the classrooms of her two beloved professors through this beautiful book. The second lens is that of a composition theorist and professor of writing-- an English 101 teacher with a passion for the role of creative nonfiction in the first year composition (FYC) classroom. A textbook is an

embodiment, in words, of a teacher's pedagogy-- how I love that word!-- the how and why and what-- the STUFF-- of her teaching. Both of these women are exceptional teachers. Their prompts and feedback pushed me beyond the tidy and controlled writing I had been doing as an undergraduate and, through their detailed explorations of what an essay COULD be (the root of the word essay is the French word *essai*, which means "to attempt"), both women encouraged me to explore new ways of making essays. In *The Triggering Town: Lectures and Essays on Poetry and Writing*, Richard Hugo writes that while a young writer will learn all that she needs to know by simply writing, a good teacher can save her about ten years. While it has been just over ten years since my physical person occupied the spaces of Suzanne and Brenda's graduate Creative Nonfiction (CNF) workshops (not to mention the hours I spent in their offices!), key moments play (and re-play) in my head.

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